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<u>Criteria</u>	<u>Criteria 03- Research, Innovations and Extension</u>
<u>Key Indicator</u>	<u>3.3 Research Publications and Awards</u>
<u>Metric</u>	<u>33.3 Research publications in the journals notified on UGC website during the year 2019-20</u>
<u>Response</u>	<u>06 research papers</u> <u>Data template, Table and copy of publications 2019-20</u>

Data template-

3.3.3 Research Publications in the Journals notified on UGC website during the year

	<u>Department</u>	<u>No. of Publication</u>	<u>Average Impact Factor, if any</u>
National	Sociology	01	0
International	Sociology	02	5.75 5.75
National	Hindi	01	5.051
International	Physical Education	01	0
International	Sociology	01	0

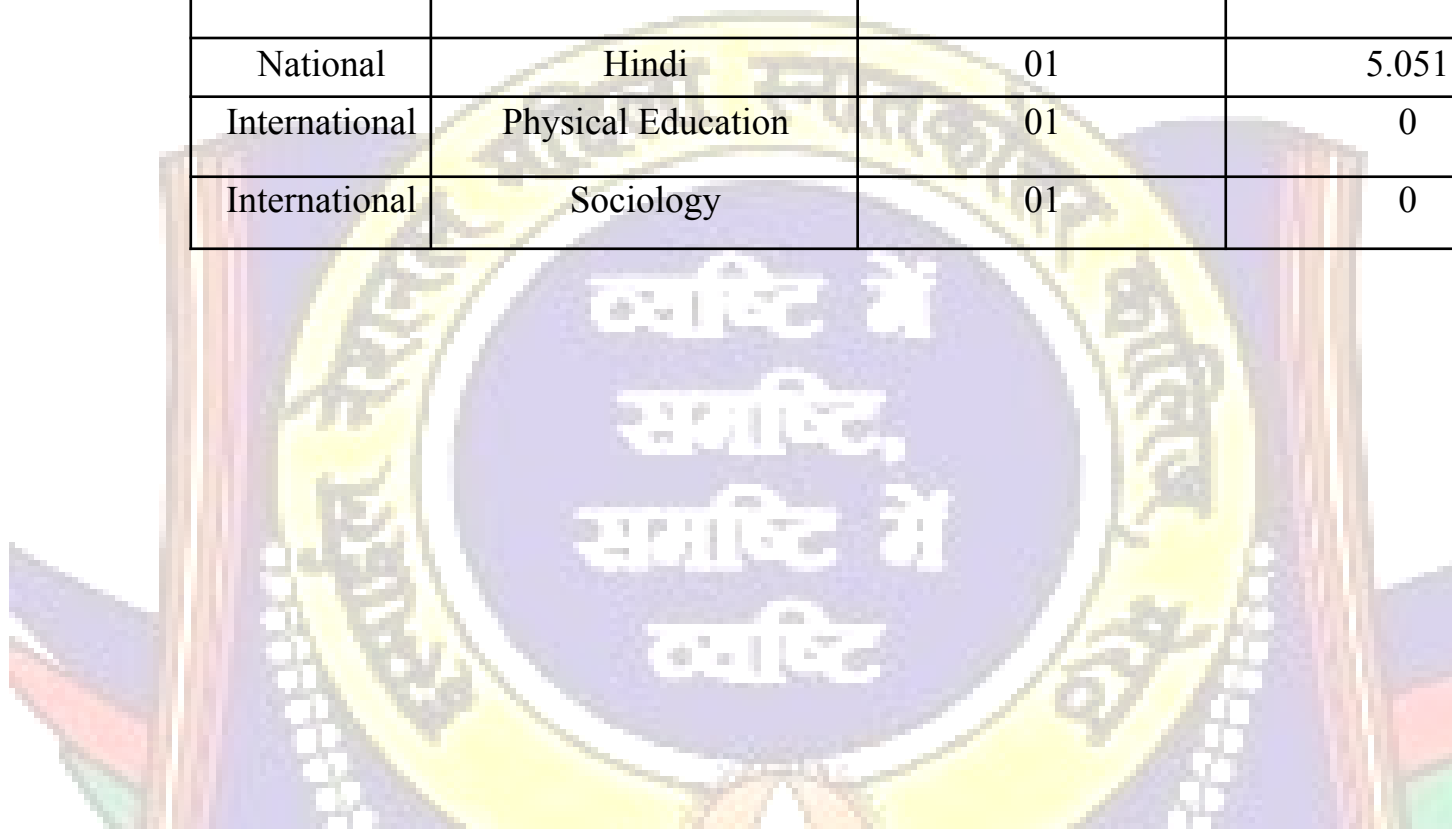


Table-

<u>S.NO</u>	<u>Name of the Author and Department</u>	<u>Title of Research Paper</u>	<u>Name of the Journal</u>	<u>Level</u>	<u>ISSN/ISBN No.</u>	<u>Year</u>	<u>Impact factor</u>	<u>Volume/ Issue</u>	<u>Web links</u>
1	Dr. Deepti Kaushik with Swati Kaushik, Department-Sociology	Counselling Needs of Adolescent Boys Studying in Schools	International Journal of Research & Analytical Reviews (IJRAR)	International UGC Approved, journal no.-43602	E-ISSN 2348-1269, P-ISSN 2349-5138	December 2019	5.75	Volume- 06 Issue-04	Website-www.ijrar.org Email-editor@ijrar.org
2	Swati Kaushik with Dr Deepti Kaushik Department-Sociology	A Comparative Study of Modern Personal Values in Youth	International Journal of Research & Analytical Reviews (IJRAR)	International UGC Approved, journal no.-43602	E-ISSN 2348-1269, P-ISSN 2349-5138	December 2019	5.75	Volume- 06 Issue-04	Website-www.ijrar.org Email-editor@ijrar.org
3	Dr Deepa Tyagi with Aashu Chaudhary Department-Hindi	राजेंद्र अवस्थी के कथा साहित्य में राजनीतिक स्वरूप	दृष्टिकोण	National, UGC Care group I listed, Refereed	ISSN-0575-1195	March -April 2020	5.051	Issue -02	-
4	Dr Mamta Gautam, Department- Physical Education	भारतीय संस्कृति में खेलों की प्रासंगिकता	International Journal of Analytical and Experimental Modal Analysis	International, UGC Approved, Peer Reviewed/Refereed, Open Access Journal	ISSN-0886-9367	August 2019	-	Volume- 11, Issue -08	-
5	Dr Pooja Rai, Department- Sociology	Sketching Gender Subordination in Indian Cinema Through Foucauldian Notion of Power and Knowledge	शोधसरिता	International, UGC Approved, Peer Reviewed	ISSN-2348-2397	April-June 2020	-	Volume-07, Issue26(4)	-
6	Dr Pooja Rai, Department- Sociology	Essentialized Images of Gender in Indian Cinema	कला	National, UGC Approved,	ISSN- 0975-7945	2019-2020	-	Volume-25, No.12	-

