



The Cinematic Representation Of Gender Mapping Femininity And Masculinity In Hindi Films, Some Historical, Psychological, Philosophical Perspectives Of Indian Cinema

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Abstract:

My Research Compares and Contrasts the Portrayals of Masculinity and Femininity in Hindi Films A Few Perspectives on the Past, Present, and Future of Indian Cinema from the Perspectives of History, Psychology and Philosophy Women in Indian film have taken a stand against the discriminatory treatment they receive in the industry. The central focus of cinema content studies is the examination of how films depict issues that are important to women. Cinema Parallel puts on shows that are thought-provoking, artistic, and largely geared toward affluent audiences. The other type of film, known as "intermediate cinema," is a hybrid of "commercial cinema" and "parallel cinema" that is made with the intention of appealing to the general population. In this investigation, both types of movies are dissected and put through side-by-side comparisons.

Keywords - Masculinity, Femininity, Commercial Cinema

Introduction

The concept of femininity and masculinity in Hindi cinema is extremely crucial; nevertheless, educational research either ignores the topic entirely or just touches on it superficially. This relates to the main point. In civilizations that are controlled by males, the only function that women serve is to supply men with sexual gratification. For instance, in the past there was a market for women's apparel, as well as a market for iron and wood; however, such a market does not exist anymore. Despite this, the vast majority of models utilised in advertising campaigns are females; this is true even when the items in issue are not marketed specifically at female consumers. You make it a habit to place yourself front and centre in men's thoughts for the sole purpose of attracting their attention. Since women make up the bulk of the cast in ads, men find themselves gravitating toward the goods and services that women have available for purchase. The lady who displays the items also acts as the salesperson for them. Since that time, women have been viewed like shoes and must go through the same kinds of transformations as before; nevertheless, that era is also coming to an end. Because of the man's conduct, the lady has been in pain for a significant amount of time. According to The Ramayana, during the time that Sita Mata is required to outdo Agnipriksha after returning from Ravana's exile in order to demonstrate her love to the deity Shri Rama Chandra of the time, the

woman is too worn out by the male-dominated society to compete successfully. The reason for this is because Sita Mata is attempting to demonstrate her love to Shri Rama Chandra, who was the deity at that time.

Fire has been demonstrated to have the power to purify a wide variety of chemicals, including all metals including gold, silver, copper and iron, according to research conducted on the topic. In ancient times, there was a custom of putting women through a litmus test to determine the degree to which they possessed moral rectitude. a manifestation of divinity that may be found in the female body, mind and soul. This too would be determined by the process of going through fire, therefore Sita Mata likewise put herself through the tribulation of fire at the direction of the deity who was reigning at the time, Shri Rama Chandra. Due to the fact that male-dominated communities have never felt the necessity for such exams, there are no examples of males taking litmus tests to verify that they are physically, cognitively, and emotionally healthy. Women have been subjected to violence and discrimination throughout history in this society, which is ruled by men. Since Sita Mata was made to sit on hot coals, women have taken the brunt of this male-dominated society in many other ways, including in the form of dowry, in the form of pity, through the anger, hatred, and passion of various men, etc. Ever since Sita Mata was made to sit on hot coals, women have taken the brunt of this male-dominated society in many other ways.

Women were sometimes sacrificed by being set on fire while they were still alive in the name of "doing satti pratha" at the same time as this event was going on at various points in Indian history. It is also true that voices have been raised in many parts of the world seeking equal treatment for men and women. However, due to the fact that men and women are fundamentally different from one another, women cannot be considered to be on an equal footing with men. Therefore, equality needs to be recognised as a right, which should encompass the right to equal opportunities as well as the right to equality in the worship of God; despite this, it shouldn't be assumed that men and women are same in every way. The nature of a woman is distinct from that of a man and this distinction extends to all aspects of a woman's being, including her body, intellect and spirit. Nevertheless, this distinction does not hold true for all elements of being in the world. In the same way that black is not the same as white and yellow is not the same as red, but the picture is painted with a combination of the two hues, contrasting two-tone portraiture is attractive to the sight, just as music with contrasting intonation is agreeable to the ears. The fact that nature has not produced anything even quite similar to it is the primary reason why men and women are such polar opposites. If music could talk, the note with the highest pitch would describe the male, while the one with the lowest pitch would describe the lady. Despite the fact that men and women are polar opposites, it is possible for there to be order in society or passion in one's life while yet having an all-male or all-female household. The pair is the starting point for the development of the family, society and states, as well as the foundation for the whole globe. In the same way

