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Post Liberalisation Critical Analysis of Women-Centric Films in Hindi Cinema

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I. INTRODUCTION

1.1 Introduction

Hindi Films (Bollywood) an integral part of Indian Cinema, is one of the most popular forms of nation's entertainment since its inception. An entertainment wand pulling masses to the theatre, and blockbusters making it humongous, have something in common and larger than life – "The Hero". Hero a whole and soul of a typical Bollywood film is by default complimented by a singing, dancing, loving, caring – Damsel in Distress, "Heroine". Right from the era of single theatres to today's age of multiplex we have majorly witnessed the powerful male saga on reels, but the scenario has always challenged when the 70mm screen has delivered some great women-centric powerful cinemas. From Mother India (1957) to Mimi (2021) women-centric Hindi films has set a different benchmark and emerged as a ground breaking in the world of Indian cinema. Even today Mehboob Khan's 'Mother India' (1957) is considered as a timeless classic art form in the history of Indian Cinema still its, debatable, why Hindi cinema fail to follow the league of women-centric films. It was only after liberalisation a greater segmentation of women-centric Hindi films multiplied.

The purpose of this study is to critically analyse few significant women-centric Hindi films post-liberalisation and understand the mammoth change with the passing decade.

1.2 Hindi Cinema (Bollywood)

Indian Cinema is a prolific form of entertainment and Hindi-language movies are a brief primer exploring the Indian Cinema. Hindi Cinema commonly referred as "Bollywood" is one of the humungous centres of film production in the world, producing thousands of films every year. Over the years Hindi Cinema has emerged as a classic genre spearheading the growth of Indian Cinema. Right from mythology films, historical epic to courtesan and western culture new age films, Hindi cinema encompasses a key segment of entertainment sector. Hindi films are the only Indian films that enjoys national audience, its maximum viewership accounts almost 40 percent of the total revenues of the overall Indian film industry. The evolution of Hindi Cinema in the West has been cracking the U.S box office top 10 charts, with the global growing reach it is not only drawing huge revenues but also promoting Indian culture and bridging international reputation for India. One of the foregrounds of Hindi Cinema is the genre with the absence of realism, a non-linear story line, exotic and non-realistic characters, coincidences or unattainable possibilities that helps viewer to escape from the mundanity of everyday life but at the same time creates a realm of unrealistic perspective among the viewers. In lieu of fantasy, Hindi Cinema also mirror and lamp social issues. Realism in Hindi cinema is known for its privileged concept in film criticism and commentary, of both the realistic and unrealistic genre masses of viewers prefer the non-realism in Hindi Cinema – A lifesaving action Hero, Big castle like houses, Glamorous Heroines, Miracles, Emotional melodrama, Happy ending, Perfect romance/ relationships that helps viewers to escape from the reality of their life issues and makes Hindi Cinema popular, appealing and business earning. Bollywood continues to practice this aspect to a greater extent this is the major reason why Women-centric Hindi cinema are not made on bigger scale compared to the Male-centric cinema.

1.3 Women-Centric Hindi Cinema

Hindi Cinema is incomplete without a Hero saving the "damsel in distress"- The heroine. The role of Women in Hindi Cinema is debatable; the important one or merely a supportive role building the patriarchy? In an Indian society plagued by male dominance women centric movies are scarce and limited. Not that woman centric Hindi movies didn't exits but fail to recognise the influence and larger than life aura like the male centric Hindi movies. Over the past decades there has been a metamorphosis in the making of Hindi Cinema and the woman characters have evolved as a protagonist over time. Women-Centric Hindi Cinema are the movies where

the woman is not a decorative object complementing the Hero, but a protagonist carrying the entire film on shoulders. It is the Cinema with a proceeding change in an oppressive society that attempts to break the stereotyped Heroic Hindi films.

Women-Centric Hindi Cinema is beyond the super-hit Bollywood formula where female lead is a prop to male lead, a glamorous mannequin, a dancing diva or a scantily- dress women catering male gaze with the item song. It is the cinema that mirrors the society we live and have a power to leave an influential mark on our psyche with an amazing storyline featuring women in powerful roles. We today witness a number of women-centric Hindi films where women as a protagonist does justice to the film. Nevertheless, Mother India (1957) starring Late Nargis as a protagonist is among the films that indubitably considered as a significant early venture into the realm of women-centric Hindi cinema. Mother India (1957) not only defines the women-centric Hindi cinema but also the course of Hindi cinema and continues to be applauded for its theme even today. It is one of the most celebrated films of all time an exemplary example responsible for the multiplication of female protagonist Hindi cinema.

Women centric films before liberalisation remained at the margins and find it difficult to carve a niche in the dominant patriarchal mindset of traditional Indian society. In 70's and 80's some talented, versatile actress like Shabana Azmi, Dimple Kapadia, Rekha, Smita Patil did attempt to challenge the male centred cinema and to a great extent succeeded in laying the foundation of women centric Hindi cinema. Ahead in the league was Late actress Smita Patil who can be called as the pioneer of this challenging foundation. In a life span of just 31 years, Smita Patil has worked in over 80 films including many regional films and has numerous accolades and awards to her name – most notable, National Film Award, Film fare Award and Padma Shri Award. The dark complexed beautiful actress ruled millions of hearts with her acting skills. Her contribution to women centric films is significant and help to broke conventional parameters set for the actress and films centred around women of her time. Smita Patil is considered the flag bearer of Women centric films responsible for the slow momentum of women centric films before the liberalisation wave in India. Today from actress Vidya Balan to Kangana Ranaut, leading A-List Bollywood actress have gone extra mile to join the bandwagon of women-centric Hindi films.

1.4 Liberalisation in India

Liberalisation in simple term, is a process or a mean that eliminates control of the states over economic activities providing a greater opportunity in the business and decision-making process. Thus, eliminating the government interference and limitations resulting in the opening of multiple areas of economic development. India adopted the liberalisation policy in 1991.

1991 is the year that received much attention in India, adoption of liberalisation policy in 1991brought a drastic change in the Indian economy. The arrival of liberalisation in India boosted the participation of private sectors with relaxed restrictions and new economic strategies. For a developing country like India liberalisation pave the way that reduced barriers to the foreign investors – Tax law, accounting rules and regulation, legalities, restrictions of foreign investments. Liberalisation has both positive and negative impact on the Indian economy causing economic reforms like financial sector reforms, tax reforms, foreign exchange reforms, Industrial reforms etc. In a nut shell liberalisation in India strengthens the Indian industries enhancing their performance and making it competitive. This radical change help India to progress, unlocking the economic potential of the country with the aim of increasing efficiency and active participation in the development process globally.

1.5 Post Liberalisation Hindi Cinema

The liberalisation policy, India adopted in 1991 reshaped the economic landscape and social sphere of India. This transformed scenario initiated several structural changes in favour of Hindi Cinema. The liberalisation push brought a radical restructuring private and foreign investment in Hindi film making that penetrated the Hindi film industry. Liberalisation and the year 1991, brought a surprising 180- degree twist that encouraged new film projects and stimulated growth of the Hindi cinema and revived its international presence. This shift triggered an important change in the different aspects of Hindi film making, the characters, music, costume, film set/ interior, scripts and so on. For instance, in pre-liberalisation period a submissive, beautifully, dressed Indian attire heroine, a fearless masculine action hero, Kashmir, Ooty and Shimla - a foreground of outdoor shoots, traditional Indian music/dance, cultural/family bonds, emotional drama were the trademark of any Hindi film pointing the importance of Indian culture on the celluloid, this underwent a wider change like the heroines were dressed apart from Indian attire their costumes were experimented with western look, Fighting action heroes were challenged with female protagonist, Switzerland/ New Zealand became the outdoor shoot destination, Salsa, Pop, Hip-hop music was adopted and the films were made on diverse topic apart from patriotism and family drama. Thus, post liberalisation changes in Hindi film making that adapted and combined global consumer lifestyle interestingly didn't let loose the Indian-ness on the big screen and also brought about technological influxes that raised the standard of Indian film making especially the Hindi films on a broader aspect.

1.6 Post Liberalisation Women Centric Hindi Cinema

1991's economic reforms open India to the world called liberalisation. Liberalisation period brought a revolution in the making of Hindi Cinema. In the context Hindi films witnessed several women centric films portraying female characters crucial to the story line propelling to forward the film plot on their shoulders instead of letting the men take the centre. This changed dynamic gave rise to the making of women-centric Hindi films which were scarce and limited before liberalisation. Liberalisation introduced a distinct identity and sustained role and presence for the Hindi Film heroine. This identity did not limit to the glam or submissive heroine characters supporting the hero-villain conflict leading dominance but have a power to portray the heroine in every shade a women possess - fearless, independent, ambitious, strong, adventurous, fashionista, sassy, serious, funny, emotional and much more thus allowing to take a fresh look at the protagonist characters played by women and introspect the type cast of films perpetuated earlier. In the trade jargon world of cinema liberalisation gave the new hero – "The Heroine". This positive change helped women artists to evolve as an independent character. But the change was not overnight it followed an erratic pattern that is transforming slowly into a significant manner.

Women centric films have a power to break the conventions and liberalisation reforms in India gave a mature approach towards the women centric scripts, Roles of women as a protagonist broke the stereotype surrounded with Hindi film culture and pave the new tilt of women centric Hindi cinema that sparked controversies and stirred conflicts in the Indian society. One of the most controversial Women centric Hindi film - 'Fire' (1996). From the group of activists, film makers association to the censor board everyone was pulled in the controversy associated with the film which almost 24 years back introduced a taboo subject to audience. Fire, was an internationally acclaimed film received several international awards with its oversea release, but its release in homeland invoked a range of controversy opposing the screening of movie leading to riots. Another recent Women centric film that gained a lot of attention is – 'Lipstick Under My Burkha' (2016) apart from its controversy regarding clearance of Central Board for Film Certification (CBFC) to the controversy related to the ban of film for hurting religious sentiments, this film won laurel across the globe and was chosen as an eligible contender for the Golden Globe Award. Although there are many women centric films made post liberalisation, the harsh reality is that female protagonist films have fallen prey to the conventional Indian society associated with manhood. If we consider the movies like Masti (2004) and Great Grand Masti (2016) that displays the sexual fantasy of men these movies got cleared by censor board and society without being subject to the tough controversy that the mentioned women centric films Fire and Lipstick under my burkha were subjected to.

As post liberalisation in India introduced a new formula for women centric Hindi movies it also developed a different genre compared to the decade before 90's. This genre involved a constant portrayal of woman characters where she the "Heroine/ Protagonist" is not just Traditional and Broad minded, Strong and Weak, Good and Bad, Vamp and Dancer, she is the combination of a Super woman, a hybrid figure that is the amalgamation of both sacrifice and revenge, an all-in-one package that is emblematic with the changing time. For instance, Madhuri Dixit as Saraswati dances boldly on "Dhak Dhak Karne Laga" in the Movie Beta (1992) and as Ketki aggressively raises gun in righteous anger against the injustice in the movie Mrityudand (1997) this highlights the dichotomy in the evolution of woman characters in Hindi cinema post liberalisation which has emerged as a hybrid of sorts. This incisive change in the feminine portrayal and development of women– centric Hindi Movies post liberalisation gained momentum and swept theatre with a progressive emergence of a critical and commercial success. Despite the hard-hitting business brought by the women-centric Hindi movies, the patriarchal Indian society is still not completely accepting women-centric films like a true winner. But this scenario is changing with the new age audience and their mature approach which is bringing great time and era for woman in Hindi films. Thus, the important factors responsible for this drastic change in the making of women centric Hindi film, post liberalisation includes –

- Increase in Privatization and International investment.
- Structural shift with Media convergence.
- Talented Female protagonist
- Genuine story line – Women's causes
- Gender equality
- Generation of Business
- Women empowerment
- Changed Audience approach

1.7 The 'Heroine'-A New Age Revolution in Hindi Cinema, Post Liberalisation

Post liberalisation Hindi cinema underwent many changes including the transformation from classic male centred blockbusters to famous women centric films. The change in role of heroines have been overtime from relying on the hero to quite individually moving the plot story forward. This change is referred as the new age

revolution in Hindi cinema – The Heroine. This revolution is growing slowly but significantly prompting top media houses and film promoters to join hands in the making of women centric Hindi films. This revolution is remarkable but it's still a stretch of imagination. Hindi cinema is still a hero clad industry. Producers and directors can simply bank on male superstars for the 100-crore business this still not apply to films with women protagonist. A case in point is Madhuri Dixit film Aja Nachle (2007), widely promoted as her comeback film. This film opened poor response despite the diva's comeback hype. It managed to collect Rs 207.5 million (Box office 2007) business, India and Overseas and was a Box office flop in India. Critics have pointed the insipid theme and poor direction reason for its mounting loss. Another film that was hyped with the female star power was Rani Mukherjee's film Aiyyaa (2012) that failed dramatically with less than 7 crores box office collection (Box office 2012). On the other hand, Salman Khan's film, Ek the Tiger (2012) that released in the same year with Aiyyaa did well despite of no strong storyline and poor cinematic brilliance. The male dominated industry and its reliance on the superstar charisma is the beyond power reason for same. Thus, the new age revolution – The Heroine requires a power packed performance of the female lead, strong script and narrative supported by other important film making factors for a successful box office hit e.g., Kahaani (2012) Vidya Balan starrer, a classic hit. Clearly, Heroine- The new age revolution, post liberalisation in Hindi cinema brings a step forward in debunking the Bollywood's patriarchy. It does bring a lot change but it still needs to be improved on a much wider scale.

1.8 Chapters of the Study

This Research study aims at capturing the essence of the topic divided into five chapters:

Chapter 1: The first chapter Introduction, it gives an overall understanding of the Women centric Hindi films Post liberalisation, specialization of the research topic wherein all the important segments related to the topic are explained and the summary of the entire chapter.

Chapter 2: Review of Literature, this chapter consists of a total seventeen literature reviews related to the research topic and the theoretical framework for the study.

Chapter 3: Research Methodology, this chapter consists of the research design i.e., Content Analysis for the study, the hypothesis related to the study, study parameters basis on which the content will be analysed, methods of data collection, limitations for the data collection, operational definitions and the summary of the chapter.

Chapter 4: Data Analysis, this chapter includes the interesting part of this research study, in-depth analysis of the selected women centric Hindi films based on certain parameters.

Chapter 5: Conclusion, this chapter consists conclusion regarding the study.

1.9 Summary

The chapter content fuses a general thought related with the Post liberalisation women-centric films and some important segments associated with it. With a superior comprehension of these fundamental terms the examination will additionally have the option to plunge profound into understanding the women centric Hindi films post liberalisation and the factors responsible for the making of women centric films.

II. REVIEW OF LITERATURE

2.1 Background of the study (Literature Review)

A. Representation of Women in American Films
B. Representation of Women in Hindi/ Indian Films
C. Changing roles or Evolution of Women roles in Hindi/ Indian Films

A. Representation of Women in American Films

Ian Kunsey (2019), in his study, *'Representation of women in popular film: A Study of Gender inequality in 2018'* has explained in the rapidly changing landscape of 21st century media, movies remained an important part of American pop culture with a lack of opportunities among many minority groups. These inadequacies prompted author to study top five live-action movies directed by the men and women directors respectively to understand the representation of women onscreenThus, developing a conclusion stating women director tends to hire more women in key roles and depict women in a more positive light than men. Whereas Men directors lack to depict women more strongly.

Kara R. Miller (2018), in her study, '*A Sturdy Glass Ceiling: Representation of Women on Screen and Behind the Scenes of Hollywood's Top 100 Films throughout the years.*', tries to analyse the representation of women in film industry both on screen and behind the screen comparing top 100 Hollywood films of 2017 till September. This study aims to highlight the stagnant representation of women and their struggle to carve niche. Statistically analysing the collected data for this study, author comes to a conclusion, women receive a lower preference

compared to their male counter both in terms of money, working opportunities both on screen and behind the scene.

Hulda Bocchino (2014), in her study, *'Etched into History: Analysis of Male and Female Portrayals in American Films Between 1950-2012'* explains the ubiquity of American film industry and the portrayal of male and female characters. This paper uses qualitative analyses to demonstrates the two gender and conclude men have a steady gender portrayal comparative to women, Women on the other hand are on a consistent climb reaching equal representation but still have a long way to go. This research study thus provides a concrete foundation for future studies to see the overall progress in gender portrayals.

B. Representation of Women in Hindi/ Indian Films

Srijita Sarkar (2012), in her thesis, *'An analysis of Hindi Women centric films in India'*has explained in a male dominating country like India considering women inferior to men is common, and the same is portrayed on the big screen to a greater extent. A standard formula of any ideal Hindi blockbuster is a submissive, self-sacrificing, chaste women complimenting the male lead, Women usually don't have a substantial role to play in Bollywood films is a general belief. This study tries to break this belief, it highlights even though Hindi cinema is all about the Male lead, there has been a notable surge in the women centric films that not only convey a stronger side of women but also earn business at the box office.

Ruchi Agarwal (2014), in her case study, '*Changing roles of Women in Indian Cinema'*has explained, Patriarchy an inseparable part of classic Bollywood blockbusters is challenged by the women centric films independently carrying the entire movie on their shoulders. To justify the same author has studied few films where an actress is more than just an actor's love interest which were superhits/blockbusters of its time. She further concludes even though the role of women is changing reality and so does its portrayal on big screen, Hindi films still stick to their traditional hit formula, female leads with no promising identity apart from the love interest of male leads who has their own respective identities.

Priya Shah (2016), in her scholarly paper, *'Representation of Women and Identity in Bollywood Films'*, have thematically analysed three Bollywood films from past three decadestill the date of writing this paper. This study deeply investigates the onscreen representation of women characters, comparing it with men. Overall, this thesis has allowed to understand how the women gender is looked at, how she solves her life challenges thus reaching the conclusion, representation of women characters in Bollywood films has still not reached the same level of equality compared to men, but there is improvement slowly reaching towards change, one step at a time.

In the thesis presented by Sowmya Nandakumar (2011), '*The Stereotypical Portrayal of Women in Commercial Indian Cinema'*, The thesis has found enough evidence that claims women in Indian cinema are typecast in stereotypical roles and the industry of limelight Bollywood should focus more on movies that would portray women in a variety of interesting and challenging roles, apart from women being pure eye candy and just a prop to a male lead.

Nikita Ramkissoon (2009), in her dissertation, *Representation of Women in Bollywood Cinema: Characterisation, Songs, Dance and Dress in Yashraj Films from 1997 to 2007'* focus on the content analysis research method to examine the representation of women in Yashraj Films an important flag bearer of Bollywood. Bollywood, a major point of reference for Indian culture helps to shape the way in which people read Indian culture.In reference to same this research paper aims to study the Yashraj films, its concepts of femineity conveyed onscreen, over the time period between 1997 to 2007 thus drawing a conclusion woman leads in Yashraj film were only restricted to a beautiful, fair- skinned, dancing lady revolving around their love interest.

Martin Jahrfeld (2018), in his article, '*Gender roles in Bollywood time for change*', states Bollywood a commercial impressive success is closely associated with the Indian economy. Yet regardless of the value quotient it revolves around stereotypes and cliches. Despite conscious attempts of breaking the gender stereotypes and replacing with differentiated role models remains, a so-called expectation. Dashing young Hero's, Docile beautiful Heroines, gender roles are the defined formula of any Bollywood film. However, the writer claims the growing number of Indian women are increasingly unwilling to accept the stereotypes.

Simran Preet Kaur, Khalsa (2016), in their study, *'Feminist Awakening in Bollywood: A Shift from Objectification to Subjectification'* aimed at explaining the connotations and denotations embedded with the Hindi cinema and survey's the changing portrayal of women on the big screen from the silent era till the date of writing this paper. Over a period of years, the role of women in Indian cinema has marked a significant journey to understand the same author has focused on the genre of women-centric movies, but made sure to acknowledge the male protagonist movies thus drawing a conclusion that the portrayal of women today on the celluloid is not just limited to an elegant Indian girl or a raunch and bold dancer its beyond that reflecting to self-assertive and courageous characters that helps to develop a central social change in the male dominated society.

Vatika Sibal (2018), in her research journal, *'Stereotyping women in Indian cinema'* have explained the importance of cinema in the field of entertainment moulding and reinforcing opinion and dominant cultural values. This paper mainly deals with how the sketches of Women hood is restricted in mainstream Bollywood movies, highlighting the representation of women characters which are the topic of debate. The study further explains the clear dichotomy the female actors face falling prey to the popular trend where female characters revolve around being domestic, docile, honourable, ideal or she is at the other extreme – reckless, wayward and irresponsible. Studying few popular Bollywood movies author finally states it is very difficult to come to the conclusion of women stereotype on big screen as the depicted character are based on the story line. So, the author suggests its improper to conclude women portrayal on the silver screen are in an identical manner but strongly claims Bollywood needs to redefine women character which is not limited to the male gaze.

C. Changing roles or Evolution of Women roles in Hindi/ Indian Films

Sonal Gera (2020) in her article for India Tv, *How Women and their roles have evolved in Bollywood: A timeline*, suggest the changing role of women in the Indian society and its depiction in the Bollywood movies. The article suggests the happier curve for women in Indian Cinema, Bollywood. Right from 1980 to 2020 writer has mentioned the best women centric films where women carried the cinema on their shoulders and how! A lot has changed towards women representation onscreen and a lot need to improve and even discard. The change is gradual and is expected to change in coming years.

Priya Arora (2021), in her article for The New York Times's, *'Bollywood Evolves, Women Find Deeper Roles*' has stated, in recent years the passive patriarchal onscreen typical women roles in Bollywood films are challenged. Roles played by the woman are no more limited to melodrama, today the characters are more outspoken, independent leads who are in charge of their own fates. The writer further supported this fact with recent movie Tribhanga (2021) which covered a topic not so typical of Bollywood film, single mother, sexual abuse and open relationships. Even though the article is about deeper and meaningful roles for the women characters, the writer doesn't deny with the fact that Indian audience and the Bollywood industry is still not so welcoming Women centric films.

Neha Bhushan (2018), in her Research paper, '*Women Centric Movies in Bollywood: Growing Trend and Popularity'*explained that Bollywood heroines were always secondary to the hero, her role was always in context to the male character a central part of the script. Woman as a victim and Man as a saviour was something very prominent in a standard Bollywood film. But the last few years have witnessed a notable shift, filmmakers have dared to explore the women perspective stories changing the focus of camera from the women's body to her strong identity as an individual. Bollywood films from 2012 to 2016 are evaluated to reach this paper's conclusion that states with the inclination of new era, film makers are portraying woman as a main protagonist and receiving wide acceptance among the audience.

Nilisha Yadav (2016), in her case study, *'Characterisation of the protagonists in two women-centric Hindi films: A cognitive stylistic approach'* analysed two Bollywood films, Queen (2014) and English Vinglish (2012) to study the representation of women in Indian cinema. Author selected these two movies that deal with the similar idea of image reinvention, a journey of the female protagonists to discover their respective identity. Thus, highlighting the deeper insight on the characters that have risen above their weakness. On a whole, this study helps to understand the main characters of the film their characterisation that is not restricted to the realm of stereotype representation over years and still managed to be the celebrated films among the audience.

Puneet Kaur (2016), in her research study, '*Impact of Women-Centric Films in triggering social change: Special focus on sensitizing and creating awareness among women'* have explained Women-centric films are based on various issues related to women politics, crime, social issue and even biopic thus fascinating the filmmakers to adapt the theme and find whether the impact of women-centric film lay as a contemporary social fabric. Analysing the set hypothesis of this study, the author derived a conclusion that even though women-centric films are emerging and made on a broader scale compare to before it still fails to bring a positive change in the society.

Shabistan Zafarand Ajoy Batta (2017) in their research paper, *'Liberalisation and Changing Representation of Women in Hindi Cinema'*explains the substantial change in the representation of women in Hindi cinema. Liberalisation brought a rapid change in Indian media reaching its audience which penetrated the Hindi cinema to a great extent. This study suggests women as an indispensable part of the movies and with each passing decades their representation has undergone a mammoth change, apart from the ideal daughter, mother, wife, love interest and spoil brat vamp a gradual shift of roles is observed among the female actors still the study concludes whether women gain anything substantial from the process of liberalisation is yet to be seen.

2.2 Theoretical framework

This study analyses the content of women-centric Hindi films post liberalisation. Along with this, it determines the protagonist female character that carries the entire film on their shoulders. The major theories used to validate this study are –

2.2.1 Objectification Theory

Fredrickson & Roberts, 1997Objectification theory provides a framework of how women are sexually objectified and treated as an object to be valued for its use by the male gender and the media. This theory plays an important role in understanding the extreme and pervasive tendency to equate women with their bodies and its negative consequences on women's body image and beyond. This theory highlights how women's body is merely considered first stripping off her unique personality and subjectivity.

Objectification theory when applied to this research study will help to understand the objectification of women on screen. Part of what make this theory reliable with this study is that, this theory will help to understand the varied representation of women in Hindi cinema post liberalisation.

2.2.2Plot Device Theory

According to Chris Heckmann, Writer, Editor and Publisher a plot device theory is anything that moves a story forward. It can be something like a character or an object or something immaterial like a situation or a change in the film world. Many plot devices have become tropes over time, such as a McGuffin (physical object) and Deus Ex Machina (situational resolution).

Applying MacGuffin to this study will aid me to conjecture the premise better, it will grant me with an understanding of women characterization. The basic storyline of the women-centric Hindi cinema can be understood through MacGuffin- that helps to propel the storyline and the most crucial determinant associated with it.

2.2.3Genre Theory

Steve Neale defines the genre as a series of repetition and difference. A genre is made up of similarities with other pieces of work in the same category and differences from the piece of work in another category. These repetitions and differences are an outcome of the viewer expectations and audience behaviour known as genre conventions and audiences gain gratification from recognizing them.

Audiences like genres because:

- It presents them with the foundation to make informed decisions.
- Allows them to understand a text more easily.
- It equips them with comfort and familiarity.

Producers like genre because:

- Provides a level of success.
- It becomes easier to identify and target an audience
- Presents them with guidelines to experiment with

Applying genre theory to this research study will help to understand the different genres of women centric Hindi films based on the assumptions and conventions associated with it. It will specifically help to understand and recognize the prerequisites of Women centric Hindi films and will be beneficial in the content analysis of this research study.

2.3 Summary: -

This chapter highlights all the previously done studies which are important and related to this research study. It ranges in understanding the pattern, genre, content, protagonist character, storyline associated with the women centric Hindi films post liberalisation.

III. RESEARCH METHODOLOGY

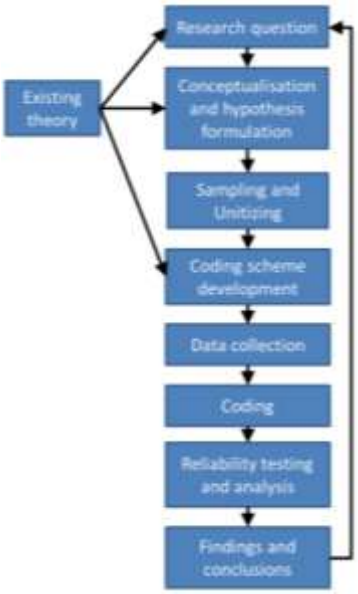
3.1 Introduction of the Topic

This chapter intends todeterminethe research design and the parameters that influence the methods of data collection.It allows to critically evaluate; overall validity, reliability and objective of the studythathelps in determining the hypothesis, limitations and operational definition of this research topic,which further paves a course for the Data Analysis chapter.

3.2 Research design

This study will be proceeded with Content analysis of fifteen selected women centric Hindi films post liberalisation, 1991-2021; three decades. Wherein the research design includes watching selected films and analysing it with determined parameters.Followed by a digital structured questionnaire circulated via different

social networking sites prominently Instagram, WhatsApp and Facebook with respect to the set parameters/coding scheme to support this study with viewers perspective and to assess a valid reliability.



(Image: 3.2: Research Design)

3.3 Need of the study

The need of this study is to understand the change in the making of women centric films in Hindi cinema post liberalisation. The economic reform of 1991 changed the old filmmaking pattern of Hindi Cinema and opened new doors breaking down barriers. It gave Hindi cinema encouraging stability and security to explore new patterns. This led to a bigger change and producer risked to invest in women centric films reducing the pressure of sticking to the old tried and tested Bollywood formula. This research study aims to look at the development of women centric films and the protagonist characters played by women in it allowing a better understanding to the representation of women and identifying their formation presented in these films. In the decade following liberalisation Hindi film industry has produced acclaimed women centric movies, portraying woman in different shades of her personality, an individual with a strong identity of its own, and not just a supporting character or a male love interest. This paper is thus needed to explore the changing pattern of women centric films and also to understand the audience acceptance towards the women centric film which is a cornerstone of the new film revolution.

3.4 Statement of Problem

Representation of women in Hindi cinema and Women centric Hindi films is followed by many research studies. However very little has been done about the changing pattern of women centric film over the post liberalisation decades. The goal of this study is to understand the significant transformation of women centric films post liberalisation and its changing pattern over the decade. For instance, in 90's women centric films were incomplete without a male supporting character in a stronger and appealing role equal to the female protagonist, e.g., Sunny Deol in Film: Damini (1993), Sanjay Dutt in Film: Dushman (1998),However the scenario is changing over decades Films like Mardaani, (2014 & 2019), Kahaani (2012), Mimi (2021) are examples that states today women centric film don't require a male stardom in pivotal role and a women can herself carry the film on her shoulders. In other words, this research paper aims to study this gap in detail critically analysing the different parameters of the women centric films from 1991-2021, the post liberalisation period of India.

3.5 Purpose of the study

The Purpose of this study is to understand the women-centric films in Hindi Cinema, made after liberalisation. Though masculine, dashing "Hero" comes to our mind when we think of Hindi Cinema, transformation of the Hero post liberalisation has been remarkable. We today witness a number of remarkable films oriented around the subjective storyline of a women and the women herself as a protagonist carries the entire film on her shoulders. Today Hero is the word no more limited to the Male lead, Female herself act, fight and do heroic stunt that flocks' masses to the theatre. Not that the women centric films were non-existent pre liberalisation, but undoubtedly, they were scare and limited. Post liberalisation shifted the spectrum of Bollywood film making to

the genre of women centric films in a large way. The present study thrives to understand the shifted spectrum and thus aims to critically analyse some popular women centric films from the past three decades: 1991- 2021.