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1-Dr Deepti Kaushik

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Counseling Needs of Adolescent Boys studying in schools

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ABSTRACT

The purpose of this study was to determine the counseling needs of adolescent boys studying in government and private schools. A total of 200 Boys (100 Govt. and 100 private school boys) were randomly selected from four schools (2 government schools and 2 private schools) in the Bareilly city. The tool used for the collection of data included the counseling needs scale designed and standardized by Dr. Vijaya Laxmi Chouhan & Gunjan Gangotva Arora (2010). The result showed that boys have high psychological counseling needs and there is no significant difference between the counseling needs of adolescent boy students in both types of schools.

Keywords :
Psychological counseling needs, adolescent, government school, private school.

Adolescents are the backbone of country. It is the responsibility of school, parents and society to make the adolescent to be the good citizen in future. Adolescents communicate with peers much more closely than parents, teachers and others with whom they communicate only what is necessary. Parents need to be more consultative and extend their communication to cover diverse topics of interest to adolescents beyond academics and discipline. Adolescence is a phase during which major physical and psychological changes take place in children, along with changes in their self-perceptions and expectations. It is a stage when young people extend their relationships

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beyond parents and family and are intensely influenced by their peers and the outside world.

Counseling is needed to help the students for optimum achievement and adequate adjustment in the varied life situations. Furthermore, students during adolescence experience "heightened psychosocial stress" and if not properly managed can lead to more severe mental health problems.

Counseling is a complex helping process in which the counselor establishes a trusting and confidential working relationship, here the focus is on problem solving, decision making and discovering personal meaning related to learning and development. The study of our almost suggesting the importance of counseling need of the adolescent (Girls and Boys) at school level.

It is essential to help and guide the youth to worthwhile channels through the introduction of guidance and counseling services. Counseling aims at orienting individuals to face the ever-changing challenges in today's fast-moving technological world. The student life is getting complex day by day. Counseling aims to help people manage their difficulties and transform personal problems into their own personal growth.

Therefore, the present study aims to study the psychological counseling needs of adolescent boys particularly between age group (13-18 years).

It is essential to find little things to talk to adolescent about knowing their interests, schedules and what is going on in their lives will help. It will help in lowering resistance and makes them feel connected. You will have something to talk about beyond their problems. Counseling for teenagers is not as hard as it may seem. Counseling for teenagers is something you can do, provided you know what to do and avoid.

Operational Definition of the terms used:

Counseling needs: - The counseling situation arises when a needy person is face to face with an expert who makes available his assistance to the needy individual to fulfill his needs.

Adolescent: - Adolescent as individuals in the age of 13-18 years. In this present study adolescents of age group of (15-16) years have been taken.

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Government schools: - Government schools are primary or secondary schools mandated for or offered to all children without charge, funded and controlled by local state or national government.

Private Schools: - Private Schools are an independent school supported wholly by the payment of fees.

Aim: - To assess the psychological counseling needs among government school boys and private school boys.

Objective of the study:-

1. To study the counseling needs of adolescent boys studying in government schools.
2. To study the counseling needs of adolescent boys studying in private schools.
3. To study the difference, if any, in the counseling needs of adolescent boys studying in government and private schools.

Hypotheses of the study:- The following null hypotheses were tested in the study -

1. There are no significant counseling needs of adolescent boys studying in government schools.
2. There are no significant counseling needs of adolescent boys studying in private schools.
3. There is no significant difference between counseling needs of adolescent boys studying in government and private schools.

Methods:-

1. **Population:** Population for the purpose of the study has been defined as all adolescent boys studying in class X (age group 15-16 years) of private and government school of Bareilly city.
2. **Sampling Technique:** Random sampling technique was used in the study and a sample of 200 adolescent boys (100 government school boys and 100 private school boys) was taken as sample.
3. **Tool:** Psychological counseling needs scale by Vijaya Laxmi Chouhan and Gunjan Gangotva Arora.

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statistical Analysis: In order to test the hypothesis, the statistical techniques of Mean, standard deviation, t test was used.

Analysis of Data and Interpretation:

Table 1. Showing mean and S.D. of adolescent boy students studying in private and government secondary school.

Schools	Number of Students	Mean	S.D.
Government School	100	81.4	6.1
Private School	100	83.1	8.3

The score indicates that boys studying in both types of schools need more counseling on areas such as their behavior, anxiety, controlling, anger, social skill and relation problems.

So the interpretation according to guidelines revealed that the sampled adolescent boys of both type of schools have high psychological counseling needs.

Table 2. Showing t value on score of adolescent boy students studying in private and government school.

School	Number of students	Mean	S.D.	t value
Government school	100	81.4	6.1	2.04
Private school	100	83.1	8.3	

Table 2 shows the t value for the counseling needs of adolescent boys, is less than the table values at 0.01 level of significance, therefore concerned null hypotheses is accepted.

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Discussion: There is no significant difference between the counseling needs of adolescent boys. But the mean score of government and private indicate that young boys are facing difficulties with life. These difficulties are giving rise to many psychosomatic problems such as anxiety, tensions, frustrations and emotional upsets. To overcome these problems, they need psychological counseling.

Educational Implication: The findings of the study is likely to prove immense importance to educational thinkers, teachers, parents and other who are concerned with education field. The findings of the study revealed that there are number of academic, personal, social and career needs that need to be addressed through teacher student interactions and regular guidance. Parents and teachers play a very important role in the adolescent period of children.

Adolescence is a period of considerable stress. Coping with stress is associated with various competencies such as organizational adaptability, human relations problem solving and self-confidence. Particulars strategies for stress management can be included in the classroom such as relaxation techniques, managing 'self-talk' focusing and using support systems. Time to time counseling will help the children to identify their hidden talent and also provides psychological emotional and mental support to cope up with their daily personal problems.