that a ship without sailors, a doctor without medication, or a perfume without air are all pointless, the circle of life cannot be completed and the earth cannot be left behind if men and women are kept apart from one another. The same way that the combination of a ship and a sailor, of air and scent, of seed and field, of soap and water can generate life, the same way that the combination of a man and a woman can create life, the equality of reality might be in the sense that a man and a woman can both make life. There are differences between men in terms of their bodies, their minds and the soles of their feet. Because he was made by nature, the man is stronger than the woman because he is able to manage the strenuous labour that must be done every day and to arrange everything that must be brought in from the outside in order to meet the requirements of existence. To be able to experience the sweetness that exists in the world, the nature of a woman is such that she must be soft on all levels—physically, psychologically and spiritually. If there is sweetness in man, it is because of woman. The only reason a woman may exhibit any degree of rational cognition at all is because of the impact that a man has had on her. If we restrict our view to history, we can observe how many women have gone on to careers in science. One of the reasons thrones may be seen in nature is due to the fact that flowers, who are incapable of defending themselves, are protected by these structures. The sensibility of a woman has to be able to maintain the rigidity that is possessed by her father, brother, husband, and son in the same way that gold is preserved by iron and softness by toughness. She is the daughter of nature, as described by the renowned Rishi Ved Vyas; as such, she is entitled to respect, love, care, and justice. If it is true that a voice that is heard wailing and crying can be heard coming from the house, then it is simple to come to the conclusion that all of the comfort, rest, and relaxation that had been there in the past have been eradicated. When a woman sees her god in her husband and when a man sees the goddess in his wife, there is no need for quarrels between husband and wife because the house is a temple, which is the house of God, which is the paradise described by that great Indian poet Tulsi Das. There is no need for quarrels between husband and wife because the house is a temple. There is no need for a husband and wife to argue when the husband sees the goddess in his wife and the lady views her husband as her god. There could never be harmony in the household if the guy saw a giant in his wife and the woman saw a giant in her husband. Both members of the couple would feel threatened. There is no rhythm in the majority of families in today's society since everyone is always coming up against giants and giantesses.

There is a wide range of understandings on the similarities and differences between men and women as a result of the cultural and regional variances that exist between individuals. The disparity between what makes femininity and what constitutes masculinity is brought into stark relief by the way it is viewed by most people. This is only one example of the numerous false dichotomies that are prevalent in Indian society; there are many more examples like it. When men exhibit characteristics such as self-assurance, tenacity, assertiveness, and assertiveness, the expectation is that they are serving as

models for what it means to be a man. Women are typically presented in a manner that is diametrically opposed to how males are portrayed, as seen by the prevalence of descriptors such as addicted, weak, self-deprecating, and subservient. The roles performed by conventional female characters in Bollywood classics and the representation of masculinity and femininity in Indian Hindi film both reinforce and challenge these ideas in different ways.

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The depiction of masculinity develops over time as a result of shifting historical and political situations, as well as complicated discourse, all of which are interrelated and mutually supportive. One way in which the analogy between the nation and women is brought to life on screen is through the trend that has emerged in popular post-independence Hindi cinema toward a metonymic contiguity between family and nation.