3.6 Objectives of the study

A.To study the change in the making of Hindi women centric films post liberalisation.
B.To understand the substantial role of women centric Hindi film, post liberalisation.
C. To study the protagonist characterization in a women centric film and how the female actor carries it in film.
D. To study an endeavour to find out how women centric films, are not only to do with women or just limited to the female protagonist but are films that shows mirror to the society.
E. To understand how women centric Hindi films post liberalisation help in the evolution of women as a 'Hero' and the viewers acceptance towards the women centric films.

3.7 Hypothesis of the study

A.The post liberalisation period in India brought a revolution in the making of Hindi women centric films and the representation of women as a protagonist.
B.Post Liberalisation Women centric Hindi films are breaking myths associated with woman as a protagonist and shows mirror to the society.

3.8 Study Parameters / Codes

The motive behind the set parameters/codes is to discover the development in the making of women-centric Hindi films and the evolution of the protagonist role in each decade (1991-2021). All the below parameters are the coding units that helps in the detail understanding supported with tables and graphs.

- Story
- Setting
- Characters
- Costume – Protagonist
- Soundtrack
- Dialogue /Monologue
- Star power (Popular/ Established actor)
- Hype associated with film
- Entertainment value
- Social Message – Finding: social values, optimism and hope
- Box Office Business
- Critic Review
- Audience Acceptance (National / International)
- Impact of Protagonist on Audience
- Awards/ Nomination

3.9 Methods of Data Collection

This study explores the making of women-centric Hindi films and the changing portrayal of woman as a protagonist from the post liberalisation period, the past three decades: 1991- 2021. The post liberalisation period is selected as it opened a broad new spectrum and approach towards the making of women centric Hindi films. Content analysis method was used for this study. Fifteen women-centric Hindi films were selected to understand the change in women-centric Hindi film making and portrayal of the protagonist on screen. Previously done research work, articles etc related to the selected film and research topic was studied to analyse the set parameters. Watching of the selected films played a pivotal role in writing this thesis. To support this study with reliability, a Likert scale questionnaire was developed and distributed among 60 respondents to gather their views, perception and motivation towards the women centric Hindi films post liberalisation. To test the consistency of the collected data Cronbach's alpha test was used using the reliability command in SPSS (Statistic Software).

3.10 Tools of Data Collection

3.10.1 Primary Tool

The primary tool of this study is the data collection - Likert scale structured questionnaire response of 60 respondents (30 Male; 30 Female).

3.10.2 Secondary Tool

Review of Literature and Selected Hindi, women-centric films are the secondary tool of this study.

- Review of Literature: Previously done research work, published articles, books and other information from websites as close as possible to this research topic.

- Films: Watching of selected fifteen Hindi Women-Centric films, Post liberalisation period- 1991:2021.

3.11 Limitations of Data Collection

- Determined parameters/ codes, Selected Films can introduce bias, as it involves researchers' interpretation.
- Structured questionnaire does not record subjective detail response of the respondent.
- The filmy language, barrier.
- Respondents' confusion understanding the protagonist of women-centric Hindi Film.
- This study is based on the post liberalisation period, so it limits selecting of women-centric, Hindi films before 1991.

3.12 Operational Definition

Below are some of the words that have frequently appeared so far. Their definitions help to makes it easier to understand the topic of this study.

1. **Liberalisation:**Liberalisation in economics means minimising the government's restrictions and regulations in an economy, in return for higher involvement of private organisations.
2. **Women-Centric Hindi Films:** A woman-centric film,one that has a strong female protagonist (character and actor).
3. **Protagonist:**The leading character or one of the major characters in a play, film, novel, etc.
4. **Monologue:** A monologue is a speech given by a single character in a story.
5. **Bollywood:**Term to refer tomainstream Hindi cinema,isaportmanteau of "Bombay" and "Hollywood".
6. **Hindi Cinema:**Hindi cinema, is the Indian Hindi-language film industry based in Mumbai.
7. **Patriarchy:** An institutionalized social system of Male dominance, where male dominate others, but it denotes to dominance over women specifically.
8. **Hero:**A main masculine, mostly a fictional character in Hindi Cinema.
9. **Revolution:**A revolution is a very sharp change made to something.
10. **Blockbuster:**It means a successful profit earning Film.

3.13 Summary

This chapter essentially focused on the methodology of data collection i.e.,Content Analysis. The research preserving the objectives has formed certain hypotheses which will be further tested in the coming chapters. The integral part of this chapter was to determine the parameters that will be used forreliability testing of the analysed content.

IV. DATA ANALYSIS AND INTERPRETATION

4.1 Introduction

The Data Analysis for this course of research is done through Content Analysis, method. This method provides a reliable conceptual analyzation based on the parameters developed and the reliability test of the data collected. This Chapter is based on the conceptual examination of the parameters developed after watching the selected films and the reliability test of the data collected via digital questionnaire.

4.1.1Selected Films

1. Hundred Days (1991)
2. Damini (1993)
3. Rudaali (1993)
4. Dushman (1998)
5. Astitva (2000)
6. Chandni Bar (2001)
7. Lajja (2001)
8. Dor (2006)
9. Laga Chunnari Mein Daag (2007)
10. Fashion (2008)
11. No One Killed Jessica (2011)
12. Queen (2014)
13. Raazi (2018)

14. Mardaani 2 (2019)
15. Mimi (2021)

4.1.2Parameters

Story- In a film story is the narrative in chronical or converse sequence – what appears on screen, a method employed to tell the onscreen story. It gives the overall brief of the chosen sample film.

Setting- It helps to understand the background and the genre for the chosen sample film's story which includes historical period, geography, hour and culture etc.

Characters- It is any person, animal, or thing in a story. This research paper will concentrate on the characters like; protagonist, the antagonist and the supporting character in a pivotal role.

Costume- It's the distinctive style of dress that reflects the character and helps to understand the characters. This parameter will mainly concentrate on the Protagonist/ Antagonist/Pivotal female characters of the chosen film.

Soundtrack- Soundtrack as a parameter will help to understand number of things of the chosen sample films; the setting, characters action, thoughts and emotions.

Dialogue /Monologue- This parameter will help to understand the weightage of the protagonist, the pivotal character (male/female) and the antagonist dialogues and monologues its necessary insight on the character.

Star power (Popular/ Established actor)- It means a bankable actor, an entertainer who has the power to flock masses to the theatre. This parameter will help to analyse the antagonist popularity and its impact on the box office business.

Hype associated with film- This parameter will help to analyse the fact that stimulate, excites or agitate audience towards the film.

Entertainment value- It's the parameter that determines the entertainment quotient of the chosen sample films.

Social Message-Finding: social values, optimism and hope- It's the parameter that helps to analyse the chosen film beyond its entertainment value.

Box Office Business- This parameter is the business amount of the chosen sample film.

Critic Review- This parameter helps to understand the interpretation and evaluation of a film by experts; the film critics. It will be analysed by comparing the reviews of the chosen sample film by different experts or critics.

Audience Acceptance (National / International)- This parameter determines the national and the international audience acceptance the sample chosen film received.

Impact of Protagonist on Audience- A parameter to understand the overall impact the Protagonist have on the audience.

Awards/ Nomination- To understand the artistic and technical merit this parameter is analysed to support this research study.

4.1.3Likert Scale

Likert scale response: The Likert scale responses ranges from 1- 5; 5: Strongly Agree,
4: Agree, 3: Neutral, 2: Disagree, 1: Strongly Disagree.

4.1.4Questions

Q1. Making of Hindi women-centric films in last three decades is Increasing (Post liberalization Period 1991-2021).

Q2. Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger.

Q3. Weightage of the Protagonist (Female) Dialogue/ Monologue in Hindi women-centric films, Post liberalisation is stronger.

Q4. Last three decade has witnessed Female protagonist power, to pull masses to theatre.

Q5. Hindi women-centric films made after liberalisation period are entertaining.

Q6. Women Centric Hindi films give Social Message.

Q7. Women centric Hindi films are critically acclaimed.

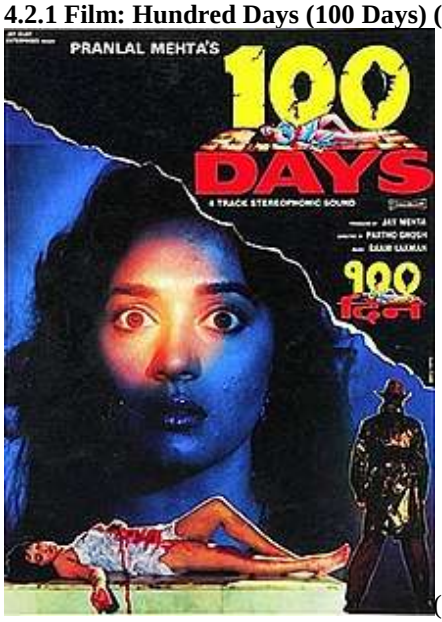
Q8. Last three decades saw a great acceptance of women-centric Hindi films accepted by masses/audience.

Q9. Women as a Hero, post liberalisation has positive impact on masses/audience.

Q10. I Prefer women-centric Hindi films over male-centric Hindi films.

4.2 Data Analysis, Films

4.2.1 Film: Hundred Days (100 Days) (1991)



(Image 4.2.1: Film: Hundred Days, Poster)

- Directed by: **Partho Ghosh**
- Release date: **31st May 1991**
- Starring**:** **Madhuri Dixit**
  Moon Moon Sen
  Jackie Shroff
  Javed Jaffrey
- Music**:** **S. Bhattacharya**

(Table 4.2.1: Film: Hundred Days - Details)

1.Story: A Psychological thriller film, starring Madhuri Dixit, Moon Moon Sen, Jackie Shroff. A mystery film that revolves around the protagonist character played by Madhuri Dixit, Devi a young woman with a sixth sense who gets sudden vision about the future incidents and accidents. This film is about the premonition Devi gets of other women getting murdered and a quick investigation by Devi to solve the murder mystery.

2.Setting: The story is set in a backdrop of the murder scene and also have a love triangle simultaneously running that offers a right amount of 90's romance to a thriller genre brilliant plotline way ahead of its time. A beautiful independent mansion like bungalow is the main highlight of this film. The movie tries to keep the bungalow modern and relatable and it nowhere resembles like an old mansion from the horror Hindi films.

3.Characters: The four main characters in the films are: **Devi** (Madhuri Dixit)- Devi plays the titular role, foresees the unpleasant future events. Her premonition helps to crack the murder mystery. **Ram Kumar** (Jackie Shroff)- He is a rich businessman who falls in love with Devi and decided to get married instantly and then realises the extra sensory perception of his wife. The suspense behind this character without a doubt mess with viewer's head. **Rama** (Moon Mon Sen)- She is Devi's sister whose death vision and sudden missing makes the entire movie revolve around her. **Sunil**(Javed Jaffrey)- Sunil is Devis college friend and her secret admirer. He is not happy with Devi getting married to Ram. For most part of the film his character makes viewers believe him as the murderer. The two strong female characters Devi and Rama are highlighted in the poster.

4.Costume: Protagonist costume- Devi's costume was not limited to the 90's fashion. As the movie was ahead of its time so was the costume. Devi spotted both modern and traditional costumes that represented a caring, nurturing, strong, independent and intelligent woman.

5.Soundtrack: The movie offers some great songs and the background score is scary enough to spook out, this movie does offer right music to its romance, thriller and suspense quotient.

6.Dialogue /Monologue: This movie does not have such famous specific dialogue or monologue, but the dialogue delivery is strong and compliment the characters.

7.Star power (Popular/ Established actor): This movie had a great star power. A heartthrob male actor (Jackie Shroff) best complimented by the gorgeous female protagonist (Madhuri Dixit). This movie is a lethal combination of good looks and good actors in a power packed performance.

8.Hype associated with film: Ghost or Spirit and the suspense surrounded around the killer are the elements that make this film legit of its time.

9.Entertainment value: Light romance, comedy and a strong thriller suspense quotient supported with strong performance and storyline make this movie an interesting entertaining watch.

10.Social Message: Beyond entertainment this movie concentrates on the paranormal ability, Extra sensory perception also called as sixth sense whereby a person perceives a future vision. The paranormal psychic phenomena are interestingly featured in this film.

11.Box Office Business: □ 8.9 crore,Source, Wikipedia

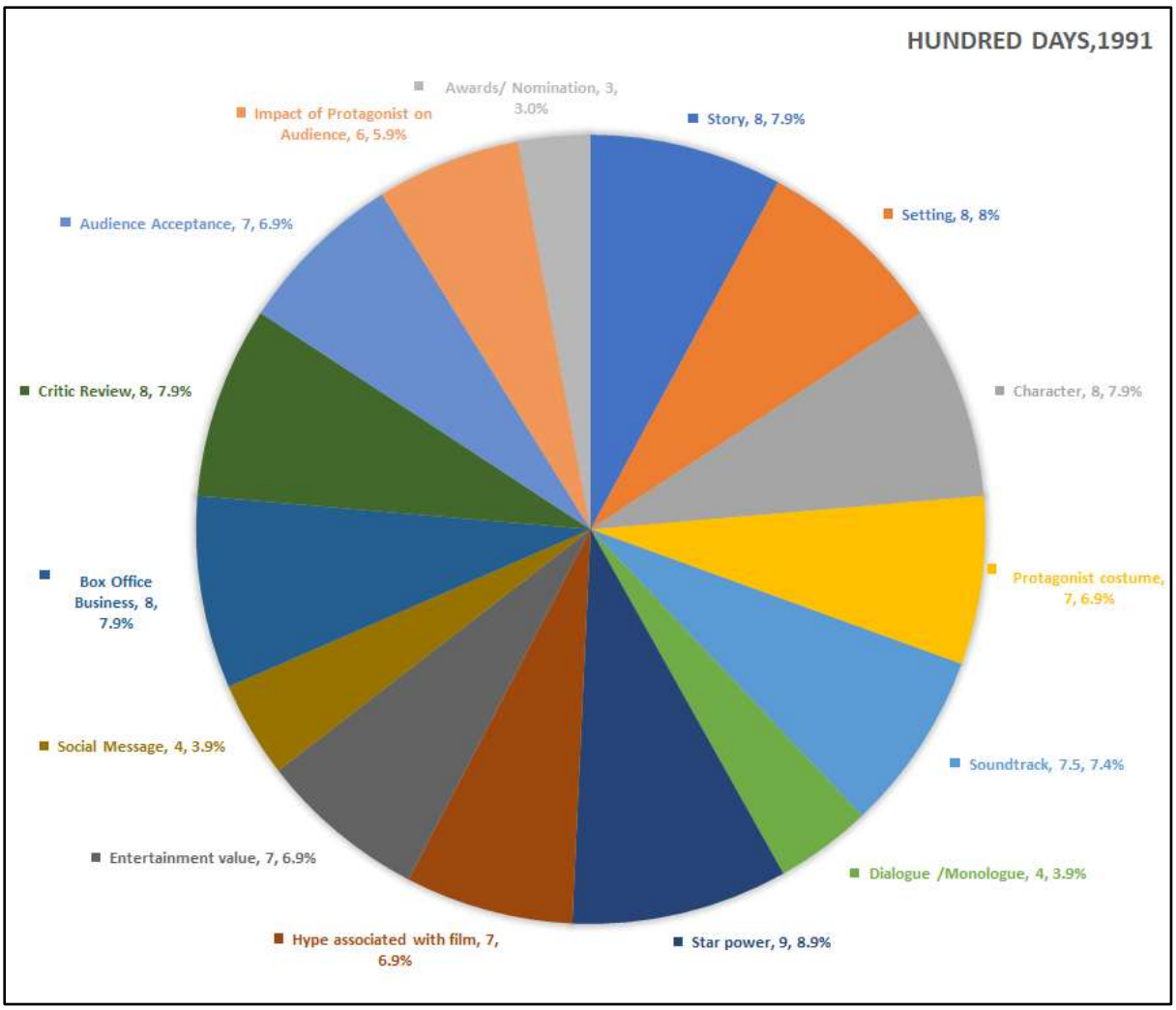
12.Critic Review: It was accepted well by critics; they claimed this movie way ahead of its time. Madhuri dixit as a protagonist received critical recognition for her performance.

13.Audience Acceptance (National / International): This movie grips the viewers from the very first scene and its spine-chilling scenes kept the curiosity factor alive and was thus accepted both nationally and internationally, 11th highest grossing film of 1991 with a superhit verdict.

14.Impact of Protagonist on Audience: Madhuri Dixit as Devi had a great impact as a protagonist on the audience. Back then in 1991 when female leads were just a supporting prop of the filmy Bollywood hero. Madhuri Dixit had carried this movie on her shoulders although she has got a good support from the star cast. Her performance was praiseworthy and quite impactful among the audience.

15.Awards/ Nomination: LaxmikanthBerde was nominated for Filmfare Best Performance in comic role as Balaam.(Source, Wikipedia)

Social Science Explanation: Technically a good movie of its time with high production value and spine-chilling horror quotient supported with thriller, romance and comedy. However, the regular Bollywood formula-romance, comedy and college life unnecessarily stretch the movie but the strong screenplay and breathe taking suspense keeps the plot focus and viewers glued to the screen without any diversion. Director Partho Ghosh deserves a pat on his back for directing a women centric movie way ahead of its time.



(Pie-chart no. 4.2.1: Quantification of the parameters for Hundred Days, 1991)

4.2.2 Film: Damini (1993)

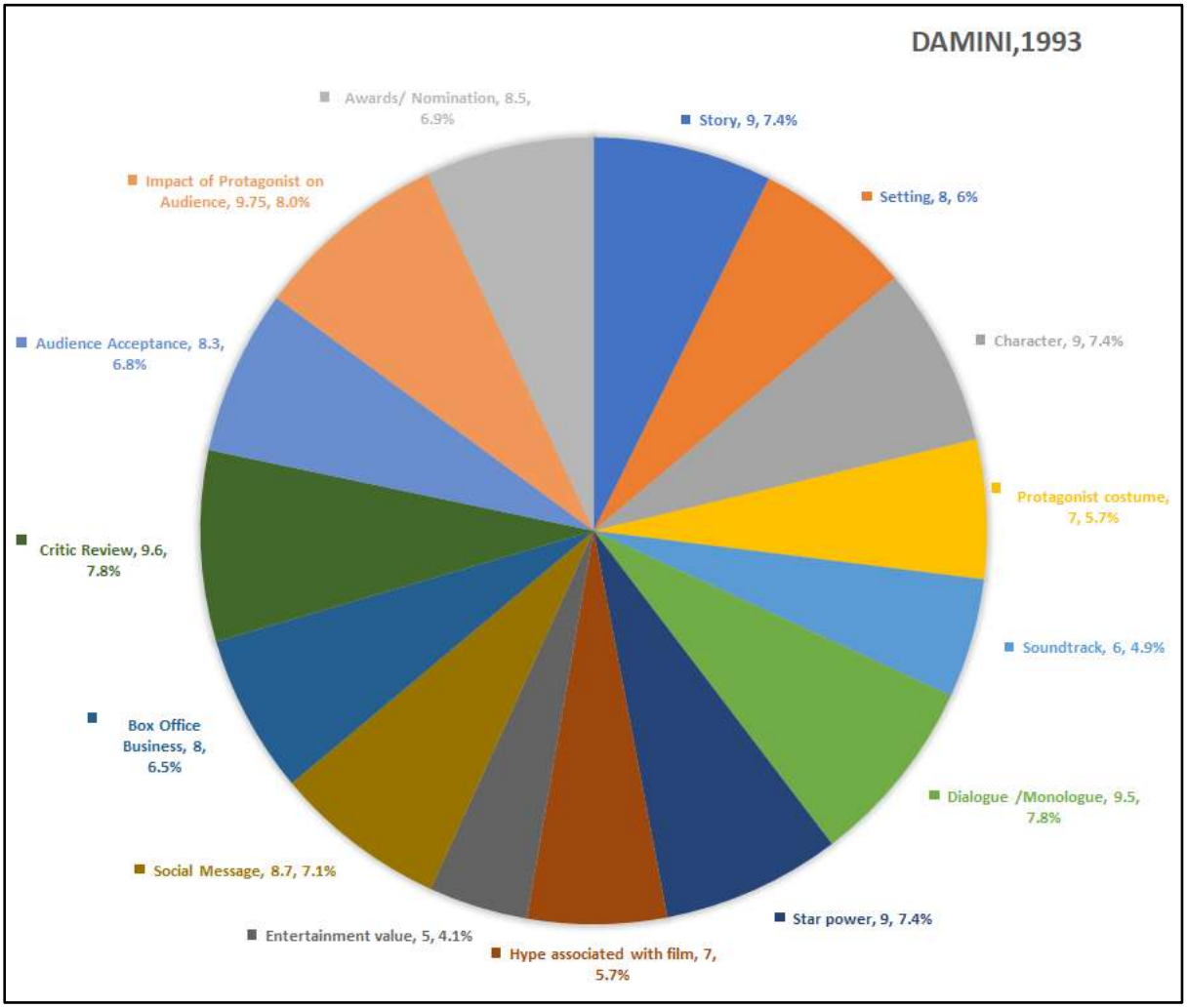
(Image 4.2.2: Film: Damini, Poster)

- Directed by: **Rajkumar Santoshi**
- Release date: **30th April 1993**
- Starring**:** **Meenakshi Seshadri**
  Sunny Deol
  Rishi Kapoor
  Amrish Puri
- Music**:** **Nadeem-Shravan**

(Table 4.2.2: Film: Damini Details)

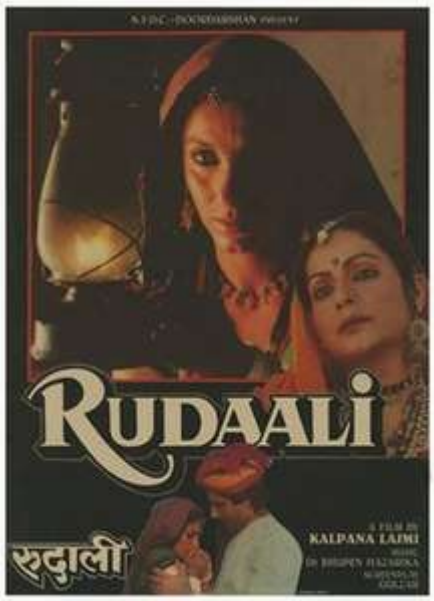
1.Story: A crime drama film starring Meenakshi Seshadri in a titular role with a strong supporting star cast. The movie is the story of a young, beautiful simple yet outspoken woman Damini (Meenakshi Seshadri) who can't withstand injustice and believe in truth and honesty. She is happy and contented to have a loving and caring husband like Shekhar (Rishi Kapoor) and is perfectly ensconced in marital bliss. But everything turns into a nightmare when she and her husband witness their housemaid Urmi raped by Shekhar's brother and his friend during a Holi party at their house. The story thus revolves around how Damini stood up courageously against her in-laws and despite all odds speak truth and give justice to the victim. Her struggle and fight for justice is supported by Govind (Sunny Deol) a lawyer.
2.Setting: The story is set in a backdrop of the rape scene and a court room drama.
3.Characters: As the film poster highlights there are three main characters in the movie. **Damini** (Meenakshi Seshadri) is the protagonist. **Shekhar** (Rishi Kapoor) is her dotting husband. And the angry young man whom Damini is holding in distress is **Govind** (Sunny Deol) who lefts no stone unturn to prevail justice, for which Damini is struggling and fighting.
4.Costume: Protagonist costume- Devi's costume complimented her simplicity, innocence and middle-class values. The character adorns bright sarees to reflect her happier phase and grey / white shaded cotton sarees to reflect her sad phase.
5.Soundtrack: This movie offers good song and music of its time.
6.Dialogue /Monologue: This film has some jaw dropping dialogue/monologue by Govind (Sunny Deol)like "Tarikh par Tarikh milti rahi hai, lekin insaaf nahi mila, my lord"; "Dhai Kilo ka Haath" indeed making this movie unforgettable. The climax courtroom monologue with an electrifying performance of the film Protagonist – Damini (Meenakshi Seshadri) where she questions the audience deserves a cult status as it awakens the viewers conscience and makes one feel the dilemma a woman goes through when she courageously goes beyond being a dutiful daughter, wife, and mother.
7.Star power (Popular/ Established actor): This movie has a great male star power – Sunny Deol as Govind an angry, honest lawyer deserve all claps and whistle for his power packed action performance and punchy dialogues. Rishi Kapoor as Shekhar Gupta does justice to his role as caring and loving husband. Meenakshi Seshadri as Damini deserves a great applaud for portraying a strong and beautifully written female character that to a great extent overpowers the Heroic Bollywood charisma.
8.Hype associated with film: Sensational dialogues, Power packed star cast, Rape case outline, Mirror to society, media, police and judiciary.
9.Entertainment value: Light romance, comedy and a strong thriller suspense quotient supported with strong performance and storyline make this movie an interesting entertaining watch.
10.Social Message: This Movie is not like a typical Bollywood entertainer it's a movie which signifies the cult Hindi cinema and is one of the iconic women centric Hindi films that represents a bold subject – a rape case and the insensitivity surrounded around the rape case - lengthy judiciary proceeding, media interference and the societal hypocrisy.

11.Box Office Business: □.11.75 crore, Source, Wikipedia
12.Critic Review: A critically acclaimed film, as a cult feminist Hindi movie.
13.Audience Acceptance (National / International): This film did a great business nationally and internationally. Though 90's was an era that leaned heavily on the Bollywood hero saving the damsel in distress heroine. Damini was a different movie and was accepted wholly by the audience.
14.Impact of Protagonist on Audience: By every yardstick Meenakshi Seshadri's performance as Damini was par above excellence. She is a fabulous actor and given many superhits but Damini is considered as one of her best career roles that is forever imprinted in the minds of many. Her courtroom monologue was an awakening towards the societal patriarchy her dialogue delivery was so strong that it awakens the viewers conscience even women's lives matter.
15.Awards/ Nomination: This is an iconic movie and a recipient of a number of accolades. At the **40th National Film Awards**, Sunny Deol won Best Supporting Actor. At the **39th Filmfare Award** it won four awards - Best Director : Rajkumar Santoshi, Best Supporting Actor: Sunny Deol, Best Story : Sutanu Gupta, and Best Sound : Rakesh Ranjan.In addition to these awards, the film received seven nominations at the 39th Filmfare Awards including Best Film, Best Actress for Meenakshi Seshadri and Best Villain for Amrish Puri. (Source, Wikipedia)
Social Science Explanation: This movieis terrifyingly relevant even today and mirrors the reality of rape tragedy where the victim and its family either die waiting for the justice or simply give up hope and withdraws from the process. This movie was way ahead of its time with a strong feminine character that seems too strong and courageous to face the odds for the justice. However, despite this the story has Govind a male charisma that's somehow again highlight a saviour for the damsel in distress. Although Govind as an honest lawyer was the demand of the story replacing him with a female character would have changed the approached towards this film, as then the movie would have been entirely on the women's shoulders.