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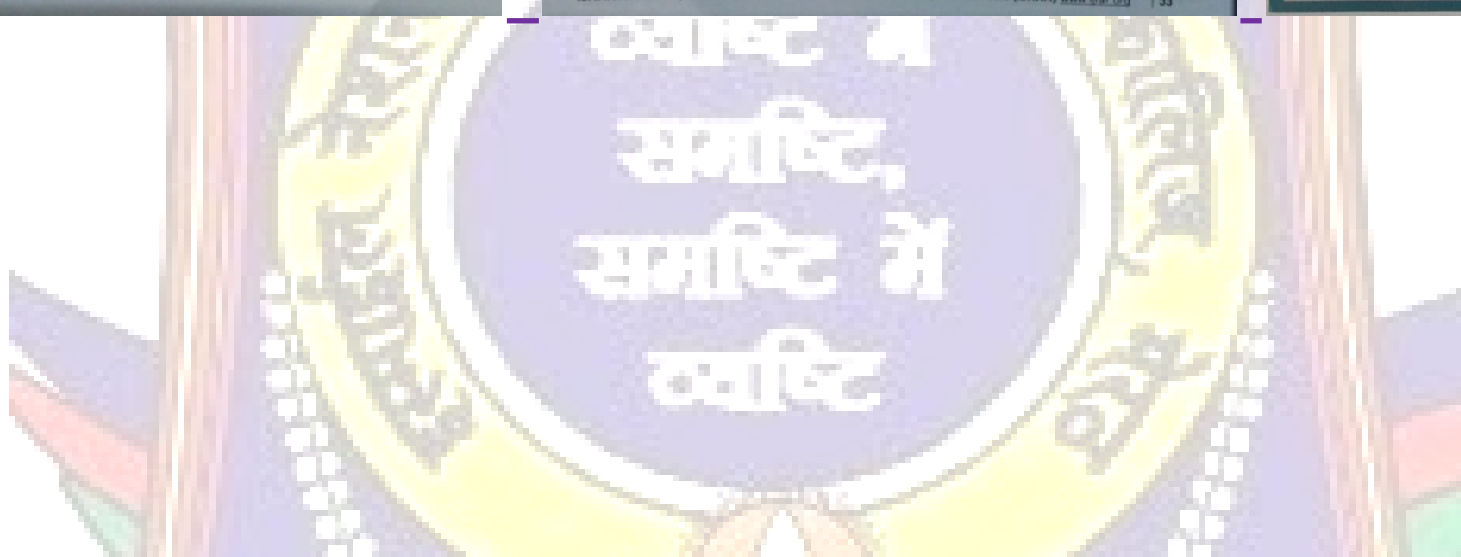
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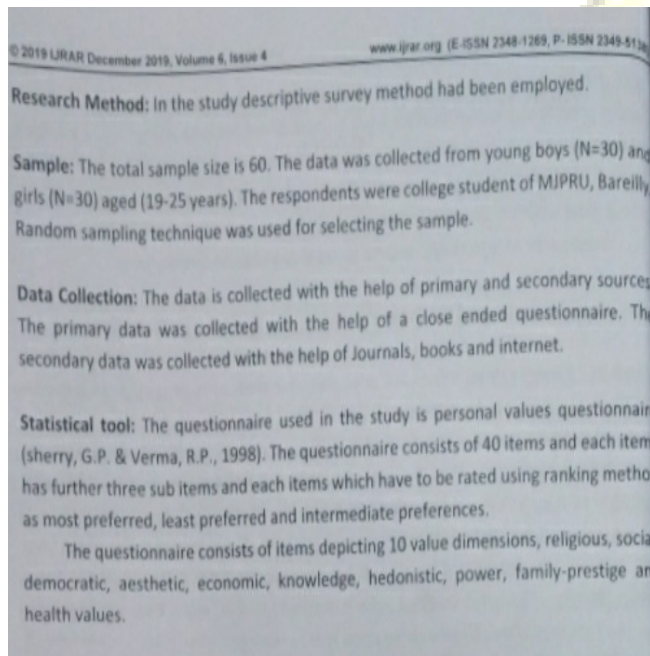
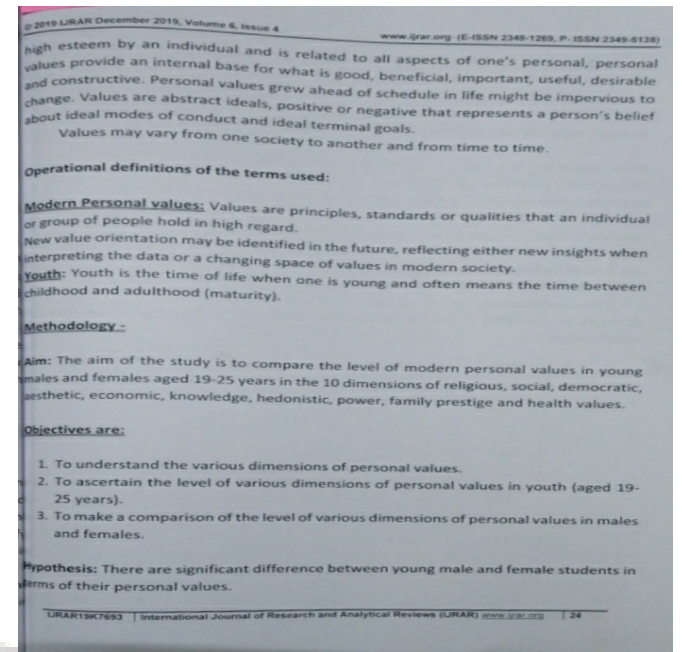
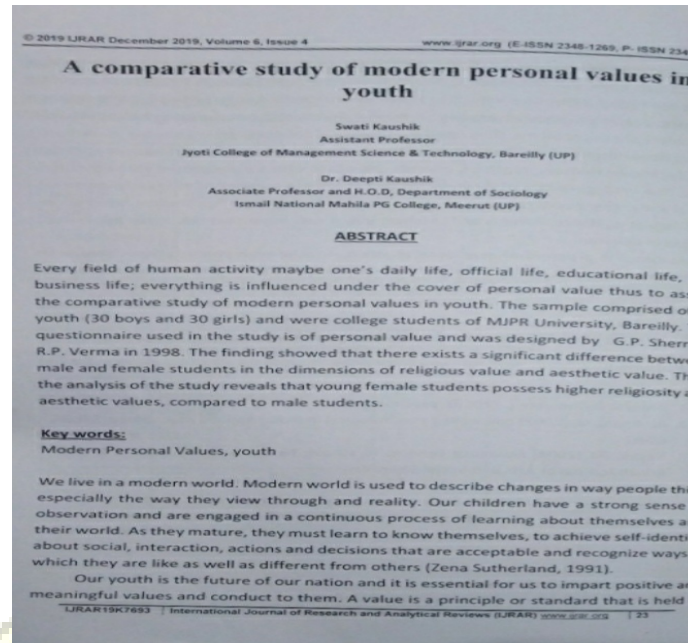
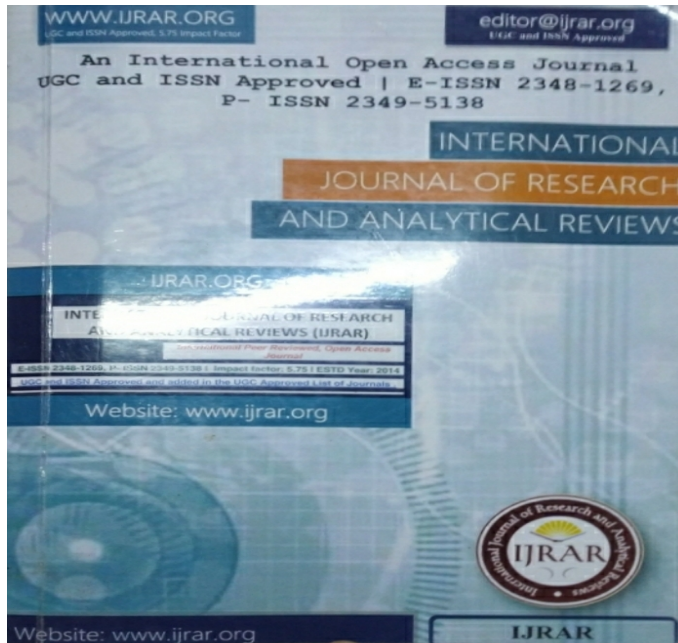
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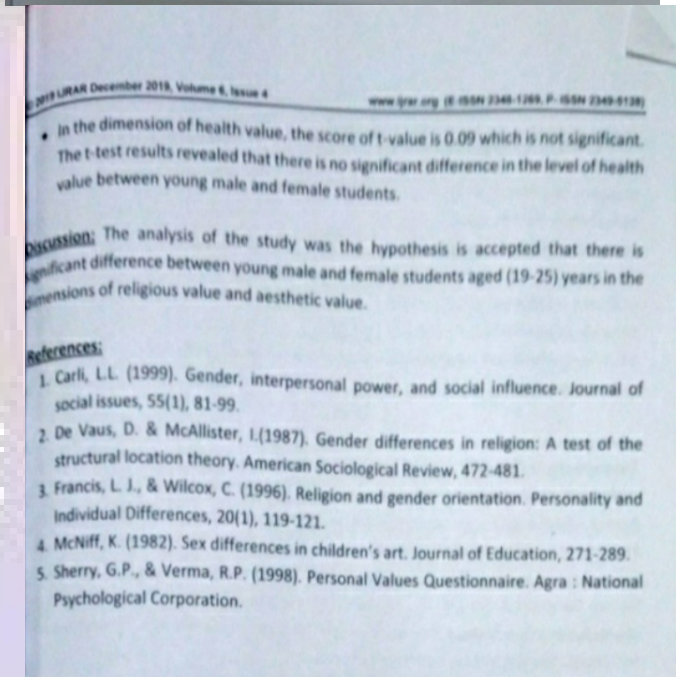
2-Dr Deepti Kaushik