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This trend portrays the two as being frozen by a similar emotional affect that is fundamental to the shared Indian family. The conventional understanding of what it is to be masculine shifts and develops as the hero takes on increasingly difficult challenges. During the 1950s, these adversaries took the form of ruthless speculators; during the 1960s, they took the form of foreign aggressors; during the 1970s, they took the form of bootleggers; during the 1980s, they took the form of terrorists and separatist politicians; and during the 1990s, they took the form of authoritarian patriarchs. In addition to attempting to determine the components that are responsible for the formation of male subjectivity, the purpose of this study was to get an understanding of the nature of male self-construction, which is one that is both complicated and flexible. In Indian motion pictures produced after the nation attained its independence, such as *Ram Aur Shyam* (1967) and *Naya Daur* (1957), the hero is fashioned by an idealised longing for a nationalist spirit, rescuer of the mother/country. These brave individuals are charged with the responsibility of establishing the nation. While later films like *Deewar* (1975), *Muqaddar Ka Sikandar* (1978), *Coolie* (1983), and *Charas* (1976) posit the nation as a natural political entity with its own challenges that the hero seeks to resolve, earlier films like *Charas* (1976) and *Muqaddar Ka Sikandar* (1978) do not. *Charas* (1976) and *Muqaddar Ka Sikandar* (1978) are not. *Coolie* (1983). Mythology and ideology both place a significant amount of importance on the character of a socially constructed reality that gives its subjects the impression that it has always existed. The viewpoints and guiding principles of a class that is historically and socially varied are portrayed as absolute and all-encompassing facts in this [research paper](#). It is hard to eliminate the political danger because of the genuine power dynamics that exist inside society, such as those that exist between different social classes, colonisers and colonised, males and women, and so on.

Objective

- Study of contrasting representations of masculinity and femininity.
- Study on the representation of women's problems and parallel cinema.

Spiritual masculinity and discursive masculinity

This facet of Indian culture not only makes it difficult to achieve a certain degree of homogeneity in the process of subjectivities, but it also brings to light the contradictions and contradictions that are inherent in the identity of a subject. Specifically, this aspect of Indian culture makes it difficult to achieve a certain degree of homogeneity in the process of subjectivities. “There was a revival of the ideology of the warrior races and a series of social and political movements in the nineteenth century that established the ksatriya as the new, almost exclusive indicator of authentic India. This revival was fueled by what appeared to be worldly motives, terrible personal interests, and a growing identification with the aggressors”.

The idea of spiritual masculinity as having a polymorphous nature incorporates both the aggressive and empathetic parts of the male psyche. “I would propose that the source of the

ambivalence lies in its interpretation and distribution in reaction to political and social settings, but the core components have remained pretty stable across time. It is an activity that I would recommend doing". During the early 19th and early 20th centuries in India, numerous texts played a role in the construction of Indian colonial masculinity. These texts, which undoubtedly shaped the understanding of the postcolonial Indian male self, also played a role in the argument against colonial aggression and for the rise of nationalism. The arguments in favour of the growing nationalism used these works as supporting evidence. Because he is not the non-user in the literal sense, he does not meet the requirements necessary to be eligible for this position. This "mission" tied to colonial control was surely to liberate the Hindu nation-state from the persecution of those who did not adhere to the Sanatana Dharma and to deport all those who did not believe in it from the country. This "mission" was also linked to colonial authority. Swami Vivekananda viewed the creation of spiritual masculinity as a discursive construction that evolved from the antagonism of "other" faiths and "other" masculinities in his writings and speeches. He said that this conflict led to the formation of spiritual masculinity. He accomplished this by elaborating on the growth of spiritual masculinity in society. Evidently, the independence of the country and the restrictions put on him by the social standards of the colonial administration were two factors that played a role in his development of a spiritual masculinity that was comparable to Bankim's. Vivekananda's notion of spiritual masculinity blends the power of knowledge held by Brahman with the strength held by Kshatriya. This idea is derived from a number of ancient Hindu writings such as the Vedas, the Gita, and the Upanishads. To achieve his objective of making masculinity unstoppable, Vivekananda sought to unite the violent masculinity of the warrior with the "pure" Brahmanical ideal of asceticism. This was Vivekananda's approach to achieving his goal of making masculinity unbeatable.