(Pie-chart no. 4.2.2: Quantification of the parameters for Damini, 1993)

4.2.3Film: Rudaali (1993)



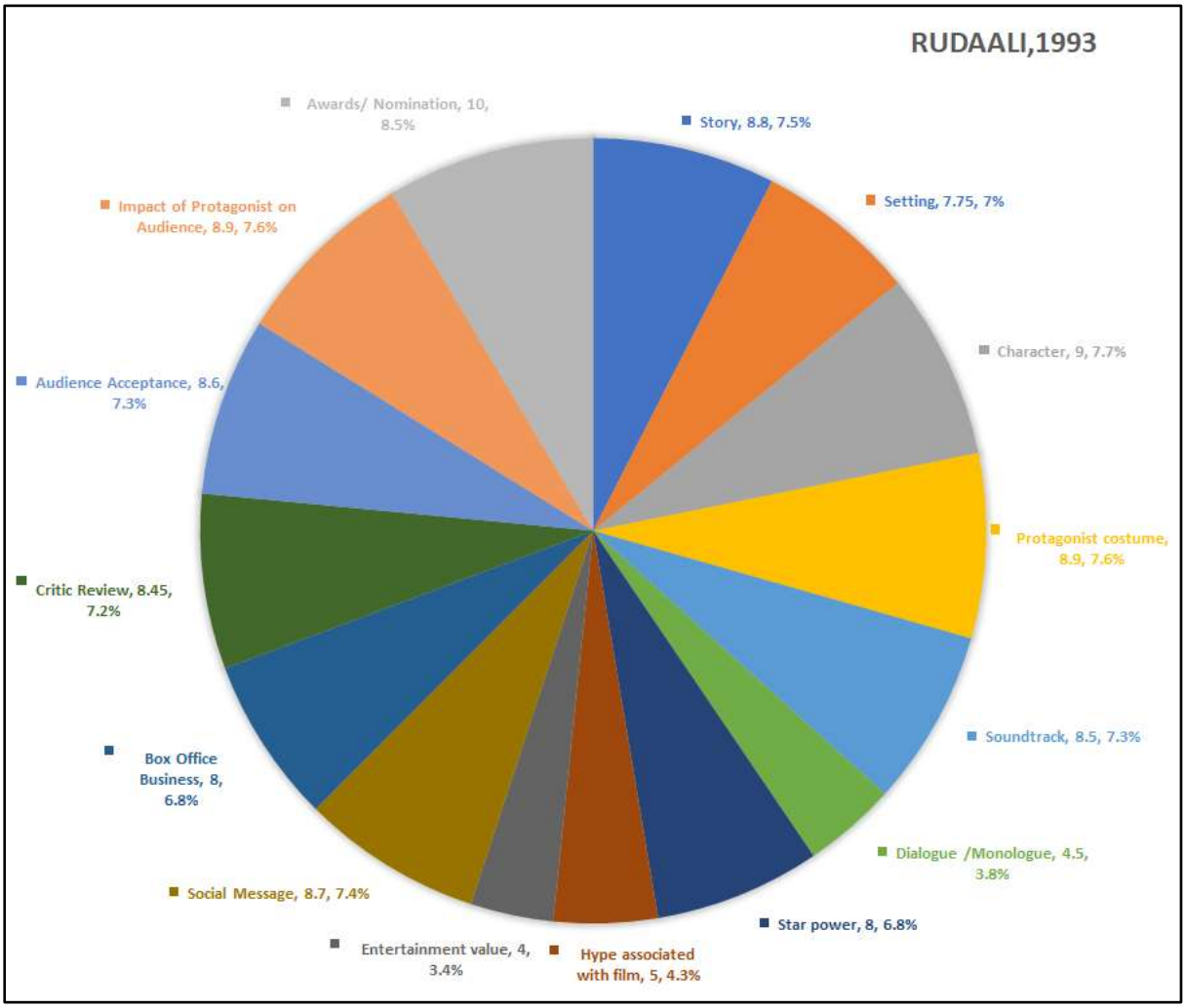
(Image 4.2.3: Film: Rudaali, Poster)

- Directed by: **Kalpana Lajmi**
- Release date: **18th June 1993**
- Starring**:** **Dimple Kapadia**
  Raakhee
  Raj Babbar
  Amjad Khan
- Music**:** **Bhupen-Hazarika**

(Table 4.2.3: Film: Rudaali Details)

1.Story: A Hindi drama film that revolves around the life of Shanichari (Dimple Kapadia), a woman belonging to the impoverish section of the society. Her father dies soon after her birth and is abandoned by her mother who runs away with other man. At a young age she is married to a drunkard who hardly earns for the family's requirement. Despite this misfortune Shanichari manage to pull her life looking after her ailing mother-in-law and her little son. As the story progress she losses her husband and mother-in-law. Some years later her grown up son marries a prostitute, Mungri on learning Mungri as pregnant Shanichari accepts her as daughter-in-law. But the snide remark of villager's fuels conflicts between the two women and in a rage of fight Mungri aborts the child. This makes Budhua Shanichari's son leave her forever. Despite of all these misfortune Shanichari is unable to cry and express her grief. She cries at last hearing about Bheekhni's (Rakhee) death a professional mourner with whom she develops a close bond and was her mother in reality.
2.Setting: Set in the Jaisalmer region of western Rajasthan. It invests in the authentic Rajasthani culture and tradition.The arid desertscape and the grand mansion (Havelis) enhance the visual appeal of this film.
3.Characters: The two main characters **Shanichari** (Dimple Kapadia) and **Bheekni** (Rakhee) brilliantly pull this film on their shoulders. Dimple Kapadia is exemplary in representing the struggle, suppression and humility of Shanichari caused by the exploitive societal patriarchy and caste-system. Rakhee as **Bheekani** a professional mourner and friend of Shanichari does justice to her role. **Laxman Singh**(Raj Babbar) fits well in the young zamindar role who likes Shanichari and never force his love on her. The pure romance between Shanichari and Laxman Singh is portrayed greatly by the actors.
4.Costume: Protagonist costume- We can just adore the way Dimple Kapadia as Shanichari carries her authentic regional Rajasthani Ghagra- Choli, the costume colours perfectly jelly with Shanichari's life sequences. This film has won 40th National film Award for the category of Best costume designs by Mala Dey and Simple Kapadia.
5.Soundtrack: This movie offers some most popular work of great Musician Bharat Ratna Bhupen Hazarika who is well known for his culture and folk music of Assam and North-east India. He has given excellent collection of classical songs through this movie which most of us hum even today.
6.Dialogue /Monologue: Film dialogues are delivered in Marwari (Rajasthani Speech) Style/ accent to do justice with the role and story. Dimple Kapadia's catchy dialogue "Shanichari, Shanichari...Shanichar ko janmi, janmte hi baap ko khaygayee, Sukhi Shanichari, Abhagee Shanichari, Manoos, Kambhaqat, Shanichari" (Shannichari, Shaanichari born on saturday misfortunate, jinx, the one responsible for her father's death etc.) surely brings a smile while watching this intense movie.
7.Star power (Popular/ Established actor): Dimple Kapadia - the star power for this film in the 90's when most of the A-list actress where busy romancing the onscreen Hero, Dimple Kapadia challenged herself and concentrated on women-centric films.
8.Hype associated with film: Female Director and female protagonist. A Parallel cinema with commercial Bollywood elements.

9.Entertainment value: Folk Music, Strong Acting, Great story, Traditional and authentic setting- Rajasthan's desertscape and grand Mansion (Haveli)
10.Social Message: This movie introduces us with the odd tradition of Rajasthan, Rudaali where women belonging to the lower caste are hired for mourning over the death of upper rich section of the society.
11.Box Office Business: No records in Number; But was a commercial hit.
12.Critic Review: This movie was popular with critics. A great celluloid representation of women power, applauded with excellent critic reviews for best story, acting, music and direction.
13.Audience Acceptance (National / International): This film did a great business nationally and internationally. A masterwork that did ambivalent self-positioning between main stream and art cinema was accepted wholeheartedly by the masses.
14.Impact of Protagonist on Audience: Dimple Kapadia is beautiful and effortless onscreen. She fits perfectly in the shoes of a sad, lonely, dry-eyed, misfortunate Shanichari and struck the chord right portraying Rajasthani culture with her effective body language and gesture that lifts her character and mesmerise the audience with her brilliant acting skills.
15.Awards/ Nomination: This film won many national and international awards. It even got an official entry to 66th Academy Award for the best foreign language film category. Notable acclaim: Screening at International film festival of India 1993 and the San Diego Film festival 1994. **40th National Film Awards** – Best Actress: Dimple Kapadia, Best Art Direction: Samir Chanda, Best Costume Design – Mala Dey and Simple Kapadia.; **38th Filmfare Award** – Best Actress (Critics): Dimple Kapadia.; V. Shantaram Award- Excellence in Direction: Kalpana Lajmi.; **All India Critics Association Awards (AICA) Awards** – Best Hindi Film: Rudaali, Best Director:Kalpana Lajmi, Best Music Director: Bhupen Hazarika.;**8th Damascus International Film Festival** – Best Actress: Dimple Kapadia.; **38th Asia Pacific Film Festival** – Best Actress: Dimple Kapadia, Best Music Director: Bhupen Hazarika. In addition to this film received several other nominations, (Source Wikipedia).
Social Science Explanation: This movie introduces us with the concept of selling tears, a professional mourning tradition which was back then common in Rajasthan where the women belonging to the lower caste were hired for crying over the richer section of the society. Dressed in black these professional mourners were known 'Rudaali' with unbound hair, they would wail loudly, roll on floor and beat chest shedding copious tear thus praising the deceased. This movie is a light towards the woman ghettoization particularly the women belonging to the lower caste their social and political ramification is correctly portrayed through this celluloid. Even though the role of Laxman Singh (Raj Babbar) seems positive, not forcing his love on Shanichari (Dimple Kapadia) he was wrong in many ways- A married man cheating over his wife, A Man not able to challenge the societal patriarchy having no guts of marrying Shanichari and accepting her son. This women-centric film, where the female protagonist was the whole and soul of the celluloid succeeded in the portrayal of woman's dilemma from a socially side-lined class of society, making a film on such subject deserves applaud.



(Pie-chart no. 4.2.3: Quantification of the parameters for Rudaali, 1993)

4.2.4Film: Dushman (1998)

- Directed by: **Tanuja Chandra**
- Release date: **29th May 1998**
- Starring**:** **Kajol**
  Sanjay Dutt
  Ashutosh Rana
- Music**:** **Uttam Singh**

(Image 4.2.4: Film: Dushman, Poster)(Table 4.2.4: Film: Dushman Details)

1.Story:A Hindi psychological crime thriller film, based on the story of twin sisters – Sonia and Naina (Kajol) who are similar yet different from one another. Sonia is confident, extrovert and outgoing on the other hand Naina is completely opposite to her who is shy, introvert and a vulnerable average girl. They lived a happy and content life with their mother (Tanvi Azmi) and a younger school going sister until their life turns upside down when Gokul (Ashutosh Rana) a psychopath rapist and sadistic killer brutally rapes and kill Sonia. This story highlights Naina's struggle to avenge her sister and punish the killer, in her journey she is supported by Major Suraj Singh Rathod (Sanjay Dutt) who is blind military veteran.

2.Setting: A cat- and- mouse chase story between Naina and a psychopath serial killer, Gokul based in a Metro city.

3.Characters: The main characters are **Naina** and **Sonia** portrayed by the talented protagonist Kajol in a convincing, impressive manner. Supported by a strong male cast Sanjay Dutt as **Major Suraj Pratap Singh** an impaired military veteran does a brilliant job in raising the moral of frightened Naina both physically and mentally to fight against the brutal fierce villain **Gokul**, Ashutosh Rana.

4.Costume: Protagonist costume- The costumes of the protagonist are spectacular in every term as both Sonia and Naina are twin sisters, differently in terms of personality and vibe. The costumes are designed accordingly Sonia is adorn with western outfits and Naina on the other hand is complimented with Indian wear, long sleeve dresses and chudidars (Indian wear). Costume design boost the protagonist smooth transformation in two different characters.

5.Soundtrack: Music of this film was a spotlight, Musician Uttam Singh has done great justice to Anand Bakshi's Lyrics. Its soothing to hearken 'Awaz do Hamko' which makes one fall in love with the music, lyrics and melodious voice of Lata Mangeshkar and Udit Narayan. Again 'Chitthi na koi Sandesh' both Male; Jagjit Singh and Female; Lata Mangeshkar version gets one goosebumps and teary eyes even today. Overall, this film has a best Soundtrack that is still loved after two decades of its release.

6.Dialogue /Monologue: Dialogue writing is strong but the real strength of this film certainly lies in the performance of the protagonist (Kajol) and the antagonist. (Ashutosh Rana). Major Suraj Pratap Singh's (Sanjay Dutt) intense scene in the Second half with Naina (Kajol) to make her realise her inner strength and overcome fear to fight against the evil have some best dialogue, delivered in a finest manner by the actor.

7.Star power (Popular/ Established actor): No doubt Kajol's power packed performance and popularity /Huge fan following could have been the Star power for the film. But it was back then two decades ago when female-centric plot was not common and the distributers and exhibitor wanted an established male robust to save the protagonist from the hands of antagonist. Sanjay Dutt as the Male calibre proved to be the Star power, masses demanded.

8.Hype associated with film: Female Director and female protagonist. Ferocious Antagonist with lecherous expression and disturbing action.

9.Entertainment value: Bheem a young boy, Major Suraj Pratap Singh's caretaker played by actor Kunal Khemu added an entertainment value to this intense film. Though he appeared in few scenes his innocence and great timing do brings a smile.

10.Social Message: This film is about fighting for the justice and standing for the right against all adversities, thus overcoming the fear and finding the inner strength to win over the world. This film is relevant and important as it proves woman is not fragile, she is the epitome of power and when she decides something nothing can stop her.

11.Box Office Business: □.8.43 crore approx., Source, Bollywood Hungama

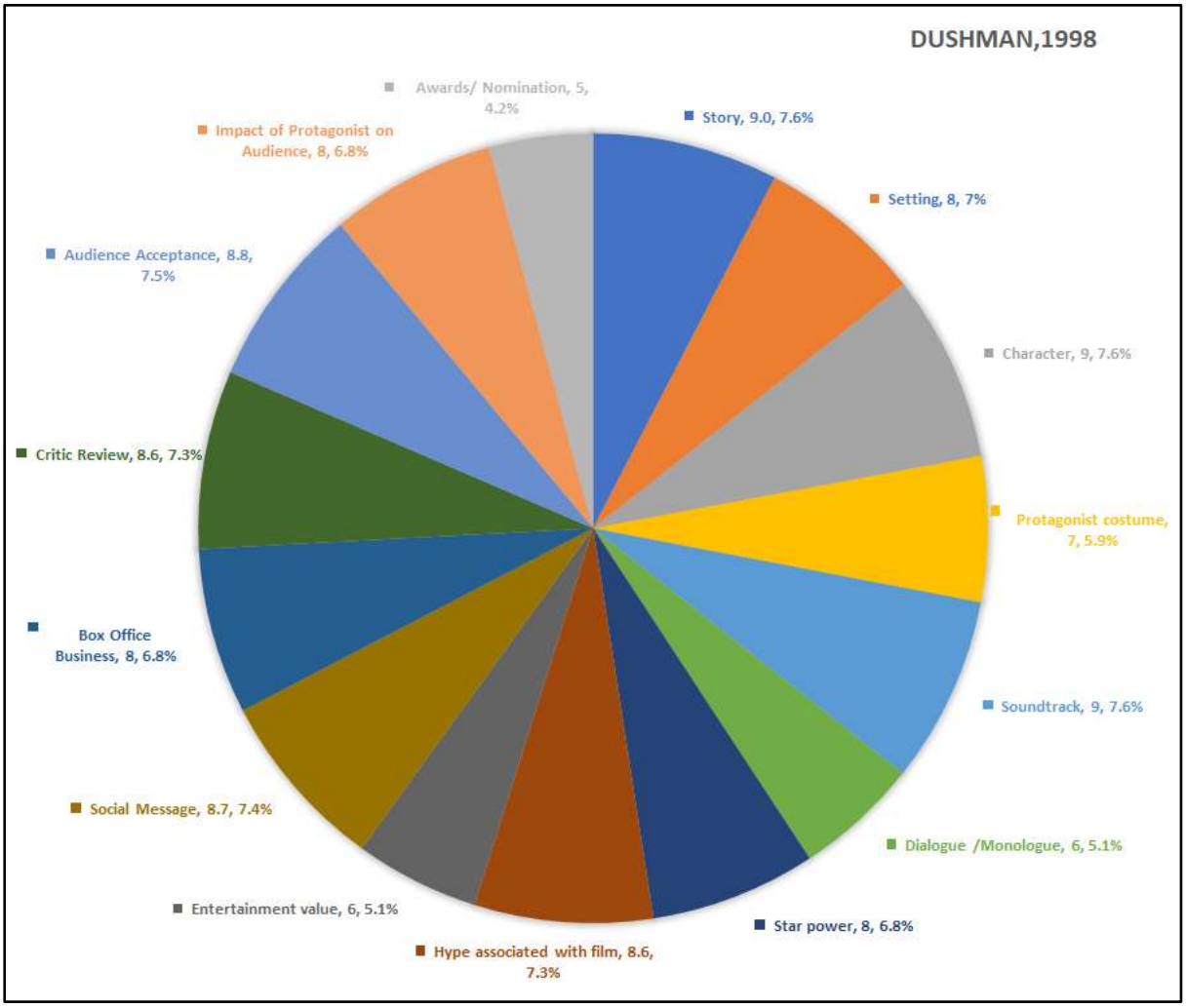
12.Critic Review: A critically acclaimed as one of the finest Hindi female-centric crime thriller and revenge drama.

13.Audience Acceptance (National / International): This film was lauded by the audience and did great business at national and international level.

14.Impact of Protagonist on Audience: It was the first time Kajol played the double role of her career and was spectacular as both Naina and Sonia. This movie is one of the finest performances of Kajol, she made a strong impact on the masses when female-centric films were not common setting an example how strong a woman can be when she decides to achieve something.

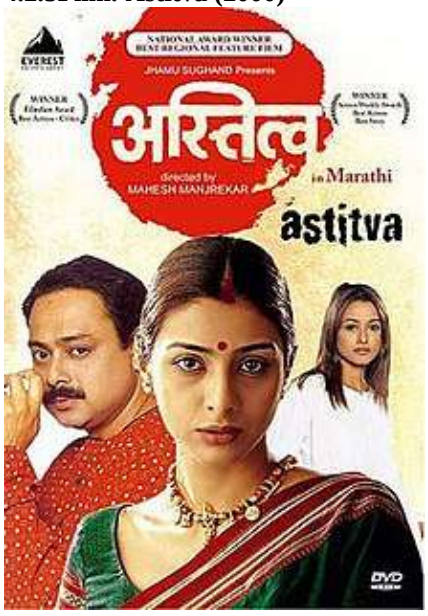
15.Awards/ Nomination: Ashutosh Rana - Film Fare Awards (1999): Best performance in negative role and Screen Awards (1999): Best actor in negative role. **Kajol** - Screen Awards (1999): Best Actress. **Tanuja Chandra** - Screen Awards (1999): Best Debut as a Technician.(Source Wikipedia).

Social Science Explanation: This is one of the best women centric films back then in 1998 but despite of strong story and outstanding performance by the protagonist the film had some loop holes.Even though Naina strongly kills the Psychopath killer Gokul the one who makes her capable and strong for the revenge is a Man, Major Suraj Pratap Singh. This indeed highlights how this film concentrates on the patriarchy, woman as weak and always need man's support to achieve her tough goal. Actress- Film maker Pooja Bhatt in her Interview with Telangana Today, dated 16 May 2022 recalls how they found tough to release Dushman back in 1998 unless they made a male star to be a part of cast. So even though this film had a Woman protagonist dynamic in her role 20 years back it was difficult to accept a Female actor as a sole "Hero", also if we notice the start of this film will, find Sanjay Dutt's name first starring in Dynamic role whereas actress Kajol name flashes after him as "Kajol in Double Role".



(Pie-chart no. 4.2.4: Quantification of the parameters for Dushman, 1998)

4.2.5Film: Astitva (2000)



(Image 4.2.5: Film: Astitva, Poster)

(Table 4.2.5: Film: Astitva Details)

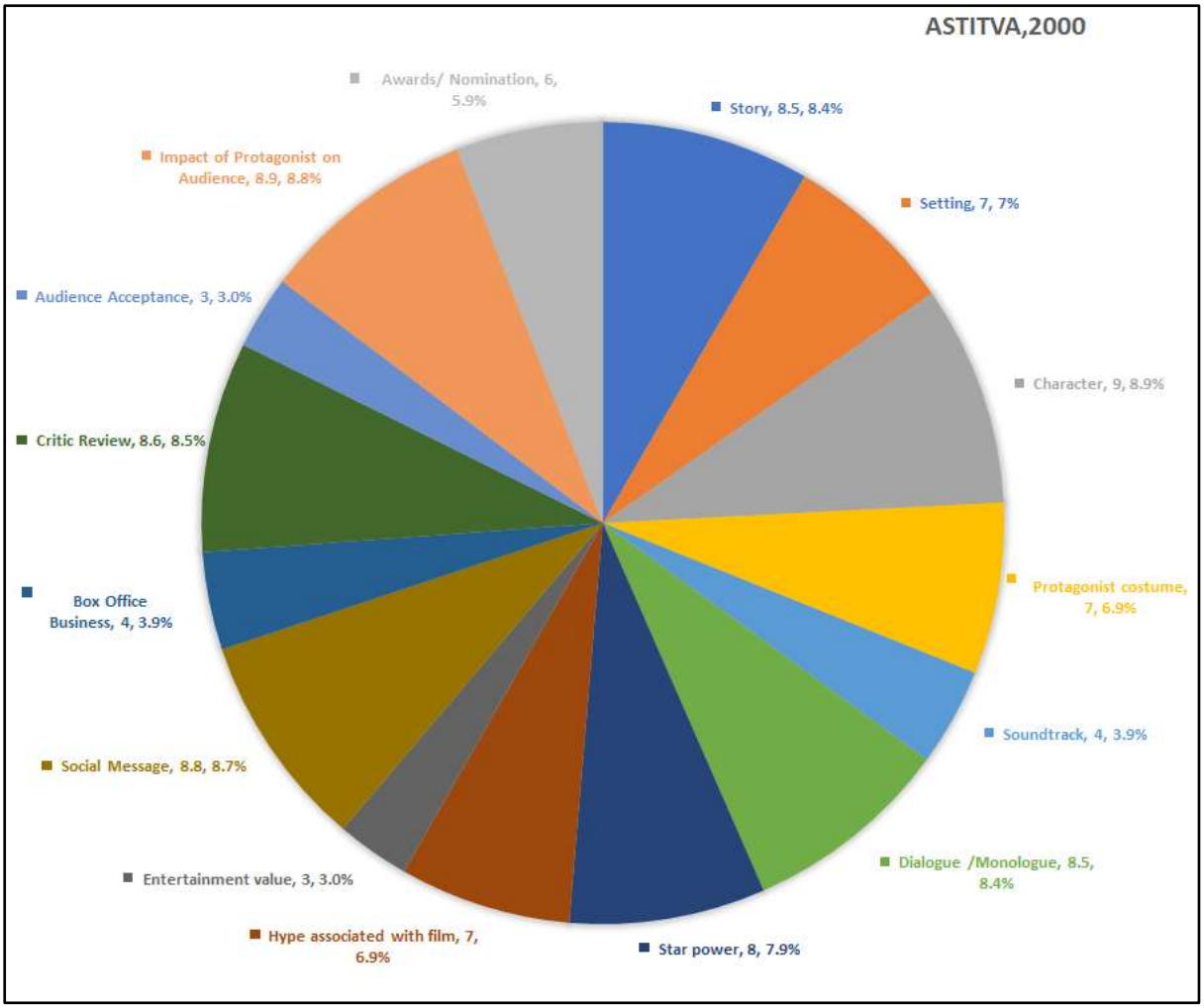
1.Story: Astitva means self- identity a Hindi film that poignantly tells the story of an average housewife Aditi Pandit (Tabu) whose life revolves loving and caring her husband Srikant Pandit (Sachin Khedekar) and Aniket Pandit (Sunil Barve), yet she is happy and content with her life. This story highlights male chauvinism, spousal abuse and extramarital affairs. The story unfolds when Aditi reveals Aniket is actually the son of deceased Malhar Kamath (Monish Bahl) her music teacher who has left his life earning, gold, mansion and other property for her. This makes her husband and son slut shame Aditi and shun her from their life. What happen next is a bold move took by an ordinary housewife Aditi who tired of her drab existence confronts her son and husband and walks away from their world in the search of her identity.
2.Setting: This story is set in metro city Pune.
3.Characters: The main characters in the films are: **Aditi** (Tabu)- Aditi plays the titular role, whose impulsive sexual desire makes her life grave. Due to certain circumstances, she took the crucial decision to remain silent about her pregnancy which her husband consider as deception but Aditi remains clear about the incident and honestly accept her mistake, takes a bold step to leave her family in search of her identity. **Srikanth Pandit** (Sachin Khedekar)- Actor Sachin Khedekar does justice to the male chauvinist Srikanth who is hypocritic, insecure and controlling husband.**Aniket Pandit** (Sunil Barve)- Aniket a young 25-year-old gentleman fails to live up with the modern age, slut shame his mother and portrays the male chauvinism. **Revathi** (Namrata Shirodkar) – A modern independent woman breaks her engagement with Aniket who is orthodox with his thoughts and supports Aditi in identifying her life's new journey.
4.Costume: Protagonist costume-Border sarees with V- neck blouses it complements the typical upper middle-class educated, simple housewife.
5.Soundtrack: Film don't have an extra ordinary soundtrack, a average music complimenting the film sequence**.**
6.Dialogue /Monologue: Some of the typical dialogue clearly reflects the hypocrisy and chauvinism of Srikanth character –"Hamare gharaane mein na aaj tak kisi aurat ne naukri ki hai, na kisi ne karvaayi hai" (Womans from our house don't work neither we allow). "Mujhe apne ghar me biwi ke paise nahin chaahiye, Main apna ghar chala sakta hoon"' (I don't need wife's money to run my home. I earn enough.)
This film does have one of the best Monologue – Monologue where Aditi confronts her husband her speech touches some critical issues of the society – Desires of a lonely woman her feelings etc which she ask scandalising her son and husband with some bold lines- "Tan ki pyaas jo tumhare shareer ko jalati hai kya woh mere shareer ko kum jalati hai? Aur agar mere tan mein yeh pyaas jage toh main kya karun?" (Our body desires are same, what should I do to fulfil it). Her Monologue includes some other straight facts -Man having an extra – marital affair is a sign of manhood, a woman having affair is slut shamed. Why? Man is the bread winner and woman have no right to work. Marital rape – Man can have sex against wife's desire, on a vice versa a woman should understand her husband. Her speech even highlights how Srikanth was not able to give her second child his infidelity would have caused societal blame over herself only, because she is woman and woman are meant to suffer.
7.Star power (Popular/ Established actor): Without a doubt the super talented Tabu is the Star power of this Movie. Her acting mettle and star power was put to a great use by director, Mahesh Manjrekar. The finest actress has carried the film on her shoulders with great performance portraying a true to life difficult role.
8.Hype associated with film: Bold Subject that revolve arounds woman's sexual desire.
9.Entertainment value: This movie is an intense movie with no entertainment package like a regular Bollywood celluloid.
10.Social Message: This film reveals the double standards of how the callous society judge a woman in comparison to the same mistake a Man does. Woman's chastity is measured in different metres in comparison to men who are spared with an old statement – "Men will be Men; Women shouldn't behave like them".
11.Box Office Business: □.2.48 crore approx. (Source, BollyViewsYT.com, Box office verdict- Flop).
12.Critic Review: A critically acclaimed film of 2000 that won Actress Tabu Filmfare critic award for best actress.
13.Audience Acceptance (National / International): This film was not well excepted by the audience, maybe because of no well-known faces other than actress Tabu.
14.Impact of Protagonist on Audience: This film was a box- office flop but the infectious energy and long-haul talent of the protagonist Aditi (Tabu), captured the audience mind and forced them to reckon women are human first and their desires and needs are no different than men's and they deserve equal treatment.
15.Awards/ Nomination: Tabu – Bollywood Movie Awards (2001): Best Critics Role- Female; Most Sensational Actress.; Filmfare Awards (2001): Critics Award for Best Actress; Zee Cine Awards (2001)- Best Actor Female; Screen Awards (2001): Best Actress.; **Mahesh Manjrekar** - Screen Awards (2001): Best Story and Special Jury Award.(Source, Wikipedia)

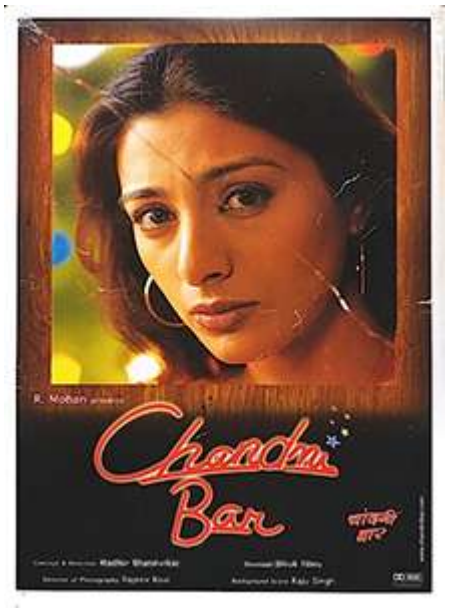
Social Science Explanation: This movie got unnoticed due to lack of entertainment and promotional quotient. A movie with an unusual topic, sexual desire of a woman and her stand towards her identity did not belong to the

Bollywood stereotyped heroic formula and so the movie failed at the box office. The story, setting, acting everything was great but still the movie didn't succeed to pull the masses to theatre but it succeeds in winning the critical acclaim. It's one of the best women centric films where the female protagonist is the soul of the celluloid back then in 2001 the makers took a great risk to make a completely woman-oriented movie, and a bold subject maintaining a decent pace throughout the movie. Makers and Directors deserve a pat on back for avoiding the typical presentation of stimulating sex scenes, violence, double meaning dialogue and raunchy dance sequences in the name of demand for story.

(Pie-chart no. 4.2.5: Quantification of the parameters for Astitva, 2000)

4.2.6Film: Chandni Bar (2001)





(Image 4.2.6: Film: Chandni Bar, Poster)

(Table 4.2.6: Film: Chandni Bar Details)

1.Story: It's a crime Hindi drama film. A journey of naive young rural girl Mumtaz (Tabu) who is persuaded into bar-dancing in Mumbai. Transformed into a woman overnight, raped by her uncle she accepts the gritty world of bar dancing as fate. Until one-night Pottya (Atul Kulkarni) an underworld henchman kills her uncle in front of her eyes and marry her soon after to provide a stable life away from the bar. Eventually the couple starts living a happy life with their son and daughter, their happiness is short-lived as Pottya gets killed in Police encounter which lefts Mumtaz with no alternative than returning to the bar dancing profession for supporting herself and educating kids and survival. Years later Mumtaz life takes a cruel turn that makes her kids follow her dire past. Abhay her son becomes a killer, gangster like his father, and her daughter, Payal accepts the bar dancing profession like her. This makes Mumtaz to grieve in darkness forever.
2.Setting: The story starts from a small village Sitapur; Uttar Pradesh's, progresses and ends in the gritty world of Mumbai's bar-dancing, prostitution and crime.
3.Characters: The main characters in the films are: **Mumtaz** (Tabu)- Protagonist in a passive role despite of her tragic frustrating life events. **Pottya** (Atul Kulkarni)- A gangster with a volatile temper and attitude. **Iqbal Chamdi** (Rajpal Yadav)- Mumbai's beer bar pimp who stood as a great support to Mumtaz in her dilemma especially after her husband's death. and **Deepa Pandey** (Ananya Khare)- Acharacter of another bar girl portrayed with great brilliance that the actor bags the National film awards, 2002 for the category of best supporting actress.
4.Costume: Protagonist costume- Costume design is realistic like the bar-dancer: Flashy Gagra-Cholis, Sarees and Chudidars. Even the misery and plot of Mumtaz life outside Chandni bar is clearly reflected from her sarees and dresses onscreen.
5.Soundtrack: This film didn't have any original song like the typical Bollywood film. Raju Singh does a great job with the background score and snippet of old song that elevates the impact of the scenes.
6.Dialogue /Monologue: Abusive Dialogues make the scenes realistic depicting the gritty life of Mumbai's underworld, dance-bar, prostitution and gun crime.
7.Star power (Popular/ Established actor): Tabu is the star power of this film for playing an unconventional role in a realistic manner. Atul Kulkarni also shines like an established actor with just his second Hindi film, leaving no stone unturned menacing the typical Mumbai gangster.
8.Hype associated with film: Realistic depiction of Mumbai's dancing beer- bars/dancers and the criminal world of gangsters.
9.Entertainment value: Movie is intense, background score adds little entertainment segment to this celluloid or else this movie is an intense dilemma of the Mumbai's bar dancers.
10.Social Message: There are two kinds of film one which is complete entertainment and the other beyond entertainment that sets the thinking ability of viewers, Chandni bar is the film that leaves the audience think about the darker side of the society.
11.Box Office Business: □.6.70 crore approx.,(Source KS, Box office).
12.Critic Review: A critically acclaimed film of 2002 went on to win four National Films Awards.