Analysis & Interpretation of Data:

Table 1: Presentation of the mean score of female and male youth in all dimensions of modern personal values.

Subject	Dimensions	N	Mean	S.D.	t
M	Religious	30	6.58	3.35	5.1
F	Religious	30	11.2	4.4	
M	Social	30	11.5	2.94	0.23
F	Social	30	12.5	3.46	
M	Democratic	30	17.15	3.40	0.85
F	Democratic	30	17.31	3.21	
M	Aesthetic	30	9.62	4.40	8.4
F	Aesthetic	30	13.86	3.18	
M	Economic	30	14.3	3.20	0.004
F	Economic	30	11.5	4.15	
M	Knowledge	30	14.63	3.02	0.0001
F	Knowledge	30	11.26	3.21	
M	Hedonistic	30	12.62	2.87	0.78
F	Hedonistic	30	12.43	2.61	
M	Power	30	10.92	3.32	0.004
F	Power	30	8.05	4.02	
M	Family prestige	30	10.96	2.82	0.53
F	Family prestige	30	11.46	3.28	
M	Health	30	11.55	3.04	0.09
F	Health	30	10.21	2.98	



- In the dimension of religious value, the score of t value is 5.1 which is significant at both 0.05 and 0.01 level of significance. The t-test result revealed that there is a significant difference in the level of religious value between young male and female students. The mean score of the data revealed that female students exhibit higher religious value compared to male students.
- In the dimension of social value, the score of t value is 0.23 which is not significant. The t-test result revealed that there is no significant difference in the level of social value between young male and female students.
- In the dimension of democratic value, the score of t value is 0.85 which is not significant. The t-test results revealed that there is no significant difference in the level of democratic value between young male and female students.
- In the dimension of aesthetic value, the score of t-value is 8.4 which is significant at both 0.05 and 0.01 level of significance. The t-test results revealed that there is a significant difference in the level of Aesthetic value between young male and female students. The mean score of the data revealed that female students exhibit higher Aesthetic value compared to male students.
- In the dimension of economic value, the score of t-value is 0.004 which is not significant. The t-test results revealed that there is no significant difference in the level of economic value between young male and female students.
- In the dimension of knowledge value, the score of t-value is 0.0001 which is not significant. The t-test results revealed that there is no significant difference in the level of knowledge value between young male and female students.
- In the dimension of Hedonistic value, the score of t-value is 0.78 which is not significant. The t-test results revealed that there is no significant difference in the level of Hedonistic value between young male and female students.
- In the dimension of power value, the score of t-value is 0.004 which is not significant. The t-test results revealed that there is no significant difference in the level of power value between young male and female students.
- In the dimension of family prestige value, the score of t-value is 0.53 which is not significant. The t-test results revealed that there is no significant difference in the level of family prestige value between young male and female students.