The Hindu religion, which is one of the most widespread in India, holds the belief that the human being is the personification of Indian culture. They are immune to every kind of assault from any angle; a sword cannot pierce them, fire cannot destroy them, water cannot melt them, and air cannot dry them up. "In particular, colonial consciousness constructs stereotypes of the effeminate and castrated coloniser, the entity emerging from particular historical conditions that play on the ambivalent notion of male subjectivity with its dual association of violence and violence. These types of constructions exemplify invincible Amerindian men. Spiritual militancy. A masculinity that is ascetic but also crafty and masculine. Through the realisation of one's own feminine half, the male ego develops into a combination of the maternal prerogative and the male's innate bravery. Due to the specifics of the late colonial state, then, militancy concentrated on the rejection of a culture of violence that was obviously essential for colonial power". This was done in order to challenge the legitimacy of colonial rule.

Mythical masculinity in Indian cinema

The mythical, as many illustrious scholars have pointed out offers the total satisfaction of a repressed need. The surface of the myth obscures its underlying meaning and thus makes gratification difficult; however, the surface also contains the subliminal meaning and thus can bring

satisfaction. In the depths of psychology, personal engagement with mythology is used to examine concepts of self and sexuality and also provides a framework for analyzing primary motivations and behavioral processes. In the Indian context, the basic concepts of masculinity and femininity obviously go back to Indian myths. Unlike in the West, Indian mythology is closely related to everyday life and firmly forms the canon of Hindu religious texts. Because the Indian myth is intimately linked to everyday life in India. Popular and well-known myths are isomorphic to the basic psychological constellations of the culture and are constantly regenerated and confirmed by the nature of subjective experience. These myths concern childcare patterns and the structure and values of family relationships. Since repeated allusions are made to Indian mythology or the Puranas to construct such discourse and to dictate and justify ways of life, the discursive development of the male ego is undeniably linked to Indian mythical narratives. There is an intriguing divergence between the Western psyche and the Indian psyche in terms of psychoanalytic theories about the genesis of male subjectivity. Girindra shekhar Bose wrote Freud a letter expressing his opinion (1929). As for human evolution, the dominant story in Hindu culture is neither that of Freud's Oedipus complex nor that of Adam in the Christian religion. Rather, it is something completely different. The story of Devi, the great goddess, and in particular of her multiple incarnations as a mother in the mind of the Hindu child, is one of the most widespread and influential in this culture. This general propensity of the Indian male mind to adopt the sexual characteristics of both sexes, or more specifically, to cultivate the "primitive idea of being a woman" in the unconscious. the ambiguity that characterized the discourse on spiritual masculinity. [citation needed] [citation needed] Indirectly, Vivekananda's concept of spiritual manhood, which combined the courage and heroism of a Ksatriya with the asceticism of a saint, was inspired by the Indian story of Devi. Yet robust and conquering "male masculinity" is visible throughout the myth. The dramatic and extremely violent story ends with Devi violently stabbing the demon Mahasura with her spear. She wants to draw attention to the fact that notions of sexuality and gender embodied by the Goddess or Devi can be seen in more ways than one. This ambivalence is used by Bankim Chandra, Vivekananda, and other radical nationalist leaders during the colonial era to construct the notion of a spiritual masculinity that strives to unlock the concept of Shakti. It should come as no surprise that the notion of spiritual masculinity builds on this ambivalence, since it is a corollary to the concept of spiritual femininity. Gandhi, on the other hand, is more direct in his affirmation of this bi-unity, which is the transcendence of being primarily male or female and the recognition of the androgynous nature. The story of Ardhanariswar is an incarnation of Lord Shiva, who is portrayed as half male and half female. It illustrates the combination of femininity and masculinity, as well as creation and destruction (primitive nature) and primitive masculinity. This would mean that Gandhi's creation of spiritual masculinity, consisting of dualism and bi-unity to achieve a stronger self, used in the context of colonialism, seemed more powerful than the masculinity discredited by the colonists. Here too the silent theme of ambivalence instilled with the acceptance of androgyny has led to a destabilization of the colonial power structure, which is strongly linked to the Western concept of masculinity.