13.Audience Acceptance (National / International): This film is one of those film that did not belong to the league of Bollywood Hindi films of its time, it created a new era the way it was accepted by the audience. Super Hit film nationally and internationally.

14.Impact of Protagonist on Audience: Tabu as Mumtaz is flawlesswith her indelible impression doing justice to the complex role. She tackled the realistic scenes with ease, and emerge as a triumph in engaging the audience for on her onscreen plight. She makes a strong impact on the viewers as if 'Mumtaz' was the Tailor-made role for her.

15.Awards/ Nomination: 2002 National Film Awards: Best Actress: Tabu; Best Supporting Actor: Atul Kulkarni.; Best Supporting Actress: Ananya Khare.; Film Award – National Film Award for Best Film on other social issues.; **2002 IIF Award and 2002 Zee Cine Awards:** Best Actress- Tabu.; **2002 Star Screen Awards Best Story**- Madhur Bhandarkar. (Source, Wikipedia)

Nominations:Filmfare Awards and Bollywood Awards-Best Actress: Tabu.; **Star Screen Awards**- Best Supporting Actor: Atul Kulkarni.(Source, Wikipedia)

Social Science Explanation:A women centric film that is a precedent, a non-commercial film in those days surprisingly well accepted by the audience and became a super hit film of its time. This film reflects the harsh reality of bar dancers, their life on the dim tacky bar stage embodying the sexual fantasies and their backroom reality where they brood their life problems. Director Madhur Bhandarkar helms the movie in an honest realistic manner that the grave situation of the bar dancers gets etched in viewer's mind. The dynamic director was lauded for tacking a seldom women centric story onscreen where a female protagonist was nowhere side-line by the male actor. A women centric film that did a great business and proved advantageous for its makers and investors thus setting an example a women centric film can earn great profits and has the ability to attract audience to theatres

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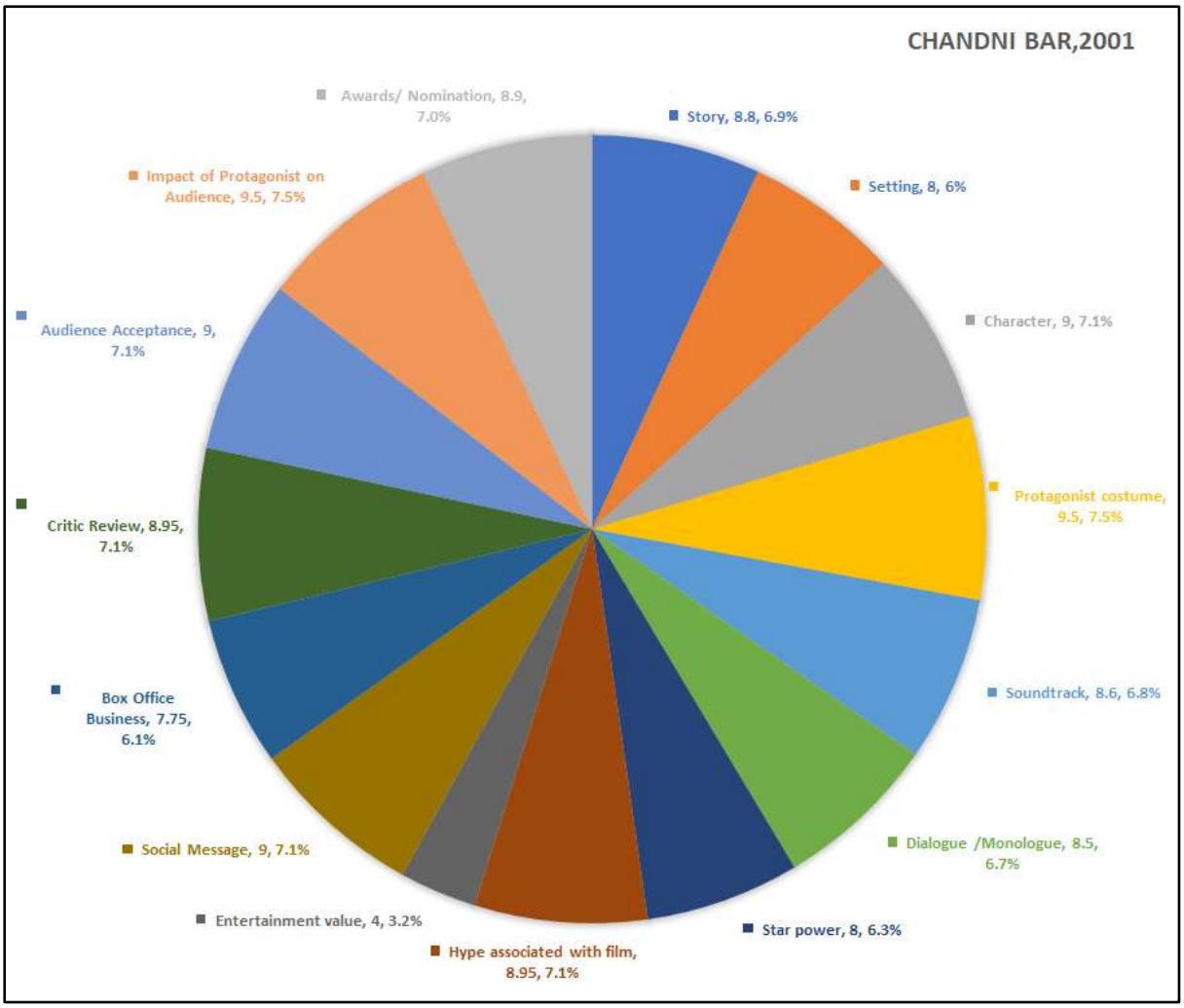


(Pie-chart no. 4.2.6: Quantification of the parameters for Chandni Bar, 2001)

4.2.7Film: Lajja (2001)

(Image 4.2.7: Film: Lajja, Poster)

(Table 4.2.7: Film: Lajja Details)

1.Story: The film narrates the story of four Indian women's their atrocities in Indian society in four different plots-

Plot 1:(Vaidehi's escape), Thisplot deals with Vaidehi's marital life with a New York based businessman Raghu, a womaniser who feels having an extra marital affair, throwing big parties and getting drunk is cool. A business minded, western cultured man who pressurise his traditional Indian cultured wife to adapt a lifestyle like him to enhance his business and standards. Least interested in Raghu's lifestyle and business Vaidehi on the other hand yearns for a happy married life and is banished by her husband for disapproving him and is immediately send back to India where she is wronged by her parents blaming her return will ruin her sister's future. Soon after days she receives a sorry call from Raghu requesting her return. Just before Vaidehi was to get trap in Raghu's fake remorse. She learns about her pregnancy and his accident that left him impotent and the only reason he wants her back is a child for his heir. In an attempt to be mother and retrieve child's authority escaping from Raghu's Henchman, Vaidehi witnesses the traumatized journey of Indian women on her path.

Plot 2: (Maithili's Wedding) The cat-mouse hunt lands Vaidehi in Maithili's wedding. A big fat Indian wedding where the bride is ecstatic to get married to her love interest and father is brooding about dowry. Here Vaidehi encounters Raju a thief who helps brides' father to cough up with the dowry demand. This goes wrong with bride's in-laws who blames bride's character for receiving financial help from a thief an absolute stranger. This makes Maithili the bride to stand head strong and call off the wedding, thrashing the dowry tradition and the rotten societal validation about a woman's character.

Plot 3: (Janaki's Self-respect)- Proceeding ahead in her hide and chase journey Vaidehi heads towards Raju's Village where she bumps into Janaki, a confident strong minded local theatre artist. Janaki is pregnant out of wedlock and is about to get married and settle in Delhi with her lover Manish, who is happy to give Janaki a stable life. This doesn't go well with Purushottam (Theatre company owner) who lusts after Janaki and influences her lover badmouthing Janaki and making him believe Janaki is not carrying his baby. This makes Manish to confront Janaki, He ask her to abort if she wishes to marry him. This doesn't go well with Janaki, while performing a mythological scene from Ramayana where Janaki as Sita's character is supposed to enter fire to prove her conjugal purity breaks from the script and in a rage to confront Manish questions the mythological whereabouts surrounded around proving Sita's purity. She neither apologises for same which creates riots and is almost lynched by the crowd that stamps over her and causes her to loosen her baby. Thus, encountering a woman like Janaki who leaves her lover when it comes to her self-respect and morals Vaidehi heads towards an unknown path escaping her Husband.

Plot 4: (Ramdulari's Tragedy)- In a continues run escaping husband and his henchmen, Vaidehi is apprehended by a dacoit Bhulwa, who arranges to send her to Ramdulari's house when she faints seeing the violence in train. Here Vaidehi witnesses the tragedy of Ramdulari who is raped and burnt alive by the upper caste men's because her son marries their daughter.

And then the movie heads towards climax, where we see Bhulwa fighting in a heroic manner to avenge Ramdulari and forgives Vaidehi's husband alive on her request. This makes her husband realise his mistake. Later we encounter Vaidehi's strong heart-wrenching monologue addressing the society that provokes the women in crowd to lynch prime rapist of Ramdulari who is eventually killed by Bhulwa. And then comes a happy ending, Vaidehi gives birth to daughter, she names her Ramdulari and lives a blissful married life. Janaki supports Vaidehi in her charity towards woman cause by performing theatre. Maithili is happily married to Raju.

2.Setting: The story begins from the prolific city of New York and ends at a remote village in Uttar Pradesh.

3.Characters: The main characters in the films are: **Vaidehi**(Manisha Koirala)- She is the conductor of this film, a simple, traditional Indian woman with strong ethics and morals. But sobs over her doomy married fate, eventually gathers strength when she gets pregnant and gallop to retrieve her baby's authority after birth that makes her witness a significant journey. **Maithili (**Mahima Chaudhary)- She is a bride-to-be, young spirited girl, ecstatic about getting married to her teen-love. Rebel as a real hero against the dowry demand calling off her marriage and setting an example of courage for the womankind.**Janaki (**Madhuri Dixit)- She is one of the confident, strong headed, complex and lively versions of womanhood. She lives her life on own terms and unconventional rule.An orphan, works in theatre, is rebellious, often drinks, smokes and enjoys a liberal life that makes society to misjudge her character.**Ramdulari**(Rekha)- She belongs to the lower caste of society, is a midwife who cares for her village woman's and girls. This progressive woman can read and write in her language and runs a woman-oriented business. An estranged wife, independent enough to highly educate her son and make her village-woman self-sufficient. She believes to flow with time and learns to speak English. A lady way ahead from the remote place she belonged. **Raghu**(Jackie Shroff)- He is a rich business man, a womaniser. A chauvinist who makes his wife life hell with marital violence.**Raju**(Anil Kapoor)- A thief, kind hearted wonderful man who respects woman and is witty enough to lit mundane faces.**Bhulwa** (Ajay Devgan)- A crime fighting man with feminist views who hunts and shows no mercy for the men who hurts women and kids.

4.Costume: Protagonist costume- All the four main ladies flaunt traditional Indian outfit that suit the decorum of their character.

5.Soundtrack: Good Bollywood style music, three songs surely make the audience groove - "Aaye Aajaye Aa Hi Jaiye", "Badi Mushkil", "Saajan Ke Ghar Jana Hai".

6.Dialogue /Monologue: Strong and impressive dialogues by the leading ladies.

- Monologue of Maithili – Her outburst towards the dowry system.
- Janaki's on-stage Monologue Why? Woman needs to give a burning test to prove their conjugal purity.
- Vaidehi's the climax Monologue - Addressing the comatose society about the women atrocities.

All these Monologues are impressive, performed with finest skill that leaves a lasting clap worthy, impression. Dialogues spoken by Bhulwa needs a special mention, superb dialogues that addresses the social injustice in an effective portrayal.

7.Star power (Popular/ Established actor): Biggest Bollywood actor and actress of that time. Manisha Koirala and Madhuri Dixit – talented, legendary actress. Mahima Chaudhry - famous actresses, impactful acting skill; Rekha – A gem legendary actress who ruled the 70s and 80s of Hindi cinema. The Male star power – Jackie Shroff, Anil Kapoor and Ajay Devgan.

8.Hype associated with film: A film of Rajshree production, the biggest production house, directed with brilliance by an award-winning director Rajkumar Santoshi assembling the best, talented star cast, portraying the dilemma, abuse and violence against the Indian women.

9.Entertainment value: Anil Kapoor's charisma, comic timing of Johnny Lever, Razak Khan, Jagdeep, Asrani's cameo, peppy music all these adds entertainment to this social saga.

10.Social Message:A film addressing the social issues of Indian women, vicious murders, rape, abuse, marital violence and dominance caused by the Male chauvinist of society.

11.Box Office Business: □. 28 crores (Source Wikipedia).

12.Critic Review: Mixed critical reviews.

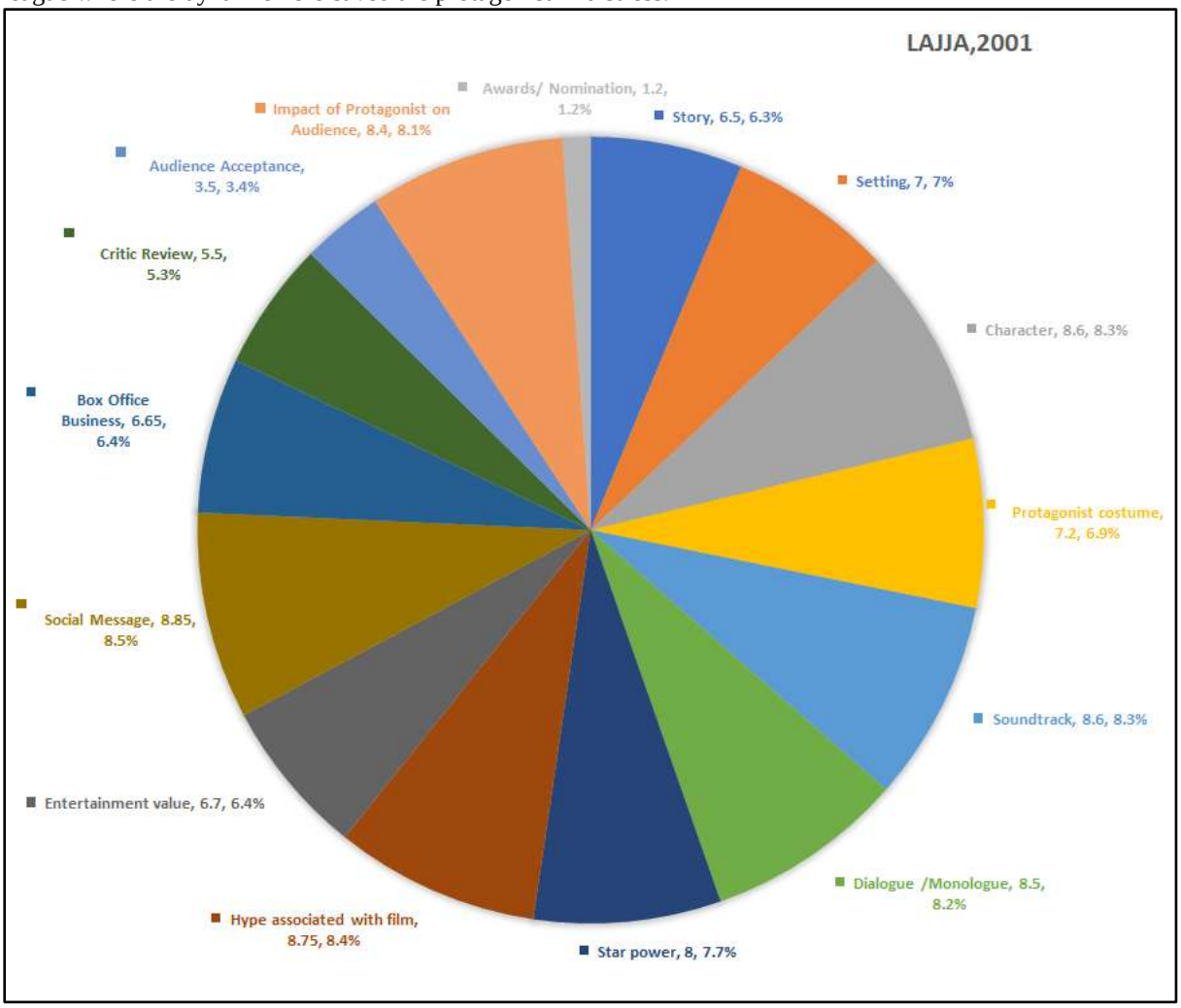
13.Audience Acceptance (National / International): It was a box office flop in India, it tasted a considerable good success internationally.

14.Impact of Protagonist on Audience: All the four mains, leave a magnificent impact on the audience emoting the stark truth against Indian women, and arousing as a tigress refusal to suffer injustice.

15.Awards/ Nomination: Best Supporting Actress: Madhuri Dixit.; **2002 Zee Cine Awards.** (Source, Wikipedia)

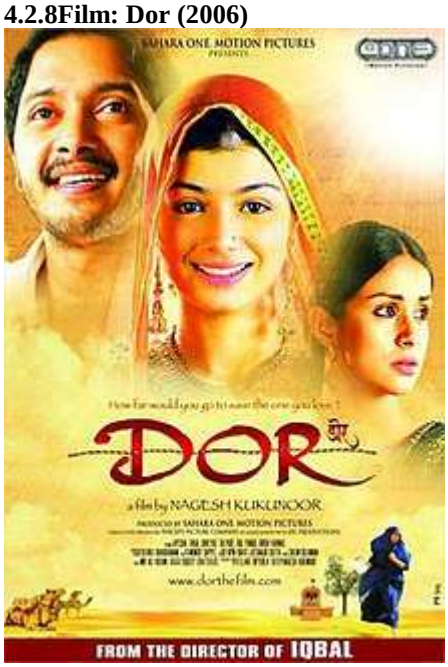
Social Science Explanation: The disclaimer of film claims it to be a non-fictional film- "None of the characters or situations depicted in this film are imaginary or fictional" ~ Rajkumar Santoshi, which majority of masses won't agree. This film reflects the social issues against woman but it lacks to convey it with utmost intensity and seriousness. Unnecessary comedy and sizzling dance number makes this movie yet another film with commercial parameters to earn business. Even though the film title - "Lajja" suggests the shame brought to woman by the society, resembling it with flying red dupatta (cloth). The makers of the film itself fails to keep

the honour of woman with the raunchy dance number by actress Urmila Matondkar. Though good dialogue, relevant social issues against Indian woman and magnificent performance by the legendary star cast makes this film digestible still it has many loop holes as it claims to be a woman centric film still the film requires a Bhulwa to save the woman's dignity, A Raju to marry Maithili and A Raghu for a happy life of Vaidehi. The makers could have shown independent woman standing on their own feet and carrying their life on own terms. Unnecessary supporting male star cast in pivotal role makes this film belong to decade old women centric film's league where the dynamic hero saved the protagonist in distress.



(Pie-chart no. 4.2.7: Quantification of the parameters for Lajja, 2001)

4.2.8Film: Dor (2006)



(Image 4.2.8: Film: Dor, Poster)

(Table 4.2.8: Film: Dor Details)

1.Story:A Hindi drama film inspired by a real-life event of two women- Meera(Ayesha Takia) and Zeenat (Gul Panag), belonging from a different geographical background, lifestyle, culture and tradition. One tragic incident intertwined their lives forever. Their husband cross paths in Saudi Arabia where they both work and share room. The tragedy strikes which collides their world when Shankar (Meera's Husband) falls from the rooms balcony and dies in Saudi Arabia, Amir (Zeenat's Husband) is hold guilty for his death and gets death sentence. The only way to save Amir's life is the document of forgiveness signed by Shankar's widow. Here starts the life changing journey of these women. Zeenat is compelled to travel from hills to desert in search of Meera. On her way she encounters a Behroopiya (Shreyas Talpade) who helps to make her search and journey easier. The story proceeds with secure and pure friendship between two women, Meera whose life is banished into single colour, multiple restrictions and darkness with lone beam of light; Zeenat who holds her life key and aims to free her husband from the gallows at any cost. This movie is a discourse of emotional confrontations, mental dilemma, orthodox tradition that get overpowered by humanity, selflove and same suffering that lets the pure friendship win. A happy ending where Meera signs the document that condemns Zeenat's Husband and holds her hand to take charge of her own life.

2.Setting: The film is aesthetically placed in a rural setting shot against picturesque locations in Himachal Pradesh and Rajasthan, some scenic shots in Jodhpur and Pushkar are like the icing on the cake.

3.Characters: The main characters in the films are: **Meera** (Ayesha Takia) - An innocent, affectionate, free-spirited young woman from Jodhpur, whose world revolve around her loving husband and a traditional orthodox joint family. **Zeenat** (Gul Panag)- She is from Himachal Pradesh, confident, strong willed, independent woman living her life on own terms. She is married to her love interest Amir despite his parents' disapproval but over the period of time succeeds in winning back his parent's love.**Behroopiya** (Shreyas Talpade)- A character in a multifaceted personality in a relatively smaller role but makes a strong presence with his comic appeal and mimicry antics that provides a fun element to an intense film that deals with the societal ordeals.

4.Costume: Costumes of both the protagonist manged to create a realistic impact of Himachal and Rajasthani culture and tradition. It communicated the dilemma and happiness of characters, e.g., the blue dress of Meera indicates her as the Rajput widow. Costume Designer Karthik Saragur and Komal Sahani were nominated for the best costume design at Filmfare Awards – 52nd.

5.Soundtrack: This music of this film aptly depicts the traditional storyline and sync with the emotion, spirit and determination of the characters.

6.Dialogue /Monologue: Dialogues are engaging, entertaining, witty and profound. The vision of characters clearly reflects from their dialogues.

7.Star power (Popular/ Established actor): The two protagonist without a doubt are the star power of this film that handled a sensitive subject with deft but this star power didn't work back then in 2006 in a Male dominating Hindi cinema Industry.

8.Hype associated with film: A real story narrative that let women save their own sufferings with their own moral map without being a damsel in distress waiting for the "Hero" to take the charge.

9.Entertainment value: Shreyas Talpade as Beharoopiya without a doubt adds an entertainment value to this film. His good humour and uncanny instincts bring natural comedy on screen. Meera (Ayesha Takia) her character commands more than just shedding tears and she is flawless entertaining the viewers, steals the moment by dancing herself to "Keh do na, Keh do na, you are my Soniya". The scene where Meera breaks into the jig on "Kajrare, Kajrare and Zeenat (Gul Panag), Behroopiya cojoining her is the best entertaining part of the film.

10.Social Message:A movie about a strong female friendship, a solid, pure bond that is portrayed with simplicity depicting the societal ordinal of two woman and how they navigate towards triumph.

11.Box Office Business: □.3.81 crore approx. (Source, Cinestaan)

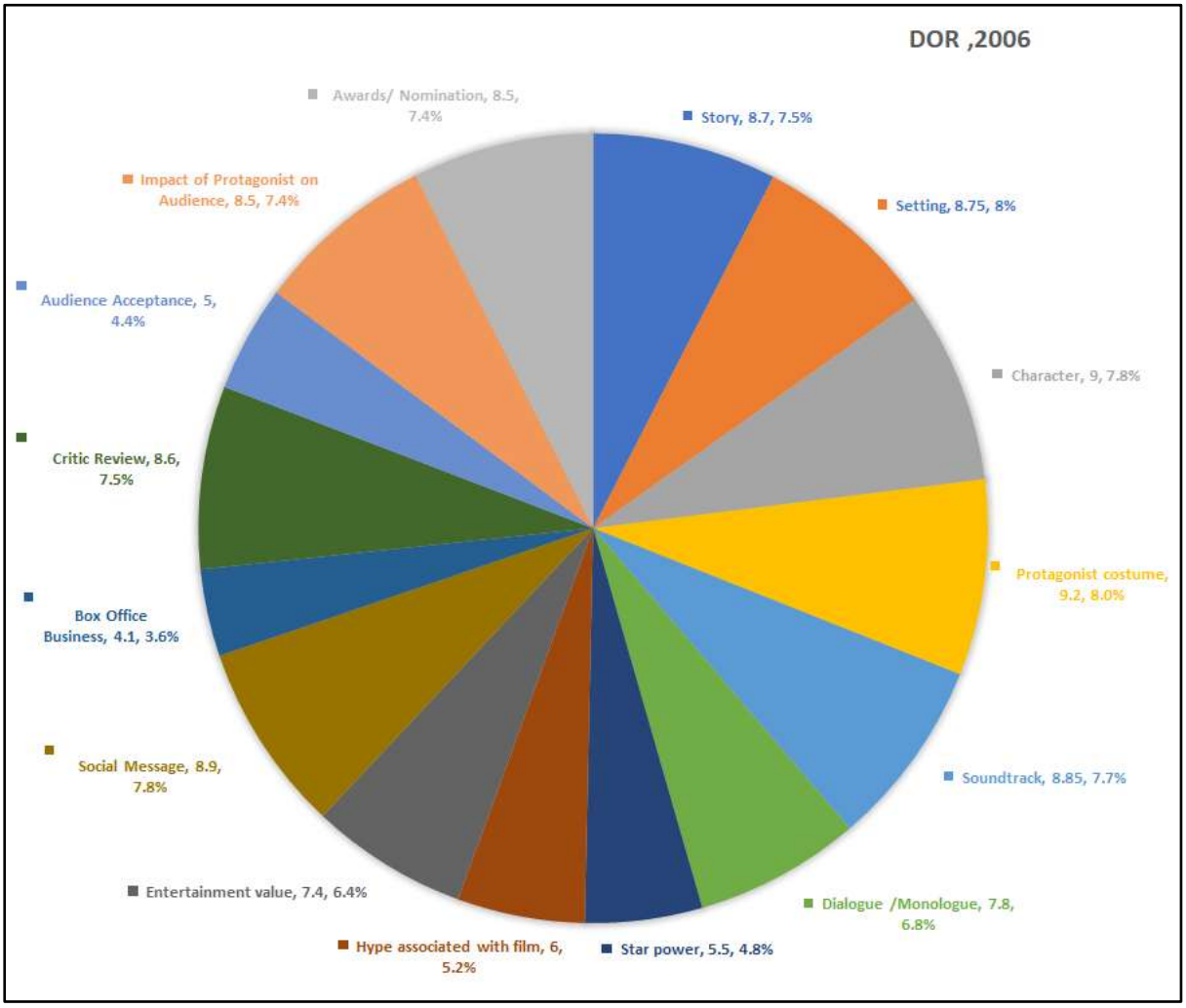
12.Critic Review: A critically acclaimed film which won many awards.

13.Audience Acceptance (National / International): This film is praised and applauded as a great film that broke many myths surrounded around a women-centric film, still it catered more to niche audience, the true movie lovers.

14.Impact of Protagonist on Audience: Both the protagonist Ayesha Takia and Gul Panag are simply outstanding, they leave a stronger impact on the viewers mind that woman are capable to overcome their life's dilemma and harsh realities. They are courageous enough to save a man. The last scene actually made the audience believe "Simran" no more needs a Raj to hold her hand, but a Zeenat. (A woman doesn't need a lover (Male), her female friend is enough to lift her life.)

15.Awards/ Nomination: Critic Awards – Gul Panag and Ayesha Takia: **Zee Cine Awards 2007**.; Best Comic Role- Shreyas Talpade and Ayesha Takia: **Annual Star Screen Awards.**; Critics Choice Best Actress –Ayesha Takia: **Annual Star Screen Awards**.; Best Performance – Gul Panag and Ayesha Takia: **Star Dust Awards**.;Best Actress –Ayesha Takia: **Bengal Film Journalists Association Awards.** (Source, Wikipedia)

Social Science Explanation: This movie released in 2006 along with the Male centric larger than life celluloids - Rang De Basanti, Omkara and Gangster which were youth oriented typical commercial movies and was not able to capture much appeal in the theatres. Back then a women centric movie without a Male star power or an established female Star were subject to business risk. But the film definitely deserves loads of accolades and praises for cultivating the women power and their life's roller coaster journey in detail with a nuance storyline and power packed protagonist performance. Shreyas Talpade deserves a special mention who register a good impact in a woman – dominated theme.