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इस प्रकार अधिवासी समाज में परिवर्तन का प्रयासपूर्ण अर्थ है। समाज में स्थिति या अधिवास का स्तरों-क्रमों को समाज को सुगमता से गिरा-परास्त होनी है और अपने को उठा-दिखा पाया गिरा ही सही होना है। उसे कोई भी-किसी नहीं सकता।

1.10 निष्कर्ष

राजेंद्र अग्रवादी ने उपन्यासों में क्रांतियों में राष्ट्रपुनर् अधिवास या राजनीतिक परिवर्तन का पक्षधर चित्रण नहीं ही समाज सुदृढ किया गया है। आज के वैज्ञानिक युग में अर्थ प्रमुख है। विभिन्न राष्ट्रीय लोक-धर्म अर्थिक करने के लिए क्रांतिकारियों ने क्रांतिकारों काटने की और समाज का रच है। भारतीय संवेदनशील और लोग हो-गये हैं। आज में समाज में धन ही प्रमुख का राजनीतिक कारण है जिसके कारण सामाजिक सम्यक् विकृत हो चुके हैं। जहाँ को विप्लव ने समाज में धन उत्पन्न किया है। उपन्यास समाज में यह स्वाभाविक रहने वाला नहीं और इन पर अधिवास को परिवर्तन करने वाले क्रांतिकारी नहीं, लोगों को पसंदी में विप्लव प्राप्त गया।

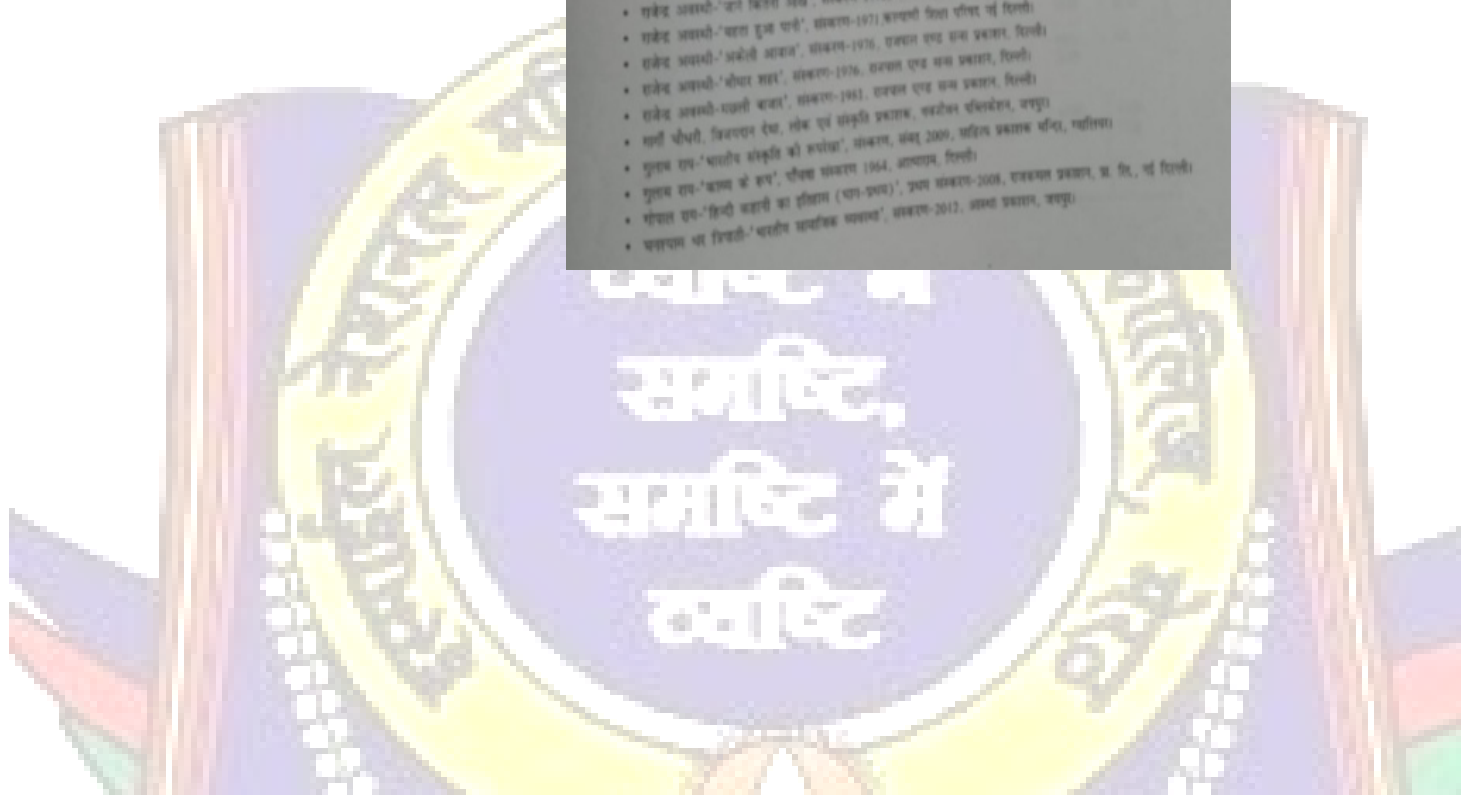
शरीर पर में बाहर आकर धन अधिवास करते हैं जिससे लोग में अलग-थलग होने लग पाया समाजिक में कारण उत्पन्न चलता भी आता है।

राजनीति में प्रति अग्रवादी का मार्ग दृष्टिकोण था। उसके अनुसार ही उन्होंने राजनीति की दृष्टिकोणों या ऐसे युधि समाज राजनीति को समझने कायदायें विचार किया और उनके विस्तृत अन्वय प्राप्त। विदेशी समाजिक समाजिक विस्तृत दृष्टिकोण अन्वयका उनका सोचना का रचें थे। लेकिन लोगों ने अर्थों को अधिवास नहीं और उनके विस्तृत रहने गये। अधिवासी समाज ने अर्थों में विस्तृत राहों की।