Enmity in spirituality and masculinity

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“Since the Indian film industry, often seen as the mediator of Indian culture, is significantly associated with the discourse of nationalism and the nation-state, Indian cinema is generally seen as the bearer of socio-political discourse and ideology. The scope for acceptable transmission and dissemination of ideology and cultural politics through Indian colonial cinema was severely limited due to the influence of British films, deliberate censorship by the colonial authority, and an unstable nationalist movement during this period. I was able to delve into the specific traces of mythological claims in the representation of the colonial male self in Indian cinema thanks to the surprising amount of mythological, historical and social films that emerged in this period. Rather, the purpose of this article is to examine how the notion of spirituality, which is an important component of the populist idea of the Indian, and its ambivalent expression, are used, knowingly or instinctively, to construct the masculinity of young men”. Man first in popular 1970s Hindi movies, certain political and ideological conditions? In the maternal melodrama genre, a mother's devotion to her child is sometimes overwhelming; two films that do this particularly well are. On the other hand, films emphasizing the essential qualities of masculinity are often presented from the son's point of view, with the hero, among other things, making amends to his mother for the pain she suffered at the hands of his father. These films enjoyed great popularity among both male and female audiences. The narrative of almost all of these films is, at least implicitly, a response to the difficult and intensifying reorganization of the Indian family in the second half of the 20th century. The evolution of family politics taking place within Indian feudal-patriarchal society as it transforms into capitalist patriarchy is the meta-narrative expressed throughout all of these films when viewed as a whole. In the period of intense political upheaval that began in the mid-1960s, the transition from the construction of masculinity to the violent, angry, outcast, and loveless "angry young man" occurs. This transition has its roots in a period of intense political upheaval that began in the mid-1960s. According to Madhava Prasad, this crisis can be understood as “a profound desegregation of the sociopolitical framework, leading to the delegitimization of the consensual ideology of the state”. Indira Gandhi assumed the position of Prime Minister after the death of Lal Bahadur Shastri in 1966 and remained in that position until 1975, when, in a context of political instability, she declared a state of emergency that lasted eighteen months. This event is known as "the era of Indira Gandhi". The state of emergency was characterized by the despotic suspension of civil liberties, restrictions on freedom of the press, and the arbitrary detention of opposition leaders.

“Sanjay Gandhi's mass sterilization and destruction of urban slums left deep wounds in the minds of those on the margins of society. In particular, the widespread practice of male sterilization by vasectomy or mass sterilization has been highlighted as a challenge to masculinity actively imposed by the state on the subordinate population. With the collapse of the established sociopolitical order, the middle class has become more receptive to the lure of a new identity based on a mistaken association with socialist programming embedded in the national project. In this context, the ideological production of masculinity as machismo must be examined”.

Indian cinema is explicitly Hindi. Cinema is seen as a collective fantasy arising from the Indians' search for cultural and psychological connection. Unfulfilled wishes, unfulfilled dreams and wishes

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finally come true, like a dream or a fairy tale. I would say that the enemy does not come from outside like the Asura (demon), but the government and its government is demonic in their severity, failure, violence and domination. This contrasts with the period of colonial rule. The people of independent India find neither the mythical nation that nationalist leaders have led them to believe awaits them, nor the truly representative leadership of the state that consensus government can offer them. Instead, people are forced to witness a precarious political climate, the transformation of the nation's image from an ideal to a natural political entity, and the exposure of a host of flaws and shortcomings.

It is not a post-colonial crisis that we are facing here. It has an analogy with a series of Indian mythological tales; However, unlike the colonial discourse on nationalism, spiritualism and masculinity, these mythical expressions have not been recognized or repeated. This is because the path of exclusion from national modernity has found traces that are incompatible with its path. The progressive alienation of the marginalized and incompetent ruling class and the exclusivity of the state apparatus were the main causes of citizens' discontent with the politics and conduct of state power, which in turn led to citizens' discontent with politics and conduct. the direction of power. the state authority. Unemployment, inflation, rising class tensions, and growing racial and ethnic segregation in urban areas have conjured up the nightmarish vision of escaping such a dire sociopolitical state by defeating the opponent from within. Fighting such an "inner enemy" puts us in a hopeless situation. While resistance to the colonizers or the religious "other" had little chance of transgressing because both the "enemy" and the "Indian" are foreign to India and thus easier to deal with and eradicate, there was no room for such resistance against the religious "other".