(Pie-chart no. 4.2.8: Quantification of the parameters for Dor, 2006)

4.2.9Film: Laaga Chunari Mein Daag (2007)

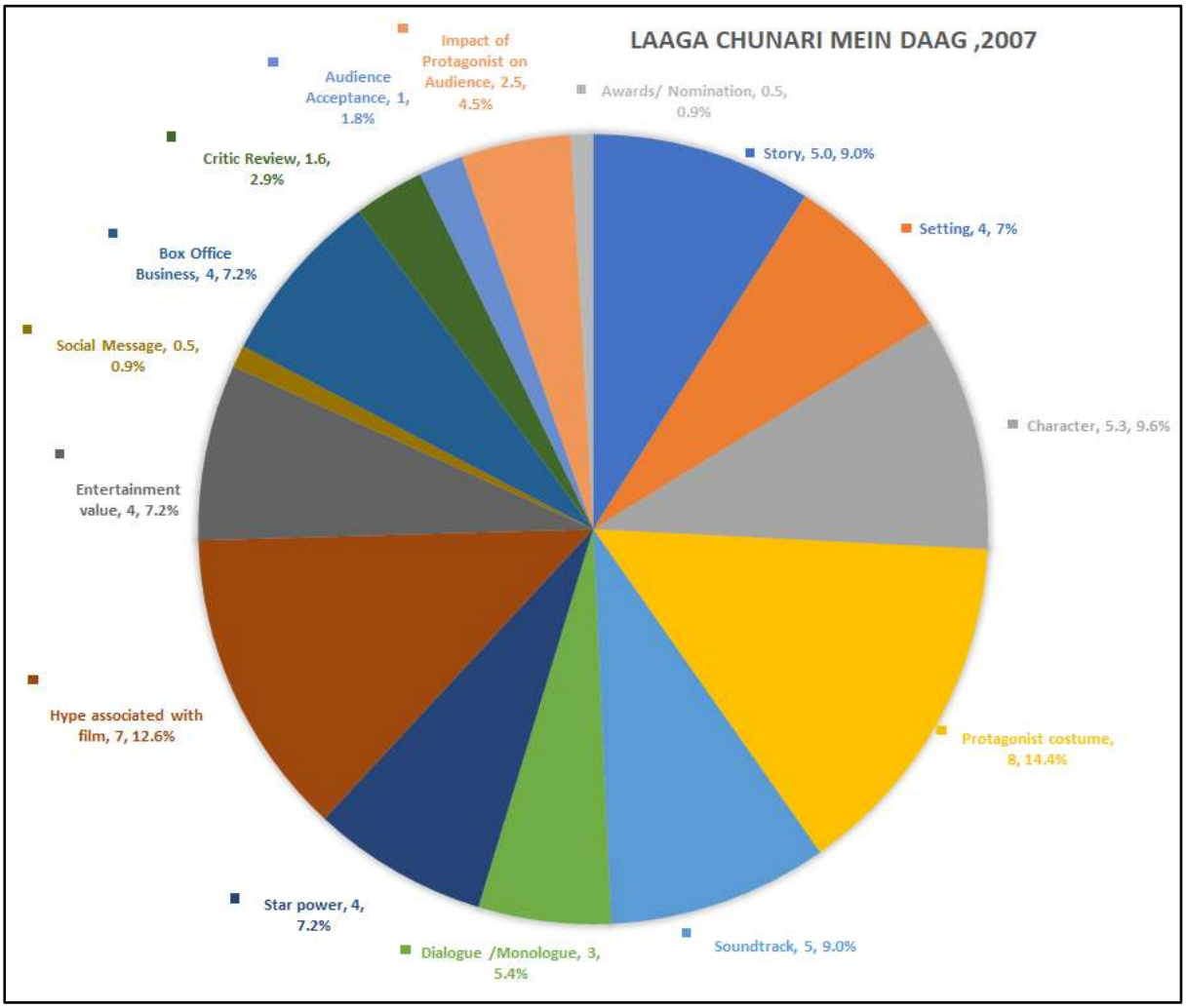
(Table 4.2.9: Film: Laaga Chunari Mein Daag Poster)

(Image 4.2.9: Film: Laaga Chunari Mein Daag, Details)

1.Story: It's a story of a hardworking, poverty stricken, depressed woman; Savitri and her two daughters; Vibhavari and Shubhavari. Their life journey in raising funds for livelihood and court case against their sinister relatives, just because their family head (Savitri's Husband) Shivashankar Sahay is a frivolous man and does nothing after losing his job and blame his fate for not having a strong, capable son like his brother. This scenario pressurises Vibhavari to shift Mumbai in search of job where she faces continuous rejection due to no working experience and basic qualification, falling prey to prostitution, due to family's hard time. She becomes an elite escort, "Natasha" and becomes wealthy in short span. Her profession is only known to her mother who only sobs and let her raise funds for their life ends, house repair, court case, medical expenses and education of Shubhavri. To add on to this misery there comes a twist Vibhavari falls in love with a decent, educated man (Rohan) who turns outs to be the brother of Shubhavari's love interest which her mother feels is sin and will destroy Shubhavari's life. But then comes the happy ending Savitri confess the truth before her husband. Rohan proposes Vibhavari for marriage. Both sisters get happily married and their father is now a proud man who gets the support of two young son-in-law's who flees his greedy brother and nephew.
2.Setting: The film is aesthetically picturised on the bank of Ganges in Banaras and progresses in the dream city of Mumbai.
3.Characters: Main Characters around whom the film revolves: **Vibhavari** (Rani Mukherjee)- She is fondly known as Badki, an innocent girl, from Banaras, the elder responsible daughter who lefts no stone unturned to change her father's resentment for not having son. Leaves her education, helps her mother in daily chores and finally succumbs herself to a darker profession to meet the unending needs of her family,trying to be the son of her father taking the rein in control.; **Shubhavari** (Konkona Sen)- Fondly known as Chutki, is fearless, carefree and jolly girl an opposite personality of her sister. Chutki is brighter in studies, completes her higher education manages to get a good job and a perfect loving partner. **Savitri** (Jaya Bachchan)- A depressed, hard-working middle- class woman whose sewing machine work is the only source of family income. She is orthodox and is helpless with her misery that drags her elder daughter towards darkness.**ShivashankarSahay** (Anupam Kher)- A retired economic professor, who accepted his defeat when his pension was denied for not signing unfair terms and condition. He is frivolous, blames his fate for not having son and prefers to rely on the lottery ticket to change fate. **Vivaan**(Kunal Kapoor)- A gentleman from a good family, he is educated, career oriented, enthusiastic and love interest of Shubhavari.**Rohan** (Abhishek Bachchan)- A decent successful Business man, brother of Vivaan,love interest of Vibhavari, He is the saviour for the "damsel in distress protagonist", Vibhavari.
4.Costume: For the small-town look Rani and Konkona are spotted in a local printed cotton kurtas and patialas complemented with chanderi dupattas. Jaya B. flaunts cotton sarees and fitting jaama blouses; In the second half there is transition between both characters Vibhavari and Shubhavari; big-town look Vibhavari – Western elegant outfits, designer sarees, dresses.; Shubhavari – Coats, jackets, skirts and sarees. The costume designed perfectly complemented the decorum of characters.
5.Soundtrack: Music is good, not an extra ordinary work. Blends with storyline.
6.Dialogue /Monologue: Dialogues are good no such strong dialogues; This movie missed an opportunity of strong monologue that would have reflected the trauma of a daughter trying to be son.
7.Star power (Popular/ Established actor): No doubt this film was made to flaunt the Star Power of Rani Mukherjee but still she failed to save the film from its doomed fate.
8.Hype associated with film: A Women- centric film under Big Banner – Yash raj Production. To be honest it's just a highly hyped regressive film disguised as women-centric film that claims social issues.
9.Entertainment value: No such out of the box entertaining factor, Konkona Sen did steal the moment entertaining the viewers as a spunky spirited Shubhavari.
10.Social Message: This movie fails to convey a social message; it had a potential plot to highlight women's dilemma stricken under poverty but falls flat.
11.Box Office Business: □.250 million ((Total Worldwide Collection until close date at 4 weeks) Source, Wikipedia.
12.Critic Review: Negative critical response in India. It did receive mix critical response internationally but hardly left any embark on the critics.
13.Audience Acceptance (National / International): Audience didn't accept this movie well it was a box office dud.
14.Impact of Protagonist on Audience: Rani Mukherjee a talented actor who is capable of great inspiring work, hardly left any strong positive impact as Vibhavari, the way her character is written it's all about showcasing a woman with great responsibility as weak whose life gets stuck in a gritty profession and all what she need is a man for her rescue. Konkona Sen as a supporting actress was good in her role as a Chutki- naughty, happy and talented but didn't offer a solid impact compared to the standards set by her. Both the Women were successful in shedding tears without adequate support from the script and dialogues.

15.Awards/ Nomination: Didn't won any prestigious awards, Received only nominations at **53rd Filmfare Awards, 9th IIFA Awards** - Rani Mukherjee: Best actress; Konkona Sen: Best Supporting actress. (Source Wikipedia)

Social Science Explanation: As a women centric film with prostitution angle this film could have turn into a classic, tragic inspiring social tale. But it turned out to be just another Bollywood rom-com of 2000's. This film claimed to be a women-centric film about a journey of strong women's trying to survive poverty.But terrible fails with the portrayal, it even fails to celebrate the woman's spirit showcasing a miserable, helpless woman Savitri who only sobs and uses her daughter's money having no courage to face the ill speaking of society restricts her daughter's home-town visit. Also, Shubhavari could have turn in as "Hero" saving her elder sister from the murky profession as she brags a good job but the makers didn't want to celebrate woman as strong enough lifting life on own shoulders and so needed a "Hero" – Rohan who in a small role ends up to be the Robinhood marring Vibhavari turning this film into just another film where the woman's happiness is only about finding an ideal man. Also, this film sets a wrong message as prostitution is the only profession for the small- town, less qualified young girls. This film has completely dominated the women centric theme and its story line – The reason Vibhavari accepted prostitution was to make her father proud by financially supporting him but on a vice versa what makes him proud are the young, masculine son-in-law's, the moment they stood by him he turns out to be a proud, confident man whom the society won't dare to mess now. Eventually this film makes viewers wonder, how to salute womanhood if a man turns out to be the goal of woman lives.



(Pie-chart no. 4.2.9, Quantification of the parameters for Laaga Chunari Mein Daag, 2007)

4.2.10Film: Fashion (2008)

(Image 4.2.10: Film: Fashion, Poster)

(Table 4.2.10: Film: Fashion Details)

1.Story: It's a story of Meghana Mathur a small-town girl from Chandigarh who moves to Mumbai to pursue her supermodel dream and the career journey of models in the fashion world. This story highlights Meghna's transformation from a small-town girl to a supermodel paving a path through fashion designers, portfolio photographers, fashion model coordinators/ agency, business tycoons, media and showbiz parties. It also depicts her urge to replace city's top model Shonali. This story progresses with Meghna replacing Shonali with right attitude which later upgrades into arrogance. The fame and success take Meghna to a roller coaster ride of over confidence leaving behind her love interest, Manav; Her supportive friend Janet and the professional moral and working ethics which eventually lands her in soup. Leaving her with no good work and getting replaced from the top brand Panache, the brand of fashion beast Abhijeet Saini who owes the fashion industry and uses Models for his personal interest. Meghna falls prey to this and hits rock-bottom. Broken with the career downfall she consumes drugs and in unconscious sense sleeps with stranger. This incident completely shatters Meghana, her confidence becomes extremely low and she returns back to her home-town. Soon the story proceeds with Meghana's rises from ashes. In the climax Meghana tries to re-build her dreams and does her best to save Shonali with whom she mirrors her life's darkness. In a nut shell, this story is about the insight of fashion industry and the courage of the small-town girl to face this dark, façade industry.

2.Setting: The film showcases the glitter and glamor of Mumbai and its fashion business.

3.Characters: The main characters in the films are: **MeghanaMathur** (Priyanka Chopra)- A confident, talented girl from small town who aspire to become a super model. She achieves her dream with right attitude and reaches the height of fame which makes her arrogant and the reason of her downfall. But she rises above everything and tries to rebuild her dream with right choices and attitude.**ShonaliGujral** (Kangana Ranaut) – A top Model unable to handle the fame, money falls prey to addiction that eventually ends her life on roadside.**Janet Sequeira** (Mugdha Ghodse)- A Vibrant, bold outspoken and outgoing struggling model. Her life takes a stable turn when she gets married to a prolific gay designer Rahul, her college friend. The sexual orientation of Rahul is not hidden from Janet, she marries him with due respect towards their friendship and to help Rahul from his mother's concern and societal pressure.

4.Costume: Costumes of the protagonist manged to create a realistic impact both on and off the ramp. The ramp show's costumes synch with the fashion industry even the costumes designed for the characters off the ramp rightly depict their, style, dilemma and personality.

5.Soundtrack: Themusic of this film brought the essence of the story line in a remarkable way with mixed trendy songs and lyrics.

6.Dialogue /Monologue: Dialogues are engaging and reflects the vision of characters clearly.

7.Star power (Popular/ Established actor: Priyanka Chopra is surely the star powerof this celluloid. She is exceptional in emoting an ambitious small-town girl to an arrogant unapologetic supermodel. Kangana Ranaut

and Mugdha Godse gives the live exposure of fashion models downfall and struggle, in a nut shell these women prove to be the star power of this film.

8.Hype associated with film: Independent female characters, inside secrets of the fashion industry, Direction by a national acclaimed director Madhur Bhandarkar; well-known for directing women-centric films.

9.Entertainment value: The glitter and glam of the Fashion world adds a kind of entertainment to this film.

10.Social Message:A realistic film that manage to show the darker side of the fashion world- casting couch/ sexual compromises, exploitive agency, gay designer, wardrobe malfunction/ wardrobe design cheat, drugs/alcohol, fake showbiz, vacuous judgements/gossips etc. and the struggle, passion and downfall of the models that motivates, enlightens and even deflates the viewers with shock and surprise.

11.Box Office Business: □.60 crores(Source, Wikipedia).

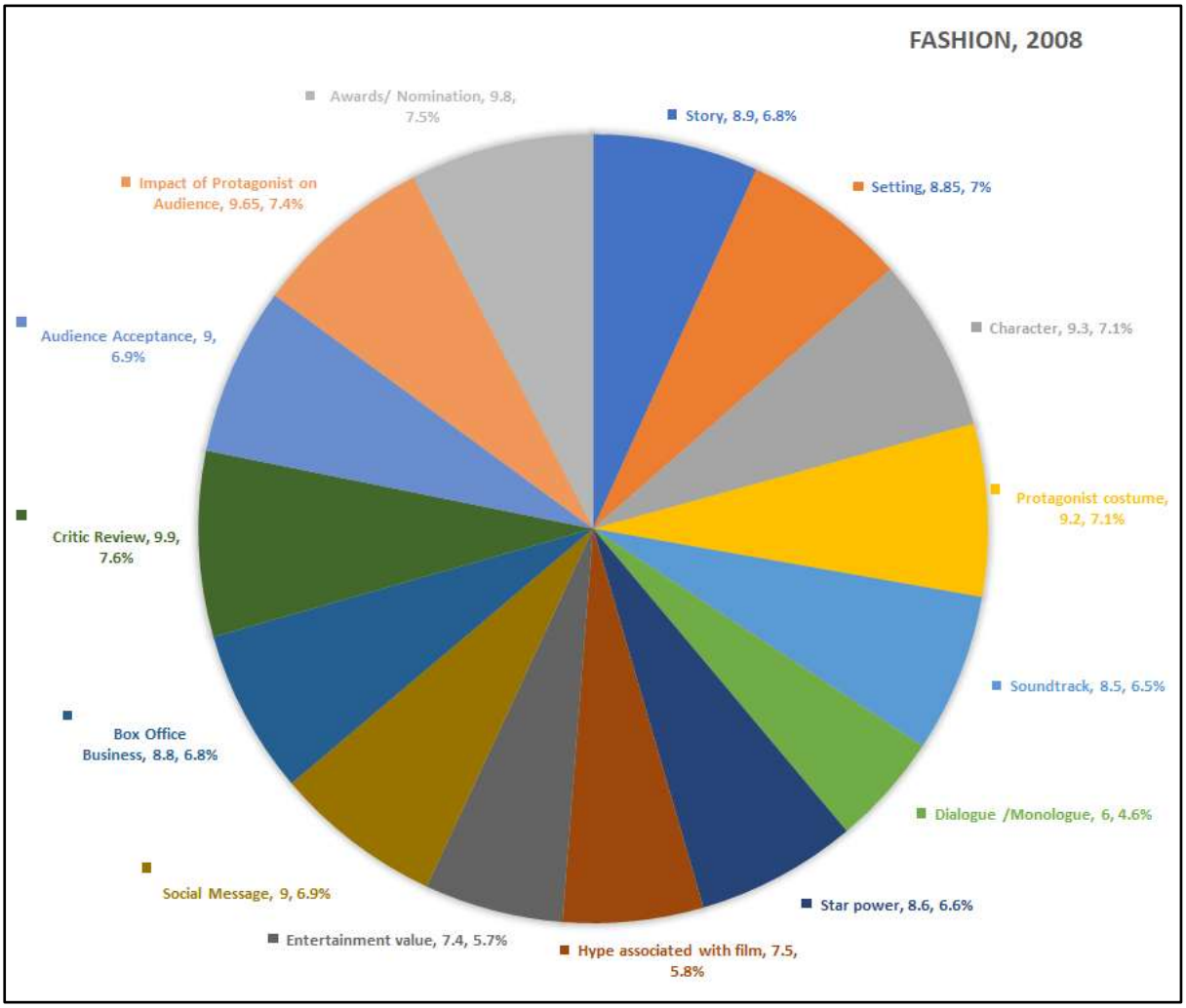
12.Critic Review: This film receivedpositive review from the critics. Critics praised almost every aspect of the film - screenplay, cinematography, direction, music, costume and performance.

13.Audience Acceptance (National / International): Film was accepted well by the audience. It did well at the box office nationally and internationally.

14.Impact of Protagonist on Audience: The protagonist Priyanka Chopra leaves a stronger impact with her realistic performance featuring the highs and lows of the small-town girl. Her character sets an example we might de-rail from the right path but all what matters is the courage to face the fears and insecurities within and triumph as a champion.

15.Awards/ Nomination: This film received a number of awards and nominations for its excellence in different categories. Awards : **56th National Film Awards/54th Filmfare Awards/4th Apsara Film & Television Producers Guild Awards**- Best Actress: Priyanka Chopra and Best Supporting Actress: Kangana Ranaut.; **4th Apsara Film & Television Producers Guild Awards-** Best Female Debut: Mugdha Godse. (Source, Wikipedia).

Social Science Explanation: This film gives an incredible movie experience with great female star cast, strong storyline and brilliant direction. The grave dark side of the fashion industry, the desperate struggle of the aspiring models, the arrogance and pride of the supermodels, the drugs, alcohols, showbiz parties everything is portrayed in a realistic manner with believable characters.We have witnessed majority of women -centric movies where a woman bounces back to victory with the supportive charisma of Male, Here Shonali a model at her downfall and rough phase of life proves to be a real strength of Meghna, Shonali's dilemma helps Meghana redeem her dream. Meghna as a protagonist leaves no stone unturn to inspire the audience and emerges as a true courageous "Hero" following her dream. Audience made this film a huge success and proved that women artistes can bring great business at the box office. This film gave tough competition to the popular Male comedy – Golmaal Returns and achieved a commercial success despite being a women-centric film without a Male lead.



(Pie-chart no. 4.2.10, Quantification of the parameters for Fashion, 2008)

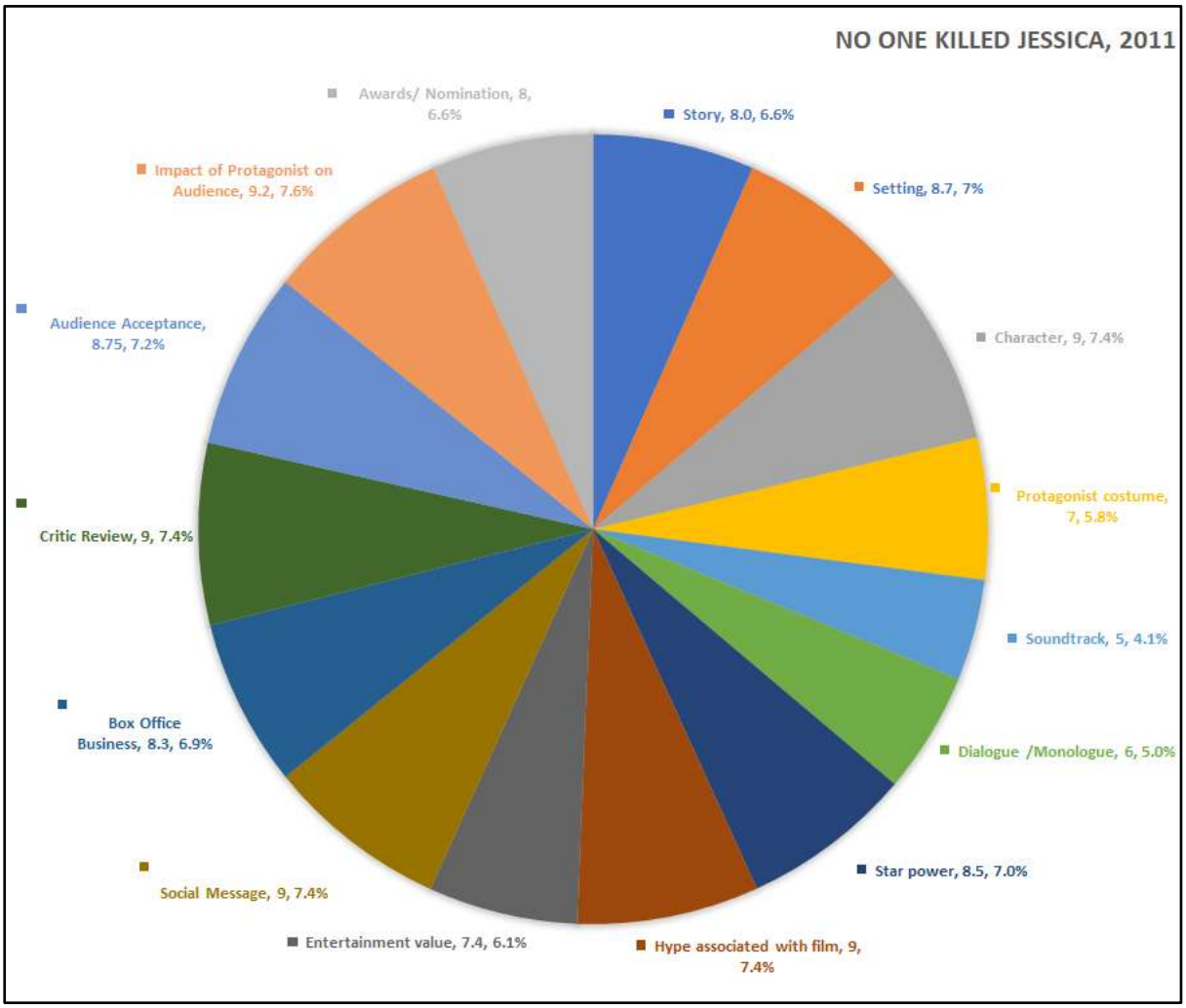
4.2.11 Film: No One Killed Jessica (2011)

(Image 4.2.11: Film: No One Killed Jessica, Poster)

Table 4.2.11: Film: No One Killed Jessica Details)

1.Story: It's a biographical thriller film, based on, the Jessica Lal Murder case,1999 that stirred the conscience of nation collectively. This movie traverses the happening of the crime, from the murder to the criminal's verdict of life imprisonment. It portrays the determination of Sabrina Lal victim's sister and her roller coaster ride for justice. It also highlights the role of media in this sensational case story where the character Meera Gaity represents media, its voice and attempts that made the Indian judiciary to put the case hearings on fast-track and serve justice for Jessica Lal.
2.Setting: The film showcases the high and low side of the nation's capital, Delhi.
3.Characters: The main characters in the films are: **Sabrina Lal** (Vidya Balan)- Sister of the victim, a middle class, nerd, soft spoken girl in her twenties who is struggling with her grief and hope to serve justice for her murdered sister.**Meera Gaity**(Rani Mukerji) – A confident, career-oriented journalist, does everything like a filmy hero to serve justice for Jessica, this foul-mouth woman character is explosive, independent and a successful celebrity journalist/ Tv anchor in New Delhi.
4.Costume: Costumes of the protagonist manged to create a realistic impact.
5.Soundtrack: Not an extra ordinary music, but in all a good background score that sails with the criminal case storyline.
6.Dialogue /Monologue: Dialogues are punchy, simple and goes with the storyline. The introductory monologue about Delhi, its power and weakness is the heart of this intense film.
7.Star power (Popular/ Established actor: Rani Mukerji and Vidya Balan are the star power of this film without any supporting Male character.
8.Hype associated with film: Jessica Lal, Murder case 1999
9.Entertainment value: Rani Mukerji as Meera is the complete entertainment package of this sensitive, intense storyline.
10.Social Message: Focus on Media, Indian judiciary and citizen's power.
11.Box Office Business: □.457.2 million (Source, Wikipedia).
12.Critic Review: Positive critical response.
13.Audience Acceptance (National / International): Film was accepted well by the audience.
14.Impact of Protagonist on Audience: Both the protagonist leaves a stronger impact that infuse the spirit to fight for the justice.
15.Awards/ Nomination:Anandalok Puraskar- Best Actress; **Big Star Entertainment Awards** – Most Entertaining Actor in Social Role- Female**; Filmfare Awards** – Best Supporting Actress: Rani Mukerji.; **Stardust Awards**- Best Actress Drama and Star of the Year- Female: Vidya Balan.;**Big Star Entertainment Awards** – Best Film.; **Producers Guild Film Awards** – Best Editing: Aarti Bajaj.(Source, Wikipedia)

Social Science Explanation:A sensitive story that portrayed society's two different section towards the Indian Judiciary. The power that tried to supress the judiciary the hope that waited for the justice to be served. A decade back when films with female-led where not completely accepted by the masses making this film with such a sensitive issue was very challenging. But this film clearly reflected the societal crime telling story that reflected every individual and the society to which they belong. A good film that details the structure of power, the struggle of common class, the vibe of Delhi and the safety of women in India. This film is a great example of best women centric Hindi film.



(Pie-chart no. 4.2.11, Quantification of the parameters for No One Killed Jessica, 2011)

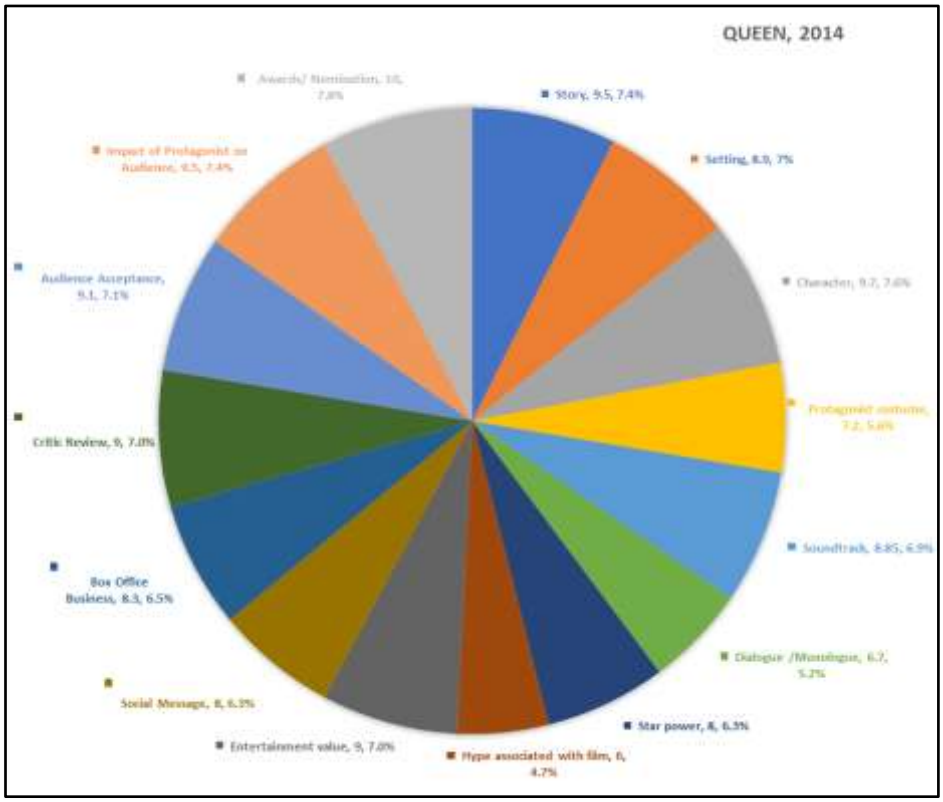
4.2.12Film: Queen (2014)

(Image 4.2.12: Film: Queen, Poster)

(Table 4.2.12: Film: Queen Details)

1.Story: This story is about Rani (Kangana Ranaut) a typical young Indian girl from Delhi, who is naive, timid, simple and appears stupid in today's younger context. She is kind, loving and compassionate towards every other individual she comes across. Being obedient towards her parents and fiancé (Vijay) makes her intensely happy. Everything seems perfect in Rani's life – marriage with her love of life and a planned honeymoon to Paris and Amsterdam which is her only childhood wish. But soon her music of celebration turns into a nightmare when Vijay her London returned fiancé calls off their wedding on the eleventh-hour claiming Rani is no more a perfect match to a foreign returned broad-spectrum person like him. The story proceeds with heart-broken Rani pulling herself together and embarking a journey towards her pre-planned 'honey-moon' to Paris and Amsterdam all alone which gradually helps her to make friends with strangers, explore the world outside her over-protective home and develop a self-confidence to brim her life's journey. This story ends on a happy note where a confident Rani calls off her engagement ready to hold an aspiring future.
2.Setting: This film is placed in a Delhi- Lajpat Nagar setting, that reflects the naive Rani's over-protective world followed with Paris and Amsterdam where Rani explores the vibrant new world.
3.Characters: The main characters in the films are: **Rani** (Kangana Ranaut)- An obedient, simple, naive, educated girl from a well to do family. She in intensely happy with her life's decision and never crosses the stereotyped societal boundaries. Her life's dilemma makes her bloom as a confident Rani in an alien environment in the company of strangers that becomes her life's true friends. **Vijay** (Rajkumar Rao)- A typical Delhi based conservative Man. A spoiled Indian son, self-obsessed with his engineering degree and job placement in London. He is a chauvinist who controls his simple, naive fiancé and never supports to upgrade her in life. A mean man who eventually calls off his wedding claiming he didn't want to settle with a typical Indian girl whom he wowed for marriage back then. **Supporting Star cast that helped Rani to emerge as a confident queen –Vijayalakshmi** (Lisa Haydon) - Supremely confident, delightful a free-spirited Spanish- French- Indian descent woman who befriends Rani giving her life, love, lust, fashion lessons. **Hostel Room Partners; Taka** (Jeffrey Ho) from Japan, **Tim**(Joseph Guitobh) from France, and **Oleksander** (Mish Boyko) from Russia: Three young, decent good men helps Rani to experience a never seen world making her comfortable and confident to explore new things.
4.Costume: Protagonist costume, Salwar- Kameez, buttoned Kurtis, Knee-length jeans/pants, sweater complements Rani's Delhi-Lajpat Nagar look. Pastel colour simple dresses add on to her confident new personality.
5.Soundtrack: Peppy, Vibrant Sound Track that makes one hump happily.
6.Dialogue /Monologue: Dialogues are simple, engaging, entertaining, witty and profound.
7.Star power (Popular/ Established actor): Kangana Ranaut emerges as a true star. She is magnificent in emoting her naiveness buying sex-toys, selling golgappas. She is just outstanding performing Rani's crestfallen or ecstatic moments. She hits the right chord showcasing her infatuation towards a handsome Italian restaurateur and love, dejection towards Vijay her fiancé. Her nuance, subtle performance does prove a star power for this women-centric simple low budget film.
8.Hype associated with film: Direction, Screen play and Titular's power packed performance.
9.Entertainment value: It's a ground breaking women-centric film that entertains in every possible aspect. The crestfallen moments are also handled delicately in a comical manner. The great comic timing of all characters adds on the entertainment value. The cherry on this entertaining cake are the dance moves of Rani.
10.Social Message:A film about exploring the identity of a simple Indian girl as an independent entity. A life learning lesson that a woman needs to step beyond societal boundaries and explore herself with freshness and oxygen through an extraordinary life journey of exploring the world.
11.Box Office Business: □.97.5 crore. (Source, Wikipedia).
12.Critic Review: A universally acclaimed critical film which won many prestigious awards.
13.Audience Acceptance (National / International): This film was accepted worldwide, a much-loved women centric film that pulled masses to theatre.
14.Impact of Protagonist on Audience: The protagonist leaves a stronger impact with her brilliant performance. She sets an epitome for the typical average Indian woman to overcome the misogyny and hypocritical societal boundaries. The newly develop confidence and spark in Rani, surely makes every other off-screen Rani to develop a confidence to accept herself first without looking out for the world's validation.
15.Awards/ Nomination: This film was accoladed worldwide and won the **Best Hindi Film Award** at the **62nd National Film Awards/60th Filmfare Awards/ 2015 Screen Awards/Stardust Awards/16th IIFA Awards'**(Source, Wikipedia).
62nd National Film Awards/60th Filmfare Awards/Stardust Awards/16th IIFA Awards – Best Actress: Kangana Ranaut; **60th FilmfareAwards/2015 Screen Awards/ 2015 Star Guild Awards/Stardust Awards**- BestDirector: Vikas Bahl; **60th Filmfare Awards/2015 Screen Awards**- Best Cinematography; **60th Filmfare**

Awards/ -2015 Star Guild Awards/ 16th IIFAAwards- Best Editing; **2015 Star Guild Awards/ 16th IIFA Awards**- Best Story andBest Screenplay.; **60th Filmfare Awards**- Best Background Score: Amit Trivedi.
Social Science Explanation: Queen deals with the metamorphosis of an average Indian girl and sets an example of a great women-centric film topping the box office. This film is not limited to the label "women-centric" it's a film that breaks the mould of the Hindi filmmaking and sets an example of good direction, screenplay and realistic performance. Kangana Ranaut emerges as a new Bollywood "Hero" with this film, her performance is electric and endearing that makes Rani one of the most memorable and popular character of Hindi Cinema. This film sets a major example how women-centric films are welcomed with heartening success and have the ability to break records.