शरीर की प्रतिक्रिया राजनीति से उत्पन्न नहीं है। यह प्रमाण रूप में प्रतिक्रिया का प्रमाण प्रमाण है। राजनीति ने अपने अर्थों समाज को कारण जनता का धारण सोचना किया। अन्वय, विचार व दृष्टिकोणों का समाजिक और की राजनीति में दृष्टिकोण को विचार है। युवाओं में विचार एवं अर्थ को प्रयास होनी है। समाज व अन्वयगतित और की राजनीति में प्रमुख और है। राजेंद्र अग्रवादी ने राजनीतिक पक्षधर का महत्त्व में विचार किया है।

संदर्भ ग्रन्थ सूची

- राजेंद्र अग्रवादी-‘सुन किरा की खी’, संस्करण-1958, राजपाल एण्ड सन प्रकाशन, दिल्ली।
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“भारतीय संस्कृति में खेलों की प्रासंगिकता”

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सारांश

“भारतीय संस्कृति जिसमें जीवन, भाषा मौखिक और लिखित साहित्य, संगीत और नृत्य, गैर मौखिक संसार, धर्म या विश्वास प्रणाली संस्कार और समारोह, खेल और मनोरंजन उत्पादन प्रौद्योगिकी के तरीके, प्रगति के तरीके, मानव निर्मित वातावरण, भोजन, वस्त्र और कला, रीतिरिवाज और परम्पराएँ जिसके माध्यम से व्यक्ति, व्यक्तियों के समुदायों में अपनी मान्यता और अर्थ को व्यक्त करता वह संस्कृति है।” खेल जीवन का हिस्सा है सभी प्रकार की शारीरिक गतिविधियों से जो संगठित भागदारी होती है जिससे शारीरिक क्षमता और मानसिक स्वस्थता व्यक्त हो जिससे सामाजिक संबंधों को प्रतिस्पर्धा में स्वस्थ परिणाम मिले यही खेल है।

कुंजी शब्द: जीवन शैली, भारतीय साहित्य, सिन्धु घाटी सभ्यता, संस्कृति, कला और वैदिक काल, वैदिक साहित्य, खेल, इनडोर और आउट डोर खेल, रामायण, महाभारत, घुड़सवारी

भारतीय संस्कृति एवं खेल

भारतवर्ष में खेलों का अस्तित्व हजारों वर्षों पूर्व से ही पाया जाता है। भारत की संस्कृति सबसे प्राचीन है इस देश में रहने वाले विभिन्न लोगों के द्वारा अन्य लोगों के साथ मली भाँति सामंजस्य स्थापित भी किया जाता था। खेल व्यक्ति के बाहरी तथा आन्तरिक शरीर को प्रभावित करते हैं। यह उनके लिए न केवल शारीरिक बल्कि मानसिक रूप से भी लाभदायक माने जाते हैं। यही कारण है कि भारत में प्राचीन काल से ही खेलों की ओर विशेष रूप से ध्यान दिया जाता रहा है।

खेलों के आधार पर न केवल देश में एकता तथा सुदृढ़ता को कायम किया जा सकता है बल्कि इसके आधार पर अन्तर्राष्ट्रीय स्तर पर भी एकता को स्थापित किया जाता है। यही कारण है कि आज समस्त देशों में एकता तथा शांति की स्थापना करने हेतु विशेष रूप से समय-समय पर विभिन्न प्रकार के खेलों को आयोजन किया जा रहा है। जिनके आधार पर देशों में पाई जाने वाली दूरियों को कम करने की ओर बल दिया जा रहा है। आज देशों के मध्य आपसी सामंजस्य को सुदृढ़ता प्रदान करने हेतु इन खेलों के द्वारा विशेष रूप से सहयोग प्रदान किया जा रहा है।

खेलों को मनुष्य की संस्कृति से सम्बन्धित माना जाता है। इनके आधार पर मनुष्य के द्वारा मली भाँति अपनी संस्कृति का विकास किया जाता है। इसके साथ ही यह अपने पूर्वजों के द्वारा प्रदान की जाने वाली संस्कृतिक धरोहर का संरक्षण भी इसके आधार पर मली भाँति कर पाता है। इस प्रकार यह कहा जा सकता है कि व्यक्ति को सांस्कृतिक संरक्षण हेतु खेलों का बहुत योगदान माना जाता है।

आज भी बहुत से खेल ऐसे खेले जाते हैं। जिनका सम्बन्ध हमारे पूर्वजों से है। पूर्व में हमारे पूर्वजों के द्वारा जिन खेलों को खेला जाता था। आज हम उन्हीं को दोहरा रहे हैं तथा उनका पोषण कर रहे हैं। जिसके परिणामस्वरूप यह कहा जा सकता है कि आज खेलों के द्वारा विशेष रूप से व्यक्ति के द्वारा अपनी संस्कृति का संरक्षण किया जाता है। यह उसे अपनी पहचान को

के कौशल में परागत होने के लिए, व्यक्ति को स्वाभाविक रूप से उच्च कोटि की शारीरिक सुगठता के साथ-साथ गति, बल, सहनशीलता एवं चपलता को विकसित करने की आवश्यकता होती थी। इन सभी शारीरिक गुणों का विकास व्यायाम और आखेट जैसे खेलों के माध्यम से किया जाता था।

युद्धकला की विभिन्न तकनीकों को सिखाने के लिए एक विशेष गहन शारीरिक प्रशिक्षण दिया जाता था। अथ संचालन, गज संचालन एवं रथ संचालन के कौशल को सिखाया जाता था। योद्धाओं को विभिन्न प्रकार के अस्त्र-शस्त्रों (तलवार, तीमर, गदा, माला, पाश) को चलाने की तकनीकों में कुशल बनाया जाता था। इसके अलावा बाहुयुद्ध भी अत्यंत प्रचलित था जिसमें योद्धा केवल हाथों के द्वारा कुश्ती करते थे। इसके लिए बाहुयोद्धा को शरीर के मर्मस्थानों के बारे में सूक्ष्म एवं विस्तृत ज्ञान होना आवश्यक होता था, और इस ज्ञान के सही उपयोग से इस कला में विजय प्राप्त की जाती थी।