It is widely accepted that the legitimacy of social institutions derives from the dharma they uphold and not from the contractual obligations and practical responsibilities they impose. This belief is reflected in a variety of Indian legends. Furthermore, it is generally assumed that social conflict, submission, and disorder do not arise from the organization of social interactions, but rather begin in the adharmā (Sanskrit antonym of dharma) of those in power. Performance. The paternalistic nation-state is unable to deviate from the path of Adharma; therefore, it is up to the sacrificed individual to take revenge on these villains for personal revenge which would indirectly serve the nation. This often has its roots in the inadequate education that the individual has received. Consequently, the ideal law-abiding subject citizen needs the law-abiding subject citizen to make a selfless sacrifice and die in order for the law-abiding citizen subject to continue as is. Functioning more like a myth, this narrative cliché is reworked in a few famous films with only minor tweaks here and there. "Thus, in the film *Muqaddar Ka Sikandar* which follows a similar narrative path, Bachchan character named Sikandar performs the act of switching sides, placing him on the side of the illegal but morally upright margin, with an inevitable sacrificial ending. The title of the film refers to Sikandar sacrificing himself. In the film the male lead Vijay, played by Amitabh Bachchan, commits the sin of breaking the law and the state, only to be killed by his brother Ravi, played by Shashi, Kapoor, who as the sub-inspector remains a legitimate part of both the nation-state and the government. In the 1975 film *Sholay*, the characters Jai and Veeru, played by Amitabh Bachchan and Dharmendra respectively, play the selfless individual who would punish the wicked out of

personal revenge, thus indirectly serving the nation. Jai is played by Bachchan and Veeru is played by Dharmendra. Similarly, the male lead in Don (1978) and Trishul (1978) positions himself on the side of the illegal but at the same time morally just place. He gave the character his power and audience appeal, and was an integral part of every one of those movies”.

The mythical analogy may recall the famous story of Parashurama told in the great epics and the Puranas. Renuka, wife of the sage Jamadagni and mother of Parashurama, experienced temporary erogenous impulses for King Gandharva after seeing him perform his seductive antics. When Jamadagni found out about this, he became angry and ordered his four sons to quickly send their mother away. The fact that after his mother's murder, the son Parashurama wanted his mother to be resurrected first and that she does not remember what happened is a fascinating aspect of this mythical tale. Parashurama wanted his mother not to remember what had happened.

“In this construction of postcolonial masculinity the idea of spirituality did not arise from a crisis created by a foreign government, but from the rediscovery of the flaw and inconsistency in the illusion of the ideal. However, the discursive construction of masculinity is again based on ambivalence in the concept of spirituality. This ambivalence is what easily welcomes violent, angry and at the same time illegal actions, the legitimate one with the accepted self-punishment of being violently injured, beaten and often killed. The wide acceptance and popularity of the angry young man character in the 1970s and 1980s was made possible in large part by these mythological tales finding a comfortable place in cultural memory. With a bit of social myth or perhaps something like a fairy tale, popular Hindi cinema reflects the common imagination. This shared fantasy then becomes the site of the over determined development of masculinity with its ambivalence, its duplication, and its temporality”.

Despite the multitude of laws, female laws are still considered weak individuals subservient to men. Even in today's society, girls are disadvantaged from birth, as many women continue to experience domestic violence and harassment in the workplace. The percentage of employed women is significantly lower than that of employed men. In most cases, men earn more than women.