(Pie-chart no. 4.2.12, Quantification of the parameters for Queen, 2014)

4.2.13Film: Raazi (2018)

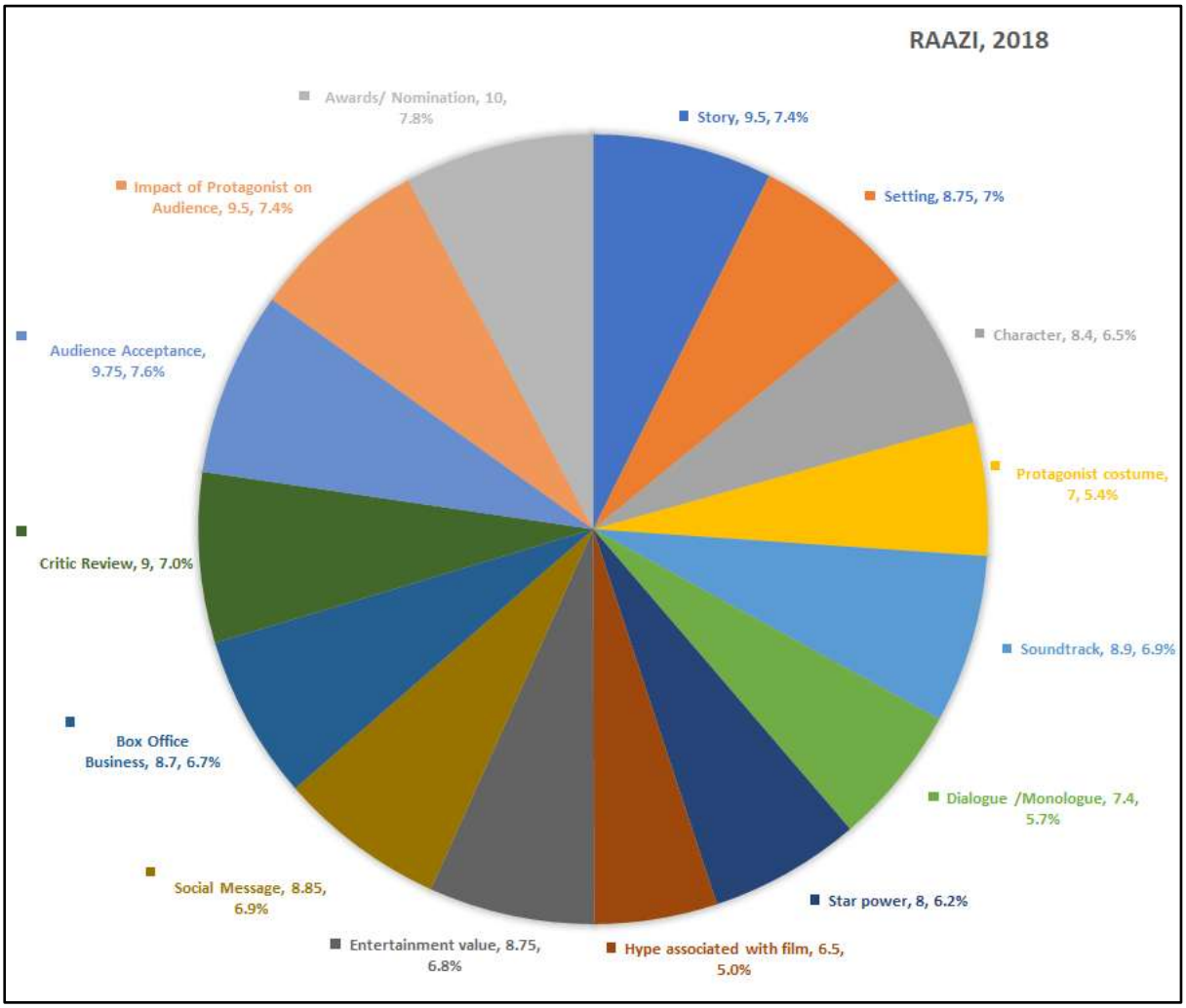
(Image 4.2.13: Film: Raazi, Poster)

(Table 4.2.13: Film: Raazi Details)

1.Story: A spy-thriller film, Raazi is based on Harendra Sikka's novel 'Calling Sehmat'. A story of a naïve, young Indian girl from Kashmir whose life takes a twist turn when her father, an Indian spy agent seals her fate as an Indian spy realising the Indo-Pak war situation and his deteriorating health. After rigorous training under Indian intelligence R&AW officer Khalid, Sehmat is married to Iqbal Syed – Army officer, son of Brigadier Parvez Syed and brother of Major General Parvez Syed. The story progresses with the mutual love and respect among Iqbal-Sehmat and the characters serving their nation honestly in highlight. Soon Sehmat assimilates into Iqbal family as a responsible daughter-in-law and keeps sending her nation vital information about the war motives of Pakistan. Sehmat carries her work with sincerity and as a responsible cover agent kills the one who tries to uncover her mission, these events take an emotional toll at her young soul. But she continues to serve her nation without any qualm until Iqbal discovers her as a spy and gets killed by the grenade meant for Sehmat. This incident shatters Sehmat completely who can't withstand her husband lying cold and slipping death closely. She blames and confronts the Indian agency for showing no mercy towards the doppelganger whom they killed thinking Sehmat being caught. Broken by this destruction she returns back to India, discovering about pregnancy keeps her baby and lives a life in a death state starring outside window. The story concludes highlighting India's win over Pakistan, Sehmat and Iqbal's son as an Indian Army officer and the fact that how many true patriots like Sehmat are lost in darkness without any acknowledgement for their gallantry.
2.Setting: This film is set in Kashmir and progresses towards Pakistan.
3.Characters: The main characters in the films are: **Sehmat Khan** (Alia Bhatt)- A naive college going Kashmiri girl in her 20's. She is sharp with numbers and have a strong memory. Her love and respect towards her father and nation changes her life upside down and an emotional, sensitive, caring girl with a normal life becomes a responsible, determined spy agent of India. **Iqbal Syed** (Vicky Kaushal)- Young Pakistani Army officer and a responsible loving husband who loves his wife immensely. But when it comes to nation, he is a true patriot and puts his nation (Pakistan) before his loving wife. **Khalid Mir**(Jaideep Ahlawat)- R&AW Indian intelligence officer who rigorously trains naive, gullible Sehmat into a determined spy agent. He portrays a stoic patriot and show some gun-toting action.
4.Costume: Protagonist costume, right from the college going Sehmat in pants and long top. To a daughter-in-law of a reputed army family in Salwar- Kameez, and Sarees costumes are perfectly designed solidifying the authenticity of the character. To add on to this Burkha of the undercover agent is to the point and is not exaggerated for the typical filmy shot.
5.Soundtrack: The trio Shankar-Ehsan-Loy does magic with only four songs giving a good music track. 'Ae Watan Mere Watan' turns out to be a song that can be cherished by any patriot belonging to any irrespective nation. This film is a treat for true music lover and the Gulzar- fans.
6.Dialogue /Monologue: Dialogues are simple, engaging,and to the point avoiding the overly patriotic, typical Hindi film dialogues. Example- Watan ke aage kuch bhi nahi, khud bhi nahi (You can't place anything before your nation, not even yourself)" this simple dialogue makes us understand the strong emotion of the character and the core philosophy of film. Monologue of Sehmat confronting Khalid Mir almost makes us realize her pain and discomfort towards the insignificance of humanity and relationship while working as a determined agent.
7.Star power (Popular/ Established actor): Alia Bhat a talented, popular actress of this generation is the star power for this film. She steals the show as Sehmat an unconventional challenging role.
8.Hype associated with film: Film based onHarendra Sikka's novel 'Calling Sehmat', Story Inspired by true life event, Protagonist magnificent performance, Female director Meghna Gulzar, Bigg banner film.
9.Entertainment value: This film entertains us with delicately poised performance, pure romance, action, thrill good music and cinematography.
10.Social Message: This film touches thehumanity within us making us understand war is not about celebrating the glory it is about understanding and feeling the empathy towards the other casualties; the one who lose their loved ones, the one who becomes disabled, the one whose everything is devasted, the innocent's death. This film is an eye opener – that winning war is not a pride, war is not sacred and it's better to maintain peace and humanism beyond borders.
11.Box Office Business: □197.crore (Source, Wikipedia).
12.Critic Review: A universally acclaimed critical film.
13.Audience Acceptance (National / International): This film was accepted worldwide, and emerged as the 10th highest (Box office India) Hindi grossing film of 2018.
14.Impact of Protagonist on Audience: The protagonist leaves a stronger impact with her transition from a gullible, naive girl to a determined responsible spy. Thus, stating the fact that no woman is weak and if she determines something she triumphs as a true winner.
15.Awards/ Nomination:Filmfare Awards/International Indian Film Academy Awards/NBT Utsav Awards/Screen Awards/News18 Reel Movie Awards: Best Actress – Alia Bhatt; **Zee Cine Awards**: Viewer's Choice Best Actor-Alia Bhatt**Filmfare Awards:** Best Director – Meghna Gulzar; **News18 Reel Movie Awards:** Best Editing – Nitin Baid; **International Indian Film Academy Awards/ Zee Cine Awards/News18**

Reel Movie Awards: Best Female Playback Singer- Harshdeep Kaur & Vibha Saraf (Dilbaro Song)**; Screen Awards:** Best Female Playback Singer- Harshdeep Kaur (Dilbaro Song); **International Indian Film Academy Awards/ Zee Cine Awards:** Best Film ; **Filmfare Awards/News18 Reel Movie Awards/ Screen Awards/ Mirchi Music Award:** Best Lyricist – Gulzar (Ae Watan); **Zee Cine Awards**: Best Lyricist – Gulzar (Dilbaro); **International Indian Film Academy Awards/Screen Awards:** Best Male Playback Singer – Arijit Singh (Ae Watan) (Source, Wikipedia).

Social Science Explanation: In the past few years Hindi Cinema has churned some great women-centric films, majority of these films are based on social issues, crime and injustice; Raazi breaks the league, a women-centric film based on patriotism, war and its casualties. A feminine replete spy-thriller film where the role of female spy is a character never seen before, Yes Hindi cinema gave us female spy with Bobby Jasoos (2014) and Vidya Balan was terrific in the shoe of spy. But Raazi is a different affair it's a film which attempts to portray two sides of a woman, a caring, loving wife and a determined spy. The talented protagonist (Alia Bhatt) delivers a power house performance playing the double lives with great conviction under right direction. Meghna Gulzar (director) deserves a huge shout out for not allowing Raazi to be just another woman centric film or a patriotic film with provocative dialogue. Raazi emerged as one of the top ten highest grossing film of 2018 portraying a surprisingly different woman spy uprooting the old Bollywood woman spy - modern and dashing, (Katrina Kaif's portrayal in "Ek tha Tiger series"). On the whole it's an interesting thriller film of a Female "Hero".



(Pie-chart no. 4.2.13, Quantification of the parameters for Raazi,2018)

4.2.14 Film: Mardaani 2 (2019)

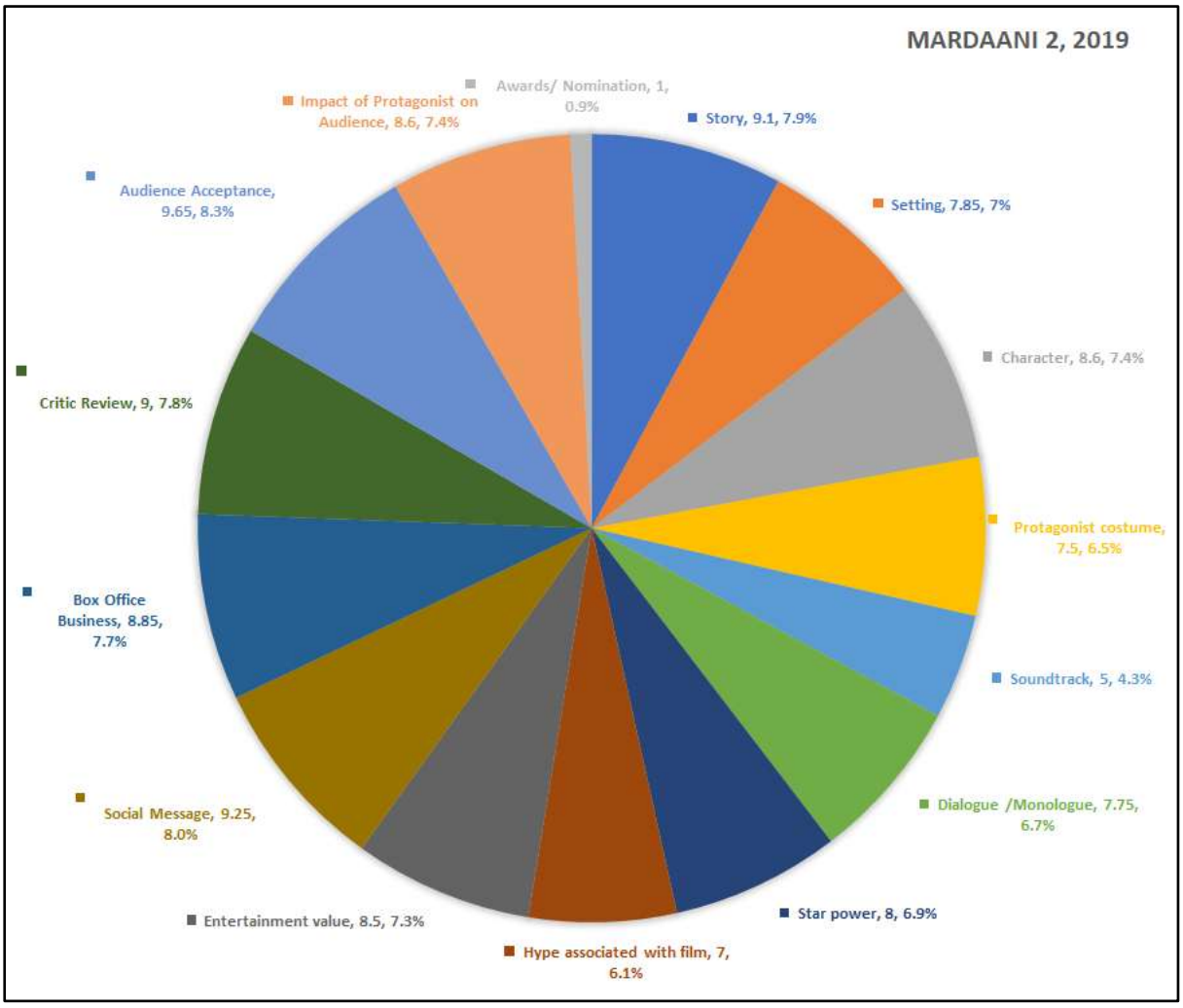
(Image 4.2.14: Film: Mardaani 2, Poster)

(Table 4.2.14: Film: Mardaani 2, Details)

1.Story:A psychological crime thriller film, a cat- and- mouse chase between the superintendent of police, Shivani Shivaji Roy (Rani Mukerji) and a brutal psychopathic killer Sunny (Vishal Jethwa), with the very first scene this film sets the violent and brutal tone of the chilling saga where the killer kidnaps, young confident, outspoken women, tortures and rape them to death. The story proceeds with the brutality of murder that disturbs officer, Shivani making her more determined to grab the culprit behind bar. Her chase becomes tough when the killer outsmarts the police force and challenge the cop to catch and stop him if she can. Beside this chase the story highlights the misogynistic male characters and their stereotype mentality towards woman's confidence and strength and the insensitive plight of women in the society.
2.Setting: This film is set in the Rajasthan city, Kota, Meerut and Jaipur.
3.Characters: The main characters in the films are: **SP Shivani Roy**, IPS (Rani Mukerji)- A police officer, a gritty woman dealing with misogynist men and stereotyped society and confidently dealing with the heinous crime in the city. She is an epitome of woman power balancing her vulnerable and brave side. **Sunny** (Vishal Jethwa)- A psychopathic serial killer in his twenties who is brutal, violent and a heinous rapist whose troublesome past is the reason towards his inhuman behaviour.
4.Costume: Protagonist costume, complement the tough, daring personality of the Cop.
5.Soundtrack: No songs, But the background music is engaging and exhilarating.
6.Dialogue /Monologue: Hard hitting Dialogues and a strong and impactful monologue of protagonist addressing the gender-based question, the threat in which Indian society dwells – Women taking over men or becoming men.
7.Star power (Popular/ Established actor): Rani Mukherjee who steals the show with her power packed, restrained and measured act.
8.Hype associated with film: Sequel of 2014 original Mardaani 1, 2014, Rani Mukherjee again as a cop, YRF film.
9.Entertainment value: Gripping narrative, no dull moment and conviction in the performance of both protagonist and antagonist.
10.Social Message: This film is a societal reflection towards inequality, crime against women and the concern about their safety.
11.Box Office Business: 67.12. (Source, Wikipedia).
12.Critic Review: Positively reviewed by critics.
13.Audience Acceptance (National / International): This film was accepted well by the audience, a box office hit.
14.Impact of Protagonist on Audience: The protagonist leaves a stronger impact on audience celebrating the woman power in truest and bravest form. This character inspires woman to take bold and stand against evil and crime against them.

15.Awards/ Nomination:Zee Cine Awards: Best Male Debut- Vishal Jethwa.(Source, Wikipedia).

Social Science Explanation: This film hammers the stereotype Indian society, the inequality and biased attitude towards women. It sets an example with the protagonist strong role, where she is no less than a Male-Hero, fights with the antagonist, does all heroic stunt which the Bollywood male hero does on big screen setting a strong example, A woman is not just a prop in Hindi cinema. She is a character with, mind, voice and strong terms of her. A great film that adds on in the list of classic women-centric Hindi films.



(Pie-chart no. 4.2.14, Quantification of the parameters for Mardaani 2,2019)

4.2.15 Film: Mimi (2021)

(Image 4.2.15: Film: Mimi, Poster)

(Table 4.2.15: Film: Mimi, Details)

1.Story:A comedy- drama revolving around a 25-yearl old, Rajasthani girl Mimi Rathod (Kriti Sanon), an aspiring actor and a local dancer. It's a quirky tale about her surrogacy and how it's a booming business in India. Mimi's big dream of becoming a Bollywood actress demands money and when she receives a lucrative offer from American couple, in search of young and healthy surrogate mother she accepts the offers with some great convincing from Bhanu (Pankaj Tripathi) a local Taxi driver. The only problem with Mimi's surrogacy are her parents and the society. So, she decides to stay with Shama (Sai Tamhankar) disguised as Chand, Bhanu joins her as Naseeruddin to make sure Mimi eats and exercises well for a healthy baby. Everything goes smooth until the American couple finds, the unborn child could be with down syndrome, shrugging their responsibility flees away. This turns the plot upside down and the story of poignant motherhood start, where Mimi is supported by Bhanu and Shama. This incident makes Mimi return home and make her parents believe Bhanu as her husband. After confrontation from Bhanu's wife Mimi reveals truth and everyone accepts her mistake and the story proceeds with Mimi's new born baby- Raj; bundle of happiness and joy for Mimi and her loved ones. Again, the happiness turns into nightmare when the American couple returns for their child's custody and threats with legal action. The story ends on a happy note with American couple adopting a girl child and allowing Mimi to keep their son's custody.

2.Setting: The story is set in a small town of Rajasthan.

3.Characters: The main characters in the films are: **Mimi**(Kriti Sanon), a small-town local dancer and an aspiring actor, determined to achieve her big life dream. She is carefree and feisty and belongs from a happy middle-class family.**Bhanu** (Pankaj Tripathi), a local taxi driver a middle-class man with the hope of earning high turns as a middle man for finding surrogate mother for the American couple. He is a man with good heart, a responsible person who stands by Mimi when the American couple flees away.**Shama** (Sai Tamhankar), Muslim woman from Rajasthan a great friend who stood by her friends' life decision and dilemma.

4.Costume: Protagonist costume, complement her carefree, feisty and aspiring filmy dream.

5.Soundtrack: Diverse and engaging music that makes one hum for sure.

6.Dialogue /Monologue: Simple, dialogue that complements story plot and appeals comedy.

7.Star power (Popular/ Established actor): Kriti Sanon who convincingly plays a small-town feisty girl.

8.Hype associated with film: Reunion of Kriti Sanon, Pankaj Tripathi, director Laxman Utekar and producer Dinesh Vijan after their hit romantic-comedy Luka Chuppi.

9.Entertainment value: Comic narrative and stellar performance by the Star cast.

10.Social Message: This film mirrors the surrogacy business, the anti-abortion sensibilities, facets of motherhood, societal patriarchy – Pregnancy without marriage and a false hope -money can buy dreams.

11.Box Office Business: □35 crore approx. - "It could have done a business of Rs. 35 crores plus at the box office." (Source, Bollywood Hungama.com) (approx. estimated business as it's an OTT platform released film)

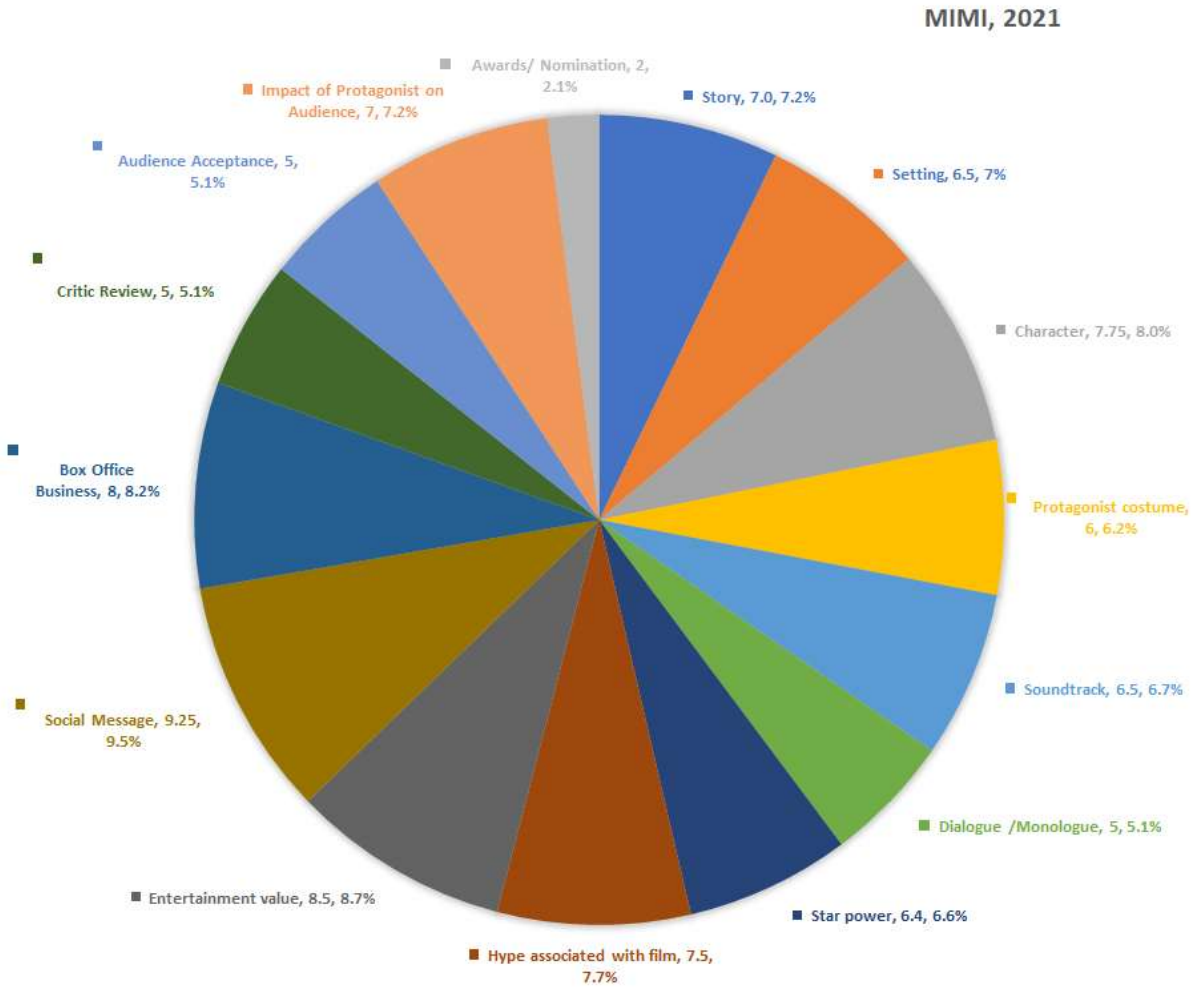
12.Critic Review: Mixed to positive reviews from critics.

13.Audience Acceptance (National / International): Released on OTT platform, film received a mixed audience acceptance.

14.Impact of Protagonist on Audience: The protagonist leaves a good impact, through her transition from being a young feisty, determined to a surrogate and then finally a mother. She resembles every other girl in an Indian society who sacrifice their dream for their new born.

15.Awards/ Nomination: Kriti Sanon: Best Actor Popular Female- Hello Hall of Fame Awards and Best Actor in leading Role, Female – IIFA Awards; **Sai Tamhankar:** Best Actor in Supporting Role, Female. (Source, Wikipedia)

Social Science Explanation: This film sets an example, women-centric film with social message can be made without melodrama and intense plot. The phase of unwed pregnancy is very muddy in an Indian society but this film pulls this narrative in a comic way leaving the viewers, emotional, amused and think such situation can be handled in a normal way. It challenges society's outlook toward surrogacy and how the older orthodox generation (Mimi's Parents /especially Mimi's Grandmother) stood up in a responsible manner towards a daughter's mistake, which is a rare Indian scenario.



(Pie-chart no. 4.2.15, Quantification of the parameters forMimi,2021)

4.3 Data Analysis, Likert Questionnaire.

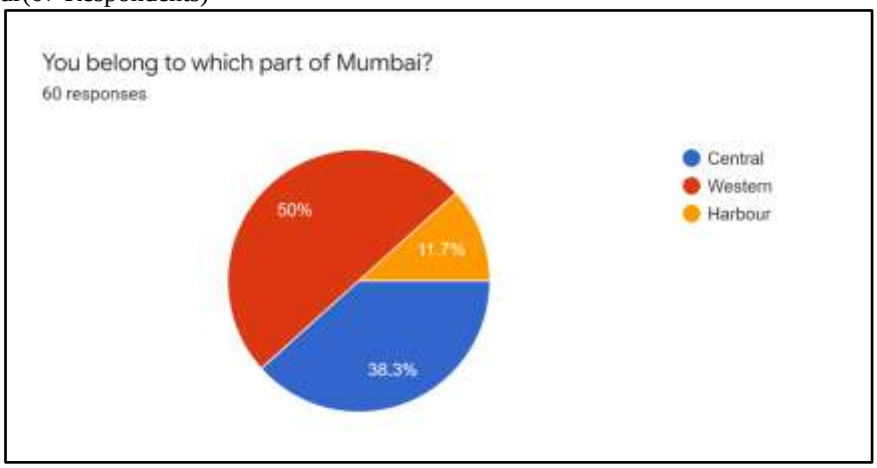
4.3.1 Introduction

As a part of this study a questionnaire was developed to measure the perception of 60, respondents. Specifically, this questionnaire aimed to establish respondents' evaluation on women centric Hindi films released after liberalisation period, Last three decades: 1991 to 2021. To measure this construct, ten Likert type questions were added onto the questionnaire. All questions response was recorded on a Likert scale of 1-5. i.e.: 5- Strongly Agree, 4- Agree, 3- Neutral, 2- Disagree, 1- Strongly Disagree. The reliability of the collected response was tested using Cronbach's alpha test in SPSS.