सभी युद्धकलाओं में धनुर्विद्या निश्चित रूप से उत्कृष्ट थी। इस युद्धकला ने महाकाव्यकालीन कथियों को सबसे अधिक प्रेरित किया जिसे उन्होंने सर्वोच्च विजय एवं अतुलनीय कौशल के संकेत के रूप में वर्णित किया है। इस युद्धकला ने भारतीय संस्कृति पर गहरी छाप छोड़ी है और वर्तमान में भी भारतीय लोगों को मन-मस्तिष्क में यह गहरे रूप से सम्बन्धित है। भारतवासियों के लिए राम और लक्ष्मण का नाम आते ही निश्चित रूप से कंधों पर धनुष लिए हुए, पीठ पर तूणीर बांधे हुए, वन में जाते हुए दो भ्राताओं की छवि हृदय पटल पर अंकित हो जाती है।

महाकाव्य काल की एक और बात जो विशेष रूप से उल्लेखनीय है कि इस काल में स्त्री शिक्षा को केवल नारीत्व कलाओं तक सीमित नहीं रखा गया, बल्कि स्त्री युद्धकला को भी सीख सकती थी। ऋग्वेद में यह स्पष्ट उल्लेख है कि स्त्री सेना में अधिक संख्या में सम्मिलित होती थी। रामायण में रानी कैकेयी राजा दशरथ को स्मरण कराती है कि कैसे उन्होंने रणक्षेत्र में उनके घायल होने पर उन्हें सकुशल रणक्षेत्र से बाहर निकाला था। धनुर्वेद में भी इस बात का उल्लेख है कि राजसी परिवार की स्त्रियों को अथसंचालन एवं रथसंचालन जैसी क्रियाओं का प्रशिक्षण दिया जाता था।

4. हिन्दू काल

इस काल के दौरान बहुत से विद्याध्ययन के केन्द्र विकसित हुए जिनमें तक्षशिला एवं नालंदा का नाम शारीरिक शिक्षा के दृष्टिकोण से विशेष रूप से उल्लेखनीय है। तक्षशिला प्राचीन भारत में अत्यंत ही महत्वपूर्ण शैक्षिक केन्द्र था जिसकी ख्याति न केवल भारत में अपितु दूसरे देशों में भी। शिक्षा का यह केन्द्र विश्व के अनेक देशों के विद्वानों को अपनी ओर आकर्षित करता था। तक्षशिला रावलपिंडी से पश्चिम की ओर 20 मील की दूरी पर स्थित था, जो गांधार साम्राज्य की राजधानी भी थी। तक्षशिला की शिक्षा व्यवस्था दो श्रेणियों में विभाजित थी—

1. सामान्य या साहित्यिक शिक्षा
2. वैज्ञानिक या औद्योगिक शिक्षा

साहित्यिक शिक्षा के अन्तर्गत चारों वेदों ऋग्वेद, यजुर्वेद, सामवेद एवं अथर्ववेद की शिक्षा सम्मिलित थी। ऋग्वेद के उपवेद, आयुर्वेद, यजुर्वेद के उपवेद धनुर्वेद एवं सामवेद के उपवेद गन्धर्ववेद के अन्तर्गत शारीरिक शिक्षा का अध्ययन किया जाता था। आयुर्वेद में शरीर की प्रकृति (यात, पित्त एवं कफ) को साम्य रखने पर, व्यायामों को सही अनुपात में कम शारीरिक सुगठता को विकसित करने पर और शरीर के मर्मस्थानों के बारे में विस्तारपूर्वक बताया जाता था। धनुर्वेद के अन्तर्गत रणकौशल एवं आयुष्यों को चताने के लिए शरीर में बल, सहनशीलता, चपलता, एकाग्रता



मोहरें, मूर्तिकला और अन्य अवशेष जो हड़प्पा और मोहनजोदड़ों में मिले हैं भारतीय संस्कृति में जीवन पद्धति के बारे में हमें सूचनाएँ प्रदान करते हैं।

एक मिट्टी की मोहर मिली जिसमें एक एक बड़े हाट-पुष्ट देव तुल्य नायक का चित्रांकन है, उसने दो शेरों को अपनी तरफ गले से पकड़ा है, यह दर्शाता है कि उस समय लोग बड़े साहसी व ताकतवर थे क्योंकि नायक के हाथ में कोई शस्त्र नहीं था। खेल के तौर पर अन्य मिट्टी की मोहरें मनुष्य को मैसे या बैल के ऊपर छलांग लगाते दर्शाती हैं। नाचती हुई लड़की की कांस्य मूर्ति हमें यह संदेश देती है कि पूर्व वैदिक काल में लोगों में नाच पसंदीदा मनोरंजन था। शिकार, बैल, लड़ाई, पासा खेलना इत्यादि लोकप्रिय मनोरंजन थे।

2. वैदिक काल

प्राचीन अवतरणों के रूप में वेद एवं उपनिषदों का अध्ययन करने पर हम पाते हैं जिस भौतिक तत्व को आध्यात्मिक जिज्ञासुओं ने एक बाधा के रूप में वर्णित किया और आत्म तत्व पर अधिक ध्यान केंद्रित किया, उसी शरीर को वेदों एवं उपनिषदों में बल के लिए आदरणीय भी माना है। वैदिक एवं उपनिषद काल के दौरान एवं इसके बाद भी जीवन के एकीकृत उद्देश्य पर बल दिया गया है। आयुर्वेद दीर्घ आयु को संपोषित करने, सुरक्षित रखने एवं बनाए रखने का विज्ञान है। चरक ने शरीर की सुगठता को इसके निरोगी अस्तित्व से सम्बन्धित किया है : जो व्यक्ति सुगठित मांसपेशियों से पुष्ट है, आकार में सुगठित है एवं इन्द्रियों में दृढ़ है वह रोग या विकार से शीघ्रता से ग्रस्त नहीं होता है—

व्यायामस्य गुणाः

लाघवं कर्मसामर्थ्यं स्वैर्यं दुःखसहिष्णुता।

दोषक्षयोऽग्निवयद्विश्च व्यायामादुपजायते।।

शारीरिक व्यायाम से स्फूर्ति, कार्य करने की क्षमता, स्थिरता, व्याधियों से प्रतिरोधकता, अपशिष्ट पदार्थों का निष्कासन एवं उपापचय अच्छा होता है।