Most of the time, the male director decides what roles women should play on screen based on his preconceived ideas about what roles women should play. This performance is based on the director's views, attitudes, and values, which are intertwined with the director's interpretation of the audience's desire. Those of the mother, whose characteristics correspond to those of the highest form of female energy, the goddess, and those of the woman, whose characteristics are based on the mythological figure of Sita, who exemplifies extreme devotion to her husband, were found. According to the findings of this survey are two main types of roles assigned to women in Indian commercial Hindu films. The conventional patriarchal beliefs of the society are upheld in Hindi movies. These attitudes, which fear female sexuality, force women to repress their desires. The film is shot in Hindi. Male Indian viewers who watch commercial Indian films tend to hold

patriarchal views and watch films that reinforce these conventional representations of women. This is especially true for the male audience.

As part of the Indian society that generally believes that women should play a subservient role to men, the Indian Hindi film industry plays a crucial role in influencing views on gender roles and gender identities. Many studies have shown that cinema and society influence each other. [citation needed] It has been shown that many movies in India are made based on what is going on in the society and cinema has also had a significant impact on the formation of opinion, habits and society. bring a new perspective to society. Most of the Indian movies revolve around melodramatic stories of families and feature intricate songs and dance numbers. The biggest blockbuster films were aimed at families or embodied a set of traditional ideals. Ads portrayed ideal women as obedient, chaste, and controlled. They too sacrificed. On the other hand, the common woman is portrayed as individualistic, sexually aggressive, Westernized, and disinterested in her approach to relationships. The image of the ideal Indian woman as a woman conceited in the face of injustice and violence perpetrated against her by men and society has been praised several times in commercial Hindi films. Consequently, the representation of violence towards female characters has always been one of the constants of Hindi cinema. Most of the leading roles in these films were played by men, and women did not make a significant contribution in any of them. Most of the Hindi movies released each year have a variety of genres including but not limited to romance, action, violence, family drama, and lots of music and dance. In the vast majority of these films, the female characters are reduced to nothing more than objects that the male lead has to chase.

Feminists have raised concerns about how Hindi films tend to portray the archetype of the ideal Indian woman. These movies are mostly Indian. Although traditional commercial cinema tends to portray women as the love interest of heroes or as a successful housewife or as a vampire, an alternative approach is the rise of independent films that describe the problems that affect women. women from a gynecological perspective. These films offered a different take on the subject. Most of these movies give the impression that the female characters are stubborn and independent. Although the historical development of this film subgenre has been studied, very few, if any, social scientists in India have studied the content of women-centric films in the country. The main objective of this work is to fill this gap in the existing research. This paper will also consider women's films, particularly those in which women take a stand against the violence inflicted on them. Furthermore, it is not only about the representation, but also about the cultural meaning of that representation.

Conclusion

“My intention was to propose some conjectures that can serve as an alternative interpretive framework to understand a social phenomenon and its mediation in Indian culture”. In this article,

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I have not attempted an in-depth reading of the film text to discuss the portrayal of "Masculinity and Happiness in Indian Hindi Films" in popular Hindi films. Instead, my goal was to make these assumptions. The rise of aggression and criminalized masculinity in Hindi films, as well as their "over determined masculine subjectivity, illustrate an ambivalence that has traces of Indian mythological narratives that feed on the common imagination and cultural memory of viewers. This ambivalence is rooted in the rise of aggression and criminalized masculinity in Hindi films. Not only to understand the discursive formation of a construction, although clearly ideological and historically specific, of masculinity and femininity in Indian Hindi cinema shared by Indian cultural representations through Hindi cinema, but also to understand the complex relationship that these representations implicate in the ideological formation of the masculine itself Using a psychoanalytic perspective along with my theological traces would be a useful way of approaching this question". These trajectories perhaps better accommodate the apparent contradictions between spiritual and ascetic concepts of male subjectivity on the one hand and the aggressive and violent male self on the other. One of the objectives of this study was to show that it would be imprudent to separate the mythical and the fantastic from the political, ideological and historical, since these elements mutually constitute and transform each other in the formation of discursive subjects. Most of the films shot in Hindi represent "masculinity in femininity and femininity in masculinity in Indian Hindi films".

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