4.3.2Profile of the respondents.

The response of 60 respondent was recorded for this dissertation reliability test. The respondents were all residents of Mumbai, city.

- Central(23Respondents)
- Western(30 Respondents)
- Harbour(07 Respondents)

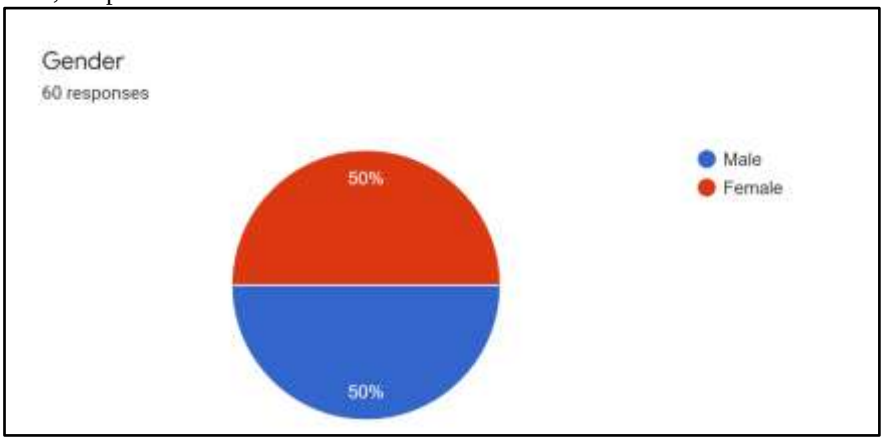


(Pie-chart no. 4.3.2, Resident of Respondents.)

4.3.3Respondents Demographic.

4.3.3.1 Gender

- Male: 30, Respondents
- Female: 30, Respondents

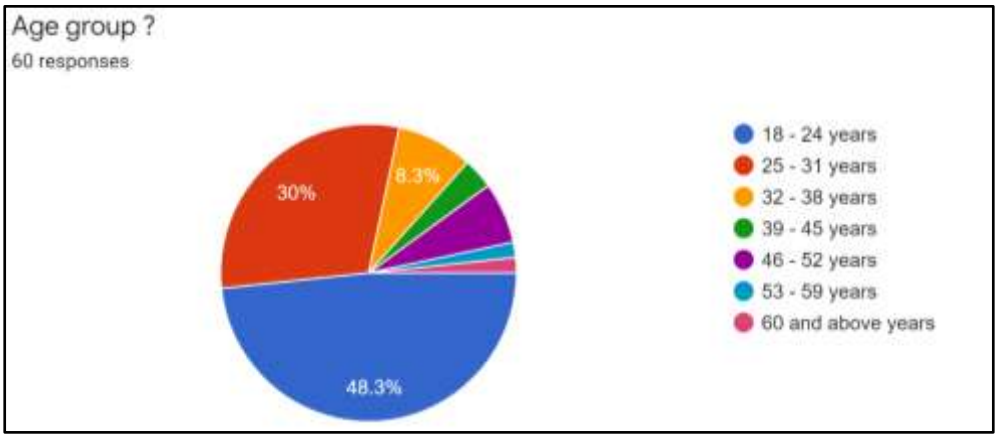


(Pie-chart no. 4.3.3.1,Gender of Respondents.)

4.3.3.2 Age Group

- 18-24 years: 29, Respondents
- 25-31 years: 18, Respondents
- 32-38 years: 05, Respondents
- 39-45 years: 02, Respondents

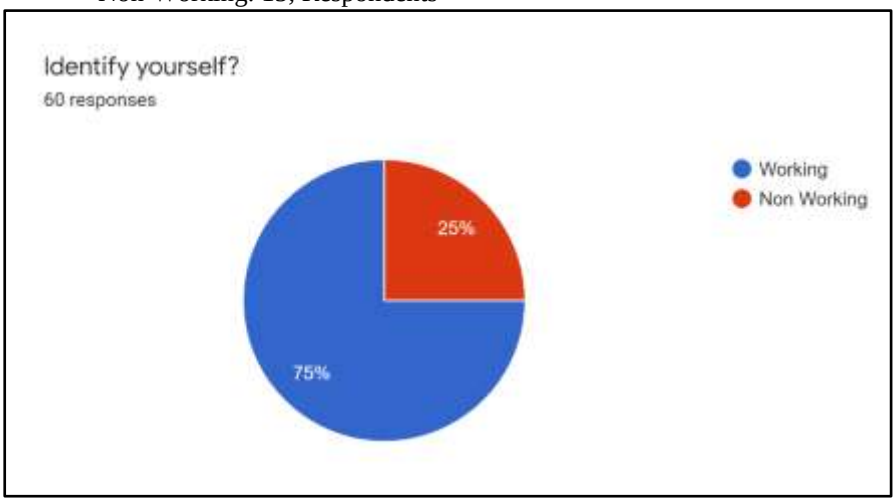
- 46-52 years: 04, Respondents
- 53-59 years: 01, Respondents
- 60 and above years: 01, Respondents



(Pie-chart no. 4.3.3.2,Age group of Respondents.)

4.3.3.3 Profession

- Working: 45, Respondents
- Non-Working: 15, Respondents



(Pie-chart no. 4.3.3.3,Profession of Respondents.)

4.3.4Likert Questions

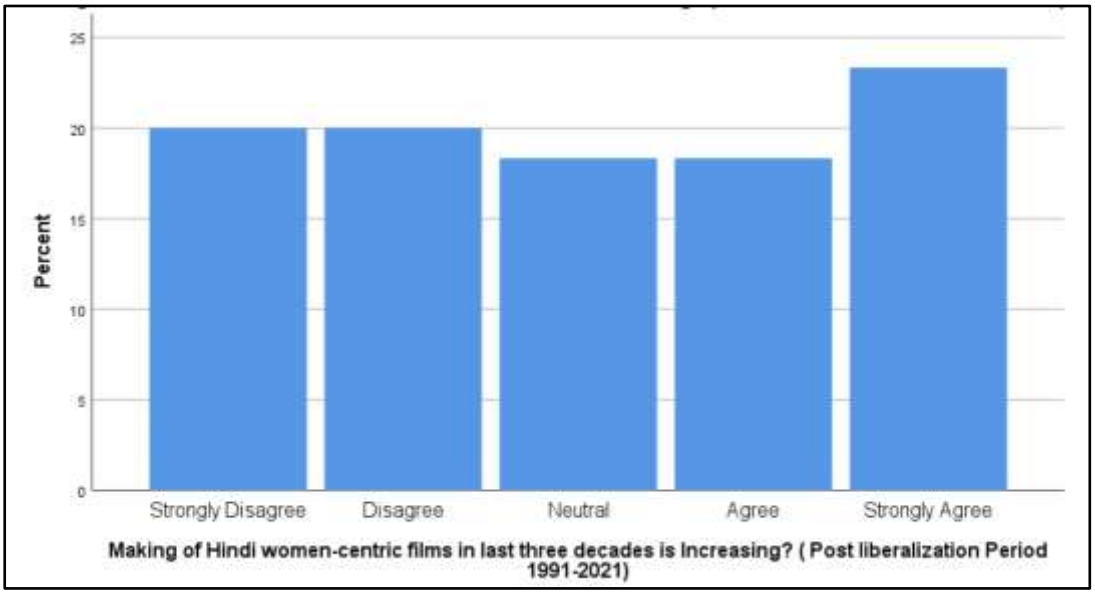
The Likert questions are in line with the purpose of this study in receiving and catalysing detailed information from the respondents. Acute understanding of these questions helps to compel information and reliability related to this study.

4.3.4.1 Making of Hindi women-centric films in last three decades is increasing, Post liberalisation period; 1991-2021.

Making of Hindi women-centric films in last three decades is Increasing? (Post liberalization Period 1991-2021)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	12	20.0	20.0	20.0
	Disagree	12	20.0	20.0	40.0
	Neutral	11	18.3	18.3	58.3
	Agree	11	18.3	18.3	76.7
	Strongly Agree	14	23.3	23.3	100.0
	Total	60	100.0	100.0	

(4.3.4.1- A,Quantification of Q1-Making of Hindi women-centric films in last three decades is increasing, Post liberalisation period; 1991-2021.)



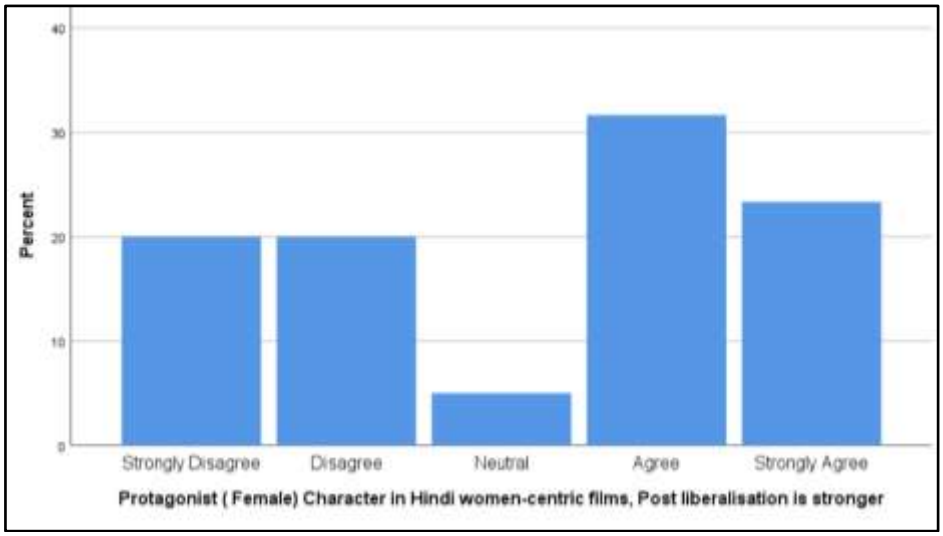
(4.3.4.1- B, Bar chart Q1- Making of Hindi women-centric films in last three decades is increasing, Post liberalisation period; 1991-2021.)

4.3.4.2Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger.

Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	12	20.0	20.0	20.0
	Disagree	12	20.0	20.0	40.0
	Neutral	3	5.0	5.0	45.0
	Agree	19	31.7	31.7	76.7
	Strongly Agree	14	23.3	23.3	100.0
	Total	60	100.0	100.0	

(4.3.4.2- A, Quantification of Q2- Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger.)



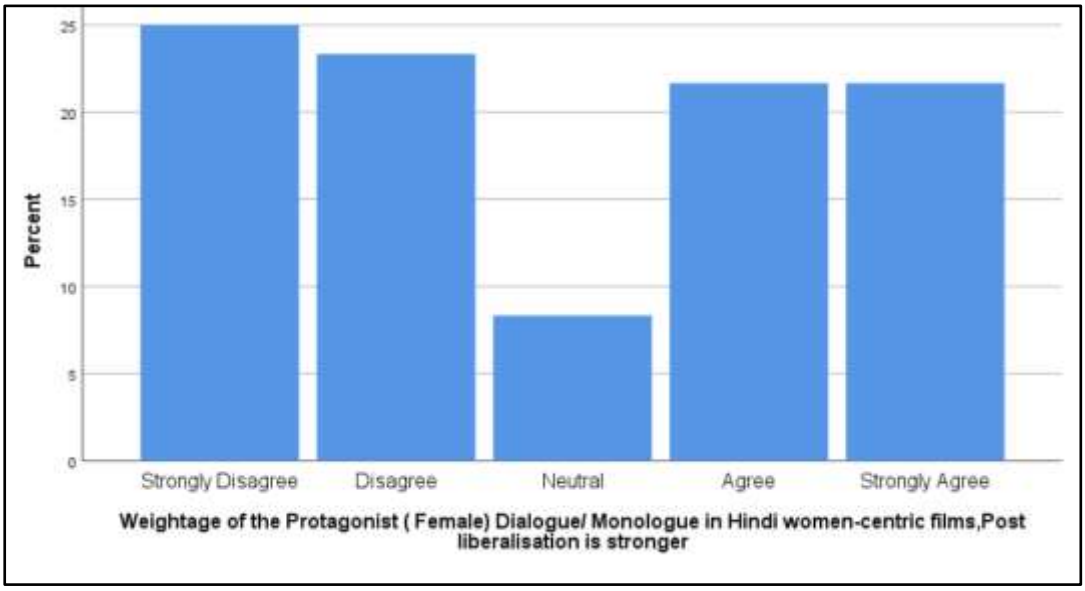
(4.3.4.2- B, Bar chart Q2-Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger.)

4.3.4.3 Weightage of the Protagonist (Female) Dialogue/Monologue in Hindi women-centric films, Post liberalisation is stronger.

Weightage of the Protagonist (Female) Dialogue/ Monologue in Hindi women-centric films,Post liberalisation is stronger

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	15	25.0	25.0	25.0
	Disagree	14	23.3	23.3	48.3
	Neutral	5	8.3	8.3	56.7
	Agree	13	21.7	21.7	78.3
	Strongly Agree	13	21.7	21.7	100.0
	Total	60	100.0	100.0	

(4.3.4.3- A,Quantification of Q3-Weightage of the Protagonist (Female) Dialogue/Monologue in Hindi women-centric films, Post liberalisation is stronger.)



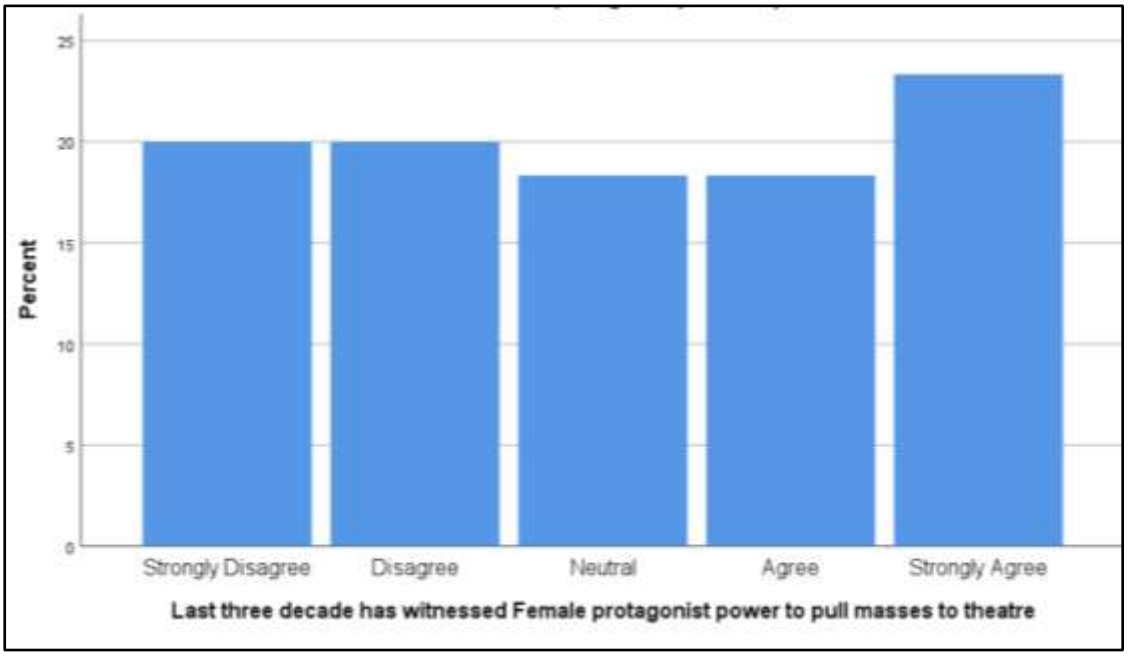
(4.3.4.3- B, Bar chart Q3-Weightage of the Protagonist (Female) Dialogue/Monologue in Hindi women-centric films, Post liberalisation is stronger.)

4.3.4.4 Last three decade has witnessed Female protagonist powerto pull masses to theatre.

Last three decade has witnessed Female protagonist power to pull masses to theatre

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	12	20.0	20.0	20.0
	Disagree	12	20.0	20.0	40.0
	Neutral	11	18.3	18.3	58.3
	Agree	11	18.3	18.3	76.7
	Strongly Agree	14	23.3	23.3	100.0
	Total	60	100.0	100.0	

(4.3.4.4- A,Quantification of Q4-Last three decades has witnessed Female protagonist power to pull masses to theatre.)



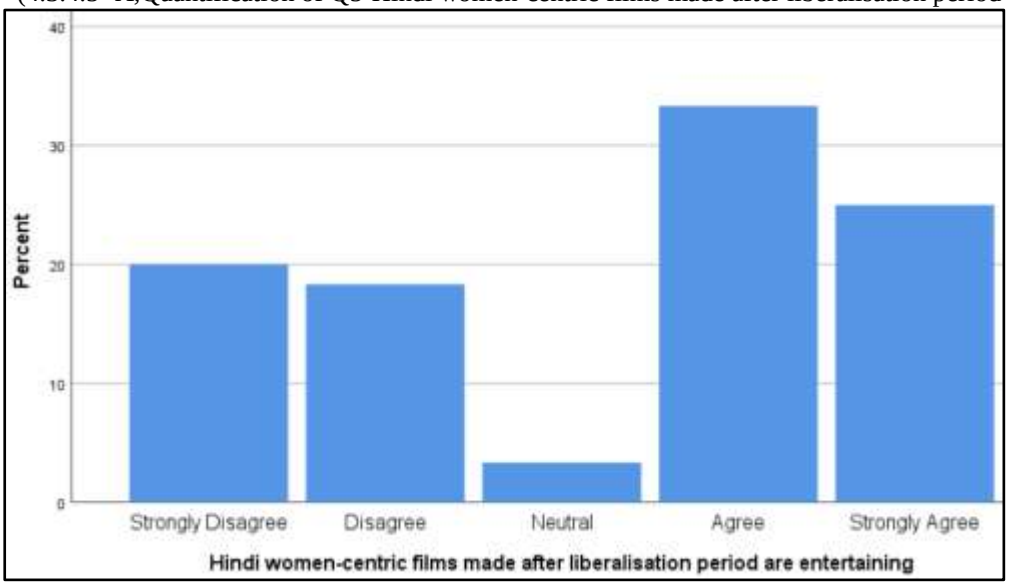
(4.3.4.4- B, Bar chart Q4-Last three decades has witnessed Female protagonist power to pull masses to theatre.)

4.3.4.5 Hindi women-centric films made after liberalisation period are entertaining.

Hindi women-centric films made after liberalisation period are entertaining

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	12	20.0	20.0	20.0
	Disagree	11	18.3	18.3	38.3
	Neutral	2	3.3	3.3	41.7
	Agree	20	33.3	33.3	75.0
	Strongly Agree	15	25.0	25.0	100.0
	Total	60	100.0	100.0	

(4.3.4.5- A,Quantification of Q5-Hindi women-centric films made after liberalisation period are entertaining.)



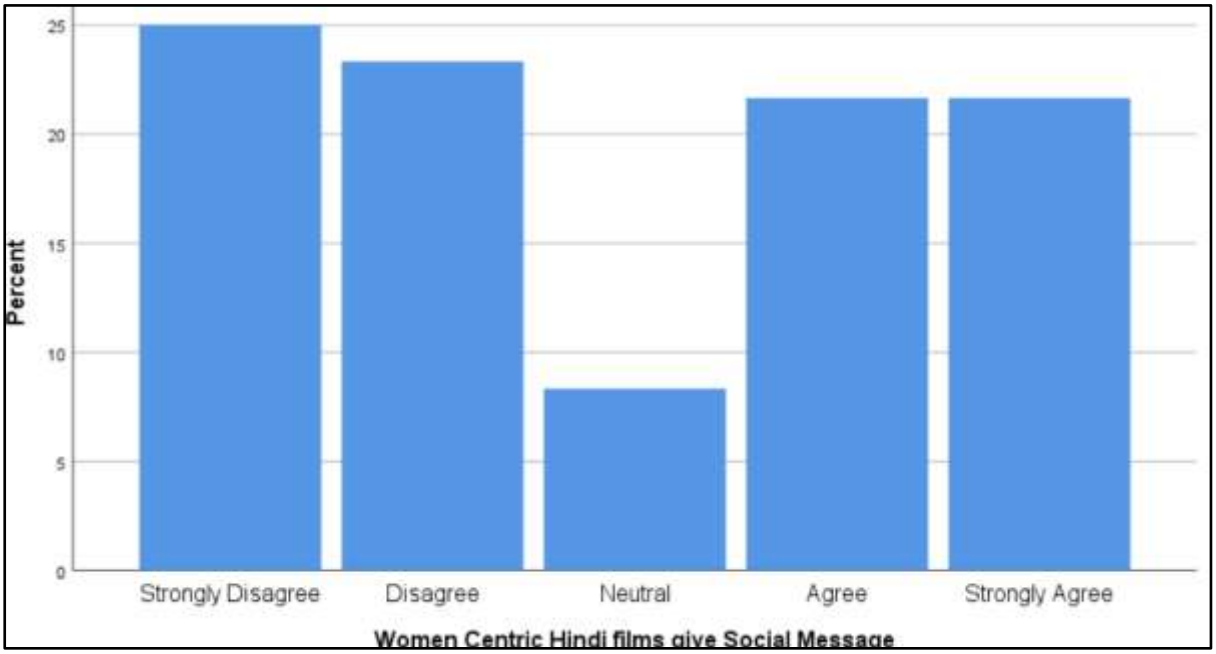
(4.3.4.5- B, Bar chart Q5--Hindi women-centric films made after liberalisation period are entertaining.)

4.3.4.6Women-centric films give social message.

Women Centric Hindi films give Social Message

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	15	25.0	25.0	25.0
	Disagree	14	23.3	23.3	48.3
	Neutral	5	8.3	8.3	56.7
	Agree	13	21.7	21.7	78.3
	Strongly Agree	13	21.7	21.7	100.0
	Total	60	100.0	100.0	

(4.3.4.6- A,Quantification of Q6-Women-centric films give social message.)



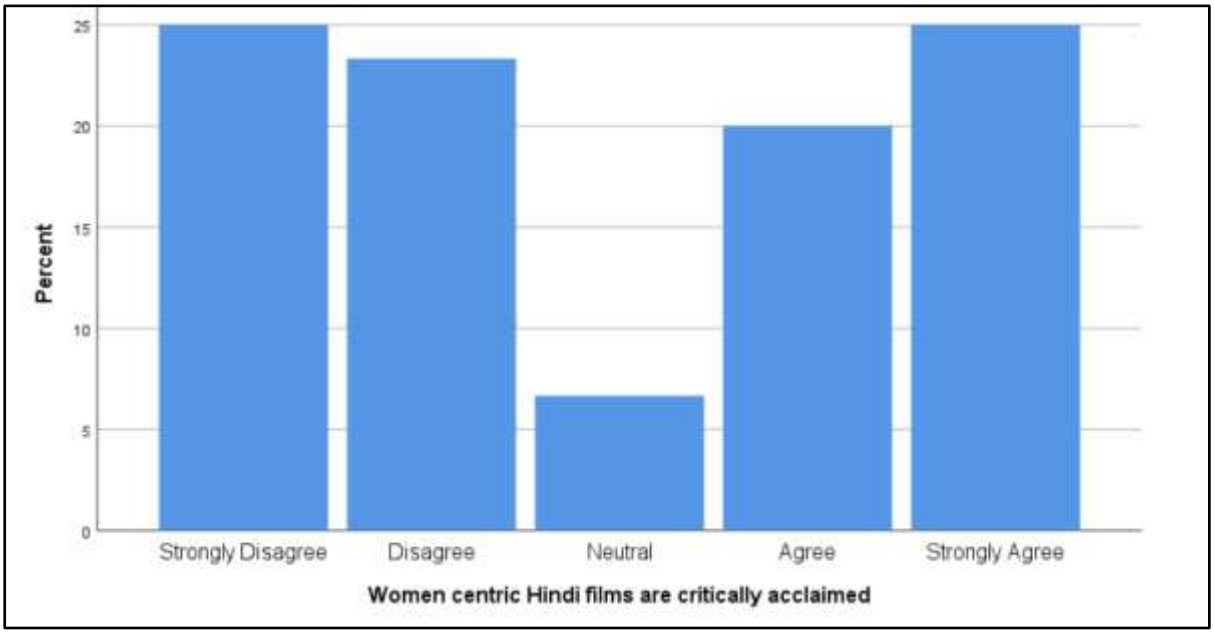
(4.3.4.6- B, Bar chart Q6-Women-centric films give social message.)

4.3.4.7 Women-centric films are critically acclaimed.

Women centric Hindi films are critically acclaimed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	15	25.0	25.0	25.0
	Disagree	14	23.3	23.3	48.3
	Neutral	4	6.7	6.7	55.0
	Agree	12	20.0	20.0	75.0
	Strongly Agree	15	25.0	25.0	100.0
	Total	60	100.0	100.0	

(4.3.4.7- A,Quantification of Q7-Women-centric films are critically acclaimed.)



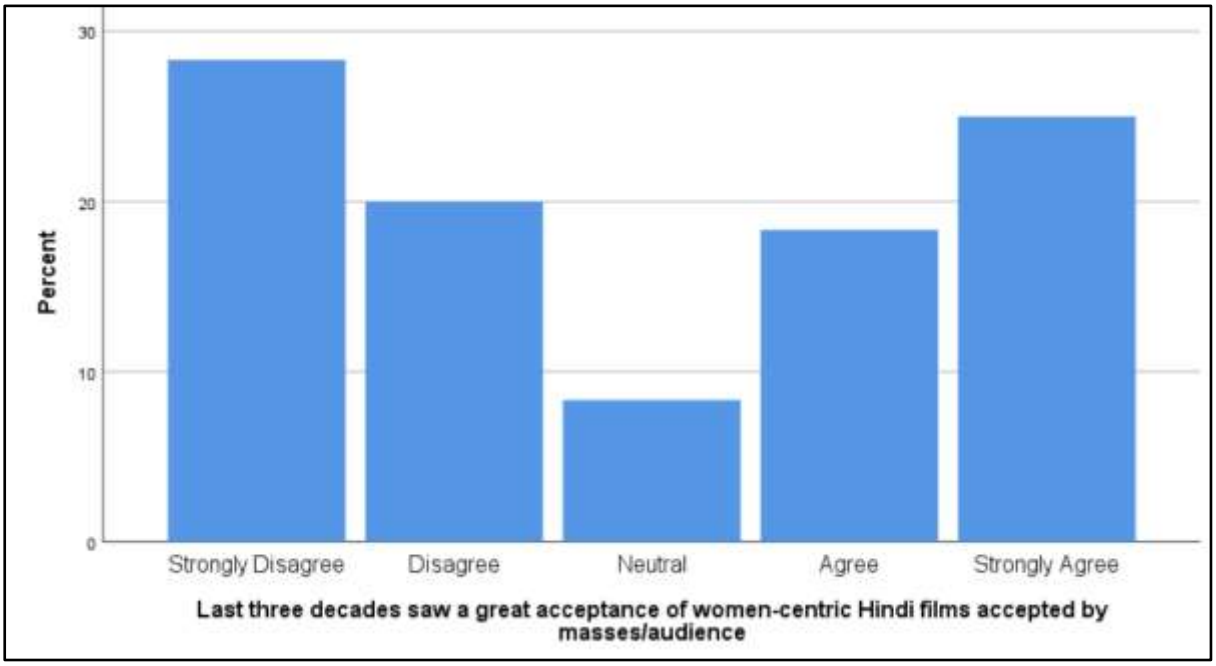
(4.3.4.7- B, Bar chart Q7-Women-centric films are critically acclaimed.)

4.3.4.8Last three decades saw a great acceptance of women-centric Hindi films (film acceptance by masses/audience).

Last three decades saw a great acceptance of women-centric Hindi films accepted by masses/audience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	17	28.3	28.3	28.3
	Disagree	12	20.0	20.0	48.3
	Neutral	5	8.3	8.3	56.7
	Agree	11	18.3	18.3	75.0
	Strongly Agree	15	25.0	25.0	100.0
	Total	60	100.0	100.0	

(4.3.4.8- A,Quantification of Q8-Last three decades saw a great acceptance of women-centric Hindi films (film acceptance by masses/audience).)



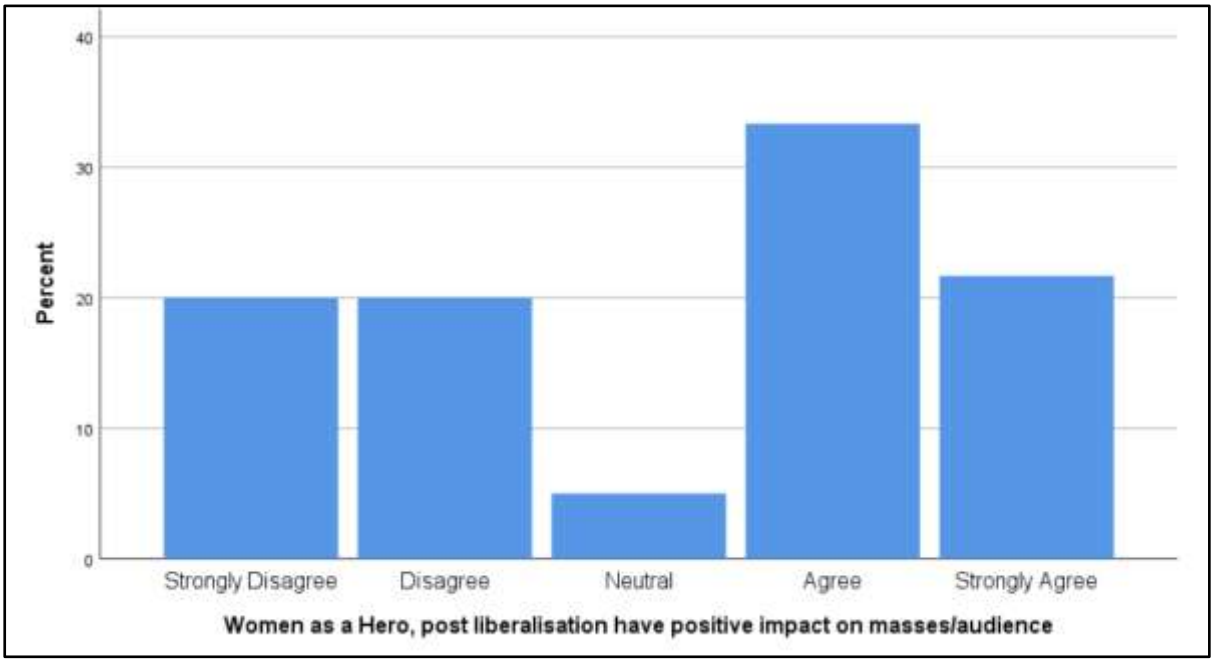
(4.3.4.8- B, Bar chart Q8-Last three decades saw a great acceptance of women-centric Hindi films (film acceptance by masses/audience).)