3. महाकाव्य काल

महाकाव्य काल समृद्ध शारीरिक गतिविधियों की संस्कृति को दर्शाता है। रामायण और महाभारत, पौराण, बौद्ध और जैन साहित्य उस समय के शारीरिक संस्कृति प्रतिरूप को दर्शाता है। रामायण और महाभारत के समय बहुत से नायक हुए हैं जिन्होंने धनुष, कुस्ती, गदायुद्ध, रथदौड़ और बड़े शस्त्रों में निपुणता दिखाई है।

रामायण के प्रारंभिक छंद में वाल्मीकि जी ने राम को निम्न रूप में वर्णित किया है—राम नाम के महान नृप का जन्म महान् इक्ष्वाकु क्षेत्र में हुआ। ये स्थिर चित्त वाले एवं अतुल्य बलशाली थे। उनकी बलशाली भुजाएँ उनके घुटनों को स्पर्श करती थीं। गला शंख के समान (त्रिरेखायुक्त, चढ़ाव—उतारवाला) उनके कंधे विशाल और चौड़े थे, ललाट मनोहर एवं आकर्षक, जबड़े दृढ़ एवं मजबूत तथा जत्रुक अस्थि गहन रूप से स्थित थी। उनके नेत्र बड़े एवं सुन्दर थे जो कात्तमान हल्के हरे रंग के थे। उनका कद न ही बहुत विशाल और न ही बहुत छोटा था, उनके सभी अंग समानुपात में सुनिर्मित एवं सममित थे। ये अत्यंत मनोहर छवि वाले राम अत्यंत ही विद्वान, शास्त्रों के ज्ञाता एवं मृदुभाषी थे।

महाकाव्य काल में धनुर्वेद की विद्या अत्यंत प्रचलित थी, किन्तु धनुर्वेद केवल धनुर्विद्या से ही सम्बन्धित नहीं था अपितु इसके अन्तर्गत युद्ध क्षेत्र में प्रयोग होने वाले सभी अस्त्र—शस्त्रों का अध्ययन सम्मिलित था। विभिन्न अस्त्र—शस्त्रों को उच्च दक्षता के साथ प्रयोग करना और युद्ध क्षेत्र

को विकसित करने पर जोर दिया गया है। गन्धर्ववेद के अन्तर्गत गायन, वाद्ययंत्र, नृत्य की शिक्षा सम्मिलित होती थी। वैज्ञानिक शिक्षा के अन्तर्गत 18 कलाओं की शिक्षा दी जाती थी जिसमें शारीरिक शिक्षा को 4 कलाओं—धनुर्विद्या, युद्धकला, रथ—संचालन एवं संगीत व नृत्य से सम्बद्ध किया गया था।

5. मध्यकाल

12वीं शताब्दी में गुरुओं एवं ऋषियों ने शरीर, मन एवं आत्मा की पूर्ण शिक्षा के लिए एक कठोर एवं विशिष्ट अनुशासन को अत्यंत आवश्यक माना। इसके लिए गुरुओं ने गुरुकुल परम्परा को और विकसित करने का प्रयास किया जहाँ कठोर नियमों एवं अनुशासन से शिक्षा दी जाती थी। गुरुकुल में ही जिम्मेजियम एवं अखाड़ों को विकसित किया जिसमें कुस्ती, दण्ड बैठक, मुद्गर एवं डम्बल, रस्सी पर चढ़ना, भारश्रम व्यायाम, मलखम्ब, लेजियम, लाठी, योगाम्बास की शिक्षा दी जाने लगी। इस काल में धर्म गुरु श्री समर्थ रामदास स्वामी ने शारीरिक शिक्षा के महत्व को स्वीकारा और देशभर में भ्रमण कर भगवान हनुमान के मंदिर के साथ जिम्मेजियम और अखाड़े बनाने के लिए लोगों को प्रेरित किया। उनके प्रयासों से ही देशभर में अनेक अखाड़ों एवं जिम्मेजियम का निर्माण हुआ। उन्हें भारतीय जिम्मेजियम आंदोलन का पितामह कहा जा सकता है।

6. ब्रिटिश काल

इस काल में राजपूतों के प्रिय खेलों में घुड़सवारी, तलवारबाजी, माला फेंकना और तीरंदाजी थे। मनोरंजन के लिए शतरंज एवं चौपड़ का खेल अत्यंत लोकप्रिय था। भारत में कई विदेशी शासकों का राज रहा है (मुस्लिम, पुर्तगाली, अंग्रेज और फ्रांसीसी) जिनका शारीरिक विकास के प्रति अपना दृष्टिकोण था और शारीरिक शिक्षा के विकास के लिए अपने कार्यक्रम थे। इस काल में पश्चिमी सभ्यता का भारतीय संस्कृति के प्रत्येक क्षेत्र पर व्यापक प्रभाव देखने को मिलता है। शारीरिक शिक्षा की भारतीय पद्धति जो स्वदेशी क्रियाकलापों, अखाड़ों, व्यायामशालाओं, क्रीड़ा मंडलों के द्वारा संचालित की जाती थी।

अंग्रेजों द्वारा खेले जाने वाले विभिन्न खेलों (फुटबॉल, हॉकी, क्रिकेट, टेनिस) में नये खेल उपकरण एवं खेल पोशाक का प्रयोग किया जाता था, जिससे भारतीय युवाओं का भी इन खेलों के प्रति आकर्षण बढ़ा। भारतीय स्वदेशी क्रियाकलापों में अधिक अनुशासन एवं कौशल की आवश्यकता होती थी जबकि अंग्रेजों द्वारा खेले जाने वाले खेलों में मनोरंजन को विशेष महत्व दिया जाता था।

निष्कर्ष

विश्व में भारतीय संस्कृति सबसे पुरानी है हमें इसके प्रमाण सिन्धु घाटी सभ्यता, वैदिक काल, महाकाव्य काल, हिन्दू काल, मध्यकाल, ब्रिटिशकाल में मिलते हैं। प्राचीन काल में मनोरंजन के साधनों का प्रयोग खेल के रूप में करते थे। इन्डोर खेलों का प्रयोग जैसे—मुर्गा लड़