4.3.4.9 Women as a Hero, post liberalisation has positive impact on masses/audience.

Women as a Hero, post liberalisation have positive impact on masses/audience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	12	20.0	20.0	20.0
	Disagree	12	20.0	20.0	40.0
	Neutral	3	5.0	5.0	45.0
	Agree	20	33.3	33.3	78.3
	Strongly Agree	13	21.7	21.7	100.0
	Total	60	100.0	100.0	

(4.3.4.9- A,Quantification of Q9-Women as a Hero, post liberalisation has positive impact on masses/audience.)



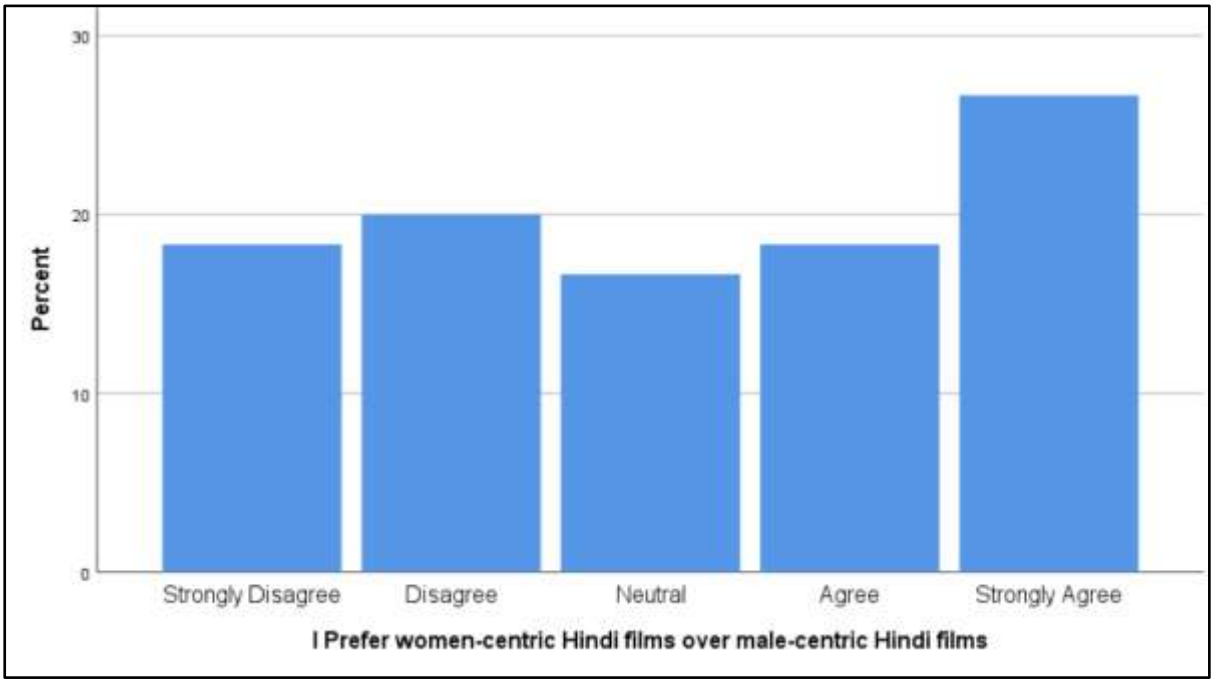
(4.3.4.9- B, Bar chart Q9-Women as a Hero, post liberalisation has positive impact on masses/audience)

4.3.4.10 I prefer women-centric Hindi films over male-centric Hindi Films.

I Prefer women-centric Hindi films over male-centric Hindi films

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	11	18.3	18.3	18.3
	Disagree	12	20.0	20.0	38.3
	Neutral	10	16.7	16.7	55.0
	Agree	11	18.3	18.3	73.3
	Strongly Agree	16	26.7	26.7	100.0
	Total	60	100.0	100.0	

(4.3.4.10- A,Quantification of Q10-I prefer women-centric Hindi films over male-centric Hindi Films.)



(4.3.4.10- B, Bar chart Q10-I prefer women-centric Hindi films over male-centric Hindi Films.)

4.3.5Cronbach's Alpha.

Cronbach's Alpha was devised by Lee Cronbach, an American educational psychologist, in 1951.The result is expressed through the alpha coefficient or simply alpha, depicted by the Greek letter α. It tests whether the scale measures the outcome or variable it is intended to measure. The questionnaire is considered to be reliable if it scores over .7 for high Internal consistency.

4.3.5.1Reliability Statistics.

The reliability measure of the Likert scale used in this study with respect to Cronbach's alpha testis α **.84**, which shows, this **research questionnaire is reliable.**

Reliability

Scale: ALL VARIABLES

Case Processing Summary

		N	%
Cases	Valid	60	100.0
	Excluded[a]	0	.0
	Total	60	100.0

a. Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	N of Items
.847	10

(4.3.5.1-Reliability Statistic of this Study.)

4.3.5.2Item Statistics.

It gives the mean and standard deviation for each of the question item.If all the items tap into the same concept, then the score is expected to be to be fairly similar.

Item Statistics

	Mean	Std. Deviation	N
Making of Hindi women-centric films in last three decades is increasing? (Post liberalization Period 1991-2021)	3.0500	1.46629	60
Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger	3.1833	1.50132	60
Weightage of the Protagonist (Female) Dialogue/ Monologue in Hindi women-centric films, Post liberalisation is stronger	2.9167	1.53260	60

(4.3.5.2 A-Item Statistic - Q1- Q3.)

Item Statistics

	Mean	Std. Deviation	N
Last three decade has witnessed Female protagonist power to pull masses to theatre	3.0500	1.46629	60
Hindi women-centric films made after liberalisation period are entertaining	3.2500	1.51406	60
Women Centric Hindi films give Social Message	2.9167	1.53260	60
Women centric Hindi films are critically acclaimed	2.9667	1.57272	60
Last three decades saw a great acceptance of women-centric Hindi films accepted by masses/audience	2.9167	1.59758	60
Women as a Hero, post liberalisation has positive impact on masses/audience	3.1667	1.48628	60
I Prefer women-centric Hindi films over male-centric Hindi films	3.1500	1.48238	60

(4.3.5.2 B- Item Statistic - Q4- Q10.)

All the items fall in same concept, so the score is considered fairly similar.

4.3.5.3Item Total Statistics.

This table, helps to decide the removal of column or questionnaire that effects the reliability of the result.

In this case nothing is removed as the questionnaire is reliable with score .84

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Making of Hindi women-centric films in last three decades is increasing? (Post liberalization Period 1991-2021)	27.5167	72.288	.892	.801
Protagonist (Female) Character in Hindi women-centric films, Post liberalisation is stronger	27.3833	72.308	.867	.803
Weightage of the Protagonist (Female) Dialogue/ Monologue in Hindi women-centric films, Post liberalisation is stronger	27.6500	82.977	.407	.845
Last three decade has witnessed Female protagonist power to pull masses to theatre	27.5167	72.288	.892	.801
Hindi women-centric films made after liberalisation period are entertaining	27.3167	93.373	.035	.876
Women Centric Hindi films give Social Message	27.6500	82.977	.407	.845
Women centric Hindi films are critically acclaimed	27.6000	93.227	.033	.878
Last three decades saw a great acceptance of women-centric Hindi films accepted by masses/audience	27.6500	81.214	.449	.842
Women as a Hero, post liberalisation has positive impact on masses/audience	27.4000	72.515	.868	.803
I Prefer women-centric Hindi films over male-centric Hindi films	27.4167	73.332	.833	.806

(4.3.5.3- Item Total Statistic.)

4.3.5.4Scale Statistics

This is the final table with descriptive statistics for this study questionnaire as a whole.

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
30.5667	96.690	9.83313	10

(4.3.5.4- Scale Statistic.)

4.4Summary

Through this chapter various factors and reliability statistics contributing to the set parameters are analysed that helped to understand how certain factors remain common in the presence of other unique factors. The parameters were rated according to the level of justice it provided to the films and its contribution in defining the women-centric Hindi films and the study topic.

V. DISCUSSION AND CONCLUSION

5.1 Introduction

The main aim of this study was to analyse the women-centric Hindi films from the liberalisation period: 1991-2021 and the changing significance of woman as a protagonistin these films. This study alsoinvestigated how with every passing decade a female protagonist is emerging as a commercial Hero in the genre of commercial Hindi cinema. The Hindi female character has graduated from being an eye candy, submissive, loving feminine character to a protagonist strongcharacter. A character of strength and substance who stands for the right, fights for the self-respect and at times even rebel towards injustice. This major transformation is reflected from the selected fifteen films for this study where a woman is fighting for her own rights and also for the other women in society. Thus, in the last 30 years, from the post liberalisation period in India, Hindi cinema had played an important role in developing the Indian cinema as a whole. From being completely dependent on the male counter parts to independently allowing the woman to carry the storyline forward, slowlyits moving towards a changed revolution. However, changing times have brought into limelight successful women centric films. Hindi cinema still massively relies on Male – The Hero to bring business at box office and so if we look at the Hindi cinema other than the women centric films the female actors in pivotal roles hardly have a screentime compared to the male counterpart.As per the 2017 statistic report by the Geena Davis Institute, the screen time for females was a mere 31.5 per cent, against the 68.5 per cent received by male actors. In a nut shell Cinema is business-driven and filmmakers can't risk their profits in an attempt to break the stereotypes by giving pathbreaking roles to women. It, thus, majorly falls on the audience to break the vicious cycle of making the male oriented cinema on a greater scale and demand for more women centric films.The change is slow, and extremely delayed, but the making of women centric Hindi films, the representation of empowered women protagonist onscreen is steadily increasing. Testimony to this are the successful women-centric Hindi films like Pink, Tumhari Sulu, NH10, Neerja, Parched, among others that prove that the female protagonists can bring business at box office and can be trusted to carry an entire film on their shoulders.

5.2Conclusion

On a whole this thesis was a discourse analysis that enabled to understand the making of women centric Hindi films post liberalisation. This study mainly aimed to understand the changing pattern of women-centric films over the past three decade, 1991:2021 which has changed, and so did the roles of women in films. This research paper provided with some insight how the 1990's and the early 2000's was an era majorly refereed to the Khan Trio, (Salman Khan, Amir Khan and Shahrukh Khan) the era of "Heroic romance" or "Hero saving the damsel in distress". And rightly so because this was an era where the female actors were just their heroes love interest, they danced, romanced, flaunted chiffon sarees and did nothing. But with the spark of some women-centric films and brilliance of the female protagonist, Dimple Kapadia, MadhuriDixit, Meenakshi Sheshadri, Tabu, Kajol and the likes did some great roles in their respective movies that overpowered their heroes to a great extend but not the concept. The movies like 'Dushman', 'Damini', 'Anjaam' 'Hundred days and the likes where huge step to portray, women in centre roles but these films had male superstar in pivotal role to invite the audience to theatre. Women-centric films like 'Rudaali', Astitva, 'Dor' which gave enough challenge to the machismo of Hindi Hero, the audience didn't fully appreciatethis critically acclaimed film, as the audience were not that matured then. With this thesis exploring further this study also highlighted the happier curve for women-centric Hindi films and this is supported with films like 'Queen', 'Raazi', 'English Vinglish', 'Mardaani', 'Saand ki Ankh' and many which are women-centric films not limited to women's social dilemma but films with great story, plot and strongly written women roles. In a nut shell, this research papershave achieved the set objectives and concludes, right from 1991 to 2021 the journey of women centric Hindi films have been significant and reached an age where the making of women-centric Hindi films is increasing with the changing in role of women, debunking the male patriarchal hang-up's that crimple the Hindi cinema. A lot has changed, a lot is improving and a lot needs to be improved. But women-centric Hindi films, by that measure, is on the road to recovery.

5.3Findings of the Study

5.3.1 GeneralFindings

General findings, with respect to each selected Films.

Hundred Days (1991): A movie way ahead of its time, A spine-chilling,suspense, horror women centric film made, on an unusual topic: Extra sensory perception also called as sixth sense whereby a person perceives a

future vision. The paranormal psychic phenomena are interestingly featured in this film. When women centric films were all about the social issues and injustice against woman this film brought new air.

Damini (1993): A film with a strong female protagonist and terrifyingly relevant story that even today mirrors the reality of rape tragedy where the victim and its family either die waiting for the justice or simply give up hope and withdraws from the process.

Rudaali (1993): Thismovie introduces us with the concept of traditional mourning profession (common in Rajasthan) where the women belonging to the lower caste are hired for crying over the richer section of the society. A film that highlights a woman belonging to the impoverish section of the society.

Dushman (1998): This film with a Woman protagonist in a dynamic role. 20 years back it was difficult to accept a Female actor as a sole 'Hero 'and so Sanjay Dutt proved the Male charisma to bring masses to theatre, despite of great story, plot, direction and performance by the protagonist.

Astitva (2000): A great film with a bold subject maintaining a decent pace throughout the movieavoiding the typical presentation of stimulating sex scenes, violence, double meaning dialogue and raunchy dance sequences in the name of demand for story.

Chandni Bar (2001): A seldom story making a women-centric film a precedent in the Indian cinema. A women centred film with female protagonist nowhere side-lined by the male actor. This film did a great business at the box office and proved advantageous for its makers and investors and set an example of women power to pull masses to theatre.

Lajja (2001): This film title suggest shame, often associated with the women in Indian society but the filmmakers itself fails to keep women'shonour a raunchy dance number featuring actress Urmila Matondkar fall flats with woman honour, which this film is trying to address.Even with the relevant social issues against Indian woman this film has many loop holes with its women-centric claims. Film protagonist requires Bhulwa to save the woman's dignity, A Raju and Raghu to marry and accept them for stable happy life. The makers could have shown independent woman standing on their own feet and carrying the entire film on their shoulders.

Dor (2006): A great film that broke many myths surrounded around a women-centric film, still it catered more to niche audience, the true movie lovers. This film makes viewers believe in the women power - The last scene actually made the audience fathom: 'Simran' no more needs a 'Raj' to hold her hand, but a Zeenat. (A woman doesn't need Man to lift her life another woman is enough to uplift her life.)

Laga Chunnari Mein Daag (2007): A highly hyped regressive film disguised as women-centric film that claims social issues and women strength.But eventually makes viewers wonder, how to salute womanhood if a man turns out to be the goal of woman lives.

Fashion (2008): This film gave tough competition to the popular Male comedy – Golmaal Returns and achieved a commercial success despite being a women-centric film without a Male lead.

No One Killed Jessica (2011): A decade back when films with female-led where not completely accepted by the masses making this film with a sensitive issue was very challenging. But this film did a great job was well accepted by the audience and positively acclaimed by critics.

Queen (2014): This film sets a major example how women-centric films are welcomed with heartening success and have the ability to break records and bring great business.

Raazi (2018): Majority of women-centric films are based on social issues, crime and injustice; Raazi breaks the league, a women-centric film based on patriotism, war and its casualties.

Mardaani 2 (2019): This movie sets an example with the protagonist strong role, where she is no less than a Male-Hero, fights with the antagonist, does all heroic stunt which the Bollywood male hero does on the big screen setting a strong example, a woman is not just a prop in Hindi cinema she is a character with, mind, voice and strong terms of her.

Mimi (2021): This film sets an example, women-centric film with social message can be made without melodrama and intense plot.

5.3.2 Major Findings

- The stereotyped bubble, women-centric films require Male actor in pivotal role to earn business at box office, bursted resoundingly in the last one decade.Significantly, giving more way for the emergence of Female actor as a 'Hero'.
- Women centric films are not just limited to the common plot device-rape, marital abuse/violence, dowry, today women-centric films are made on unconventional theme and issues.
- Female protagonist can bring business to the box office.
- Women- centric films are no more limited to parallel cinema and are emerging as a commercial cinema.
- At a very young age or at the starting phase of their career, Female actors are opting for women-centric films.

- Women Centric films are no more limited to the melodramaticsaga, for e.g., Films like Pagglait and Mimi where an intense plot is handled in a lighter and comic tone without losing the relevance of the story and the addressal of the issue surrounding protagonist.
- Women centric films in the last few years are more realistic, right from the costume, makeup and even dialogues are not limited to the Bollywood formula.
- Future of women-oriented films is bright, Producers and Directors are experimenting with women-centric films and developing a confidence of viable business returns.
- In the last ten years women centric films are not just limited to the critical acclaim and are wholeheartedly accepted by the audience highlighting how the Indian society and cinema has gradually evolved from the traditional stereotype to modern, liberal and democratic one.

5.4Test of Hypothesis

A.*The post liberalisation period in India brought a revolution in the making of Hindi women centric films and the representation of women as a protagonist.*

In the Pie chart, (Pie-chart no. 4.2.10,4.2.11,4.2.12,4.2.13,4.2.14,4.2.15) for the analysis of films, Fashion, No One Killed Jessica, Queen, Raazi, Mardaani and Mimi it is sharply found that with each passing decade the making of women centric Hindi films are changing and every new woman centric release is setting an example with the stronger protagonist roles.Hence there is a significant relationship between the variables (story and character) so it is considered an alternative hypothesis (H1).

B.*Post Liberalisation Women centric Hindi films are breaking myths associated with woman as a protagonist and shows mirror to the society.*

Female protagonist of women -centric filmdoesn't bring profit at the box office is the most associated common myth which is clearly broken with the frequency difference in the quantification,4.3.4.4- A (Quantification of Q4-Last three decades has witnessed Female protagonist power to pull masses to theatre.) and bar char, 4.3.4.4- B (Bar chart Q4- Last three decades has witnessed Female protagonist power to pull masses to theatre.)Also,the quantification 4.3.4.6- A,(Women-centric films give social message.) and bar chart 4.3.4.6- B (Women-centric films give social message.) states clear women centric films play an important role conveying the social message to the society.Hence there is a significant relationship between the variables (star power and social message) so it is considered an alternative hypothesis (H1).

5.5Suggestion for further Research Studies

In relevance of the limitations of the project which were presented in the third chapter, suggestions for the research include the following points:

- Content strategy if analysed from the era before liberalisation could help in gaining a deeper knowledge pertaining to the research study.

- Movies that were not considered in the research due to scantiness of this format will be available for future studies to be taken into consideration.
- Regional women-centric films are prospering, if the language barrier is eliminated the analysis of such films will provide a deeper understanding.
- The sample included only the researcher's interpretations, focus group interviews as conducted in other papers can to be included.
- Other papers can also use survey research approaches that will allow the viewers perception on a broader aspect.

5.6 Final Summary

- The research has so far aimed at capturing the essence of the topic divided into 5 chapters- In the first chapter, Introduction- It gives an overall understanding of Hindi Cinema, Liberalisation in India and Women-Centric Hindi films and the operational definitions for a better understanding of the topic.
- In the second chapter, Review of Literature- Through this chapter, all the previous work related to this study is mentioned which helped to gain knowledge of all the jargon, providing a different perspective and explaining the factors influencing this study.
- In the third chapter, Research Methodology- It meticulously described the research design used to carry out this study. Content analysis suited best for this study, so it is used including hypothesis which proved right or wrong during the analysis. New words and terms are described so that the reader finds it easier to understand the study.
- In the fourth chapter, Data Collection- The most interesting part of the research wherein I could watch films and be a critic, I deeply analysed the content based on certain parameters and reliability statistics-Cronbach's alpha statistics.

- In the fifth chapter, Discussions and Conclusions- this chapter deals with findings and allotting an explanation to it, and deriving conclusions.

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ANNEXURE

Movies	Hundred Days	Damini	Rudaali	Dushmaan	Astitva	Chandni Bar	Lajja
Parameter	Rate	Rate	Rate	Rate	Rate	Rate	Rate
Story	8	9	8.8	9.0	8.5	8.8	6.5
Setting	8	8	7.75	8	7	8	7
Character	8	9	9	9	9	9	8.6
Protagonist costume	7	7	8.9	7	7	9.5	7.2
Soundtrack	7.5	6	8.5	9	4	8.6	8.6
Dialogue /Monologue	4	9.5	4.5	6	8.5	8.5	8.5
Star power	9	9	8	8	8	8	8
Hype associated with film	7	7	5	8.6	7	8.95	8.75
Entertainment value	7	5	4	6	3	4	6.7
Social Message	4	8.7	8.7	8.7	8.8	9	8.85
Box Office Business	8	8	8	8	4	7.75	6.65
Critic Review	8	9.6	8.45	8.6	8.6	8.95	5.5
Audience Acceptance	7	8.3	8.6	8.8	3	9	3.5
Impact of Protagonist on Audience	6	9.75	8.9	8	8.9	9.5	8.4
Awards/ Nomination	3	8.5	10	5	6	8.9	1.2

Movies	Dor	Laaga Chunari Mein Daag	Fashion	No One Killed Jessica	Queen	Raazi	Mardaani 2	MiMi
Parameter		Rate	Rate	Rate	Rate	Rate	Rate	Rate
Story	8.7	5.0	8.9	8.0	9.5	9.5	9.1	7.0
Setting	8.75	4	8.85	8.7	8.9	8.75	7.85	6.5
Character	9	5.3	9.3	9	9.7	8.4	8.6	7.75
Protagonist costume	9.2	8	9.2	7	7.2	7	7.5	6
Soundtrack	8.85	5	8.5	5	8.85	8.9	5	6.5
Dialogue /Monologue	7.8	3	6	6	6.7	7.4	7.75	5
Star power	5.5	4	8.6	8.5	8	8	8	6.4
Hype associated with film	6	7	7.5	9	6	6.5	7	7.5
Entertainment value	7.4	4	7.4	7.4	9	8.75	8.5	8.5
Social Message	8.9	0.5	9	9	8	8.85	9.25	9.25
Box Office Business	4.1	4	8.8	8.3	8.3	8.7	8.85	8
Critic Review	8.6	1.6	9.9	9	9	9	9	5
Audience Acceptance	5	1	9	8.75	9.1	9.75	9.65	5
Impact of Protagonist on Audience	8.5	2.5	9.65	9.2	9.5	9.5	8.6	7
Awards/ Nomination	8.5	0.5	9.8	8	10	10	1	2

Name	Gender	You belong to which part of Mumbai?	Age group	Identify yourself	Gender	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Roshani kate	Female	Western	18 - 24 years	Working	2	5	5	2	5	1	2	4	2	5	5
shraddha Naringrekar	Female	Central	25 - 31 years	Working	2	4	4	5	4	2	5	4	1	4	4
Akshay	Male	Central	25 - 31 years	Working	1	3	4	1	3	5	1	2	5	4	3
Nikhil Krishna Naringrekar	Male	Central	32 - 38 years	Working	1	3	4	2	3	4	2	2	2	4	5
Rohit	Male	Harbour	18 - 24 years	Working	1	2	2	5	2	4	5	1	1	2	2
Vijesh mahadik	Male	Central	25 - 31 years	Working	1	5	5	4	5	4	4	5	5	5	5
Aaditya gurav	Male	Western	18 - 24 years	Non Working	1	1	1	4	1	4	4	1	1	1	5
Samruddhi mekade	Female	Western	18 - 24 years	Non Working	2	2	2	4	2	4	4	2	2	2	2
Tanvi Deepak Palkar	Female	Central	18 - 24 years	Working	2	5	5	4	5	2	4	5	5	5	5
Renuka Rajesh Rane	Female	Harbour	39 - 45 years	Non Working	2	4	4	4	4	5	4	4	4	4	4
Sagar	Male	Harbour	25 - 31 years	Working	1	3	4	2	3	1	2	4	4	4	3
Amol	Male	Central	18 - 24 years	Working	1	5	5	1	5	2	1	5	5	4	5
Prajakta Sail	Female	Western	18 - 24 years	Non Working	2	2	2	5	2	5	5	4	3	2	2
Karishma	Female	Western	18 - 24 years	Working	2	1	1	2	1	5	2	4	2	1	1
Priti Vijay Telgar	Female	Central	25 - 31 years	Working	2	5	5	1	5	4	1	2	2	5	5
Dikshita	Female	Western	18 - 24 years	Working	2	5	5	2	5	4	2	1	1	5	5
Samiksha Parab	Female	Central	46 - 52 years	Working	2	4	4	1	4	5	1	5	5	4	4
Sumeet	Male	Western	25 - 31 years	Working	1	4	4	5	4	2	5	2	4	4	4
KIRAN MURKAR	Male	Central	32 - 38 years	Working	1	4	4	4	4	1	4	2	2	4	4

Name	Gender	You belong to which part of Mumbai?	Age group	Identify yourself	Gender	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
XXXX	Male	Central	32 - 38 years	Working	1	3	4	3	3	5	3	2	1	4	3
Vaibhav	Male	Western	18 - 24 years	Non Working	1	3	4	2	3	5	2	1	5	4	3
Prachi	Female	Central	32 - 38 years	Working	2	2	2	2	2	4	2	5	4	2	2
Komal	Female	Western	18 - 24 years	Non Working	2	1	1	1	1	4	1	4	4	1	1
Jai Raut	Male	Western	18 - 24 years	Non Working	1	5	5	5	5	1	5	3	3	5	5
Soham Divekar	Male	Western	18 - 24 years	Non Working	1	2	2	4	2	5	4	2	2	2	2
Soham Vilas phondake	Male	Western	18 - 24 years	Working	1	1	1	3	1	2	3	2	1	1	1
Pratiksha sail	Female	Central	18 - 24 years	Working	2	5	5	2	5	1	2	1	5	5	5
Jyo	Female	Western	25 - 31 years	Working	2	4	4	2	4	5	2	5	4	4	4
Pallavi	Female	Western	25 - 31 years	Working	2	3	4	1	3	4	1	2	4	4	3
Shailaja	Female	Western	25 - 31 years	Working	2	2	2	5	2	4	5	1	2	2	2
Swapnali phondake	Female	Western	18 - 24 years	Working	2	2	2	2	2	2	2	3	1	2	2
Aryan sammer dhabolkar	Male	Harbour	18 - 24 years	Working	1	1	1	1	1	1	1	5	1	1	1
Baban kate	Male	Western	46 - 52 years	Working	1	5	5	5	5	5	5	4	5	5	5
Ankit Adak	Male	Western	25 - 31 years	Working	1	4	4	4	4	4	4	4	4	4	4
Jessica bera	Female	Western	18 - 24 years	Non Working	2	3	4	4	3	4	4	2	3	4	3

Name	Gender	You belong to which part of Mumbai?	Age group	Identify yourself	Gender	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
Mousumi Das	Female	Western	25 - 31 years	Working	2	2	2	2	2	2	2	1	2	2	2
Jituraj	Male	Western	25 - 31 years	Working	1	1	1	1	1	1	1	5	2	1	1
Swapnali	Female	Western	18 - 24 years	Working	2	5	5	1	5	5	1	2	5	5	5
Ganesh	Male	Central	46 - 52 years	Working	1	4	4	2	4	4	2	5	1	4	4
Trisha	Female	Central	18 - 24 years	Non Working	2	3	4	3	3	4	3	1	1	4	3
Vedika	Female	Central	18 - 24 years	Non Working	2	2	2	4	2	2	4	2	2	2	2
Trisha	Female	Central	18 - 24 years	Non Working	2	1	1	5	1	1	5	3	3	1	1
Rasika	Female	Central	32 - 38 years	Working	2	1	1	1	1	5	1	4	4	1	1
Gopal	Male	Central	53 - 59 years	Working	1	2	2	2	2	4	2	5	5	2	2
Dhruva	Male	Western	25 - 31 years	Working	1	3	3	3	3	4	3	1	1	3	3
Diksha	Female	Central	18 - 24 years	Non Working	2	4	4	4	4	2	4	2	2	4	4
Saloni vilas kolte	Female	Central	18 - 24 years	Non Working	2	5	5	5	5	1	5	3	3	5	5
Nidhi joshi	Female	Western	18 - 24 years	Working	2	1	1	1	1	1	1	4	5	1	1
Sonali teli	Female	Western	25 - 31 years	Working	2	2	2	2	2	2	2	5	1	2	2
Aakash	Male	Western	25 - 31 years	Working	1	3	3	3	3	3	3	1	1	3	3
Manan pandya	Male	Western	18 - 24 years	Working	1	4	4	4	4	4	4	1	5	4	4
Alka	Female	Western	39 - 45 years	Working	2	5	5	5	5	5	5	5	5	5	5
Sushil	Male	Western	18 - 24 years	Working	1	1	1	1	1	1	1	4	1	1	1
Omkar more	Male	Central	25 - 31 years	Working	1	2	2	1	2	2	1	5	1	2	2
Sushmita	Female	Harbour	18 - 24 years	Working	2	3	3	5	3	3	5	1	5	3	3
Jaiveek	Male	Central	60 and above years	Non Working	1	4	4	4	4	4	4	1	4	4	4
Janaradan	Male	Western	46 - 52 years	Working	1	5	5	5	5	5	5	5	5	5	5
Siddhesh	Male	Harbour	25 - 31 years	Working	1	1	1	1	1	4	1	1	1	1	1
Deven	Male	Harbour	18 - 24 years	Working	1	1	1	1	1	5	1	1	1	1	1
Swapnesh	Male	Central	25 - 31 years	Working	1	5	5	5	5	1	5	5	4	5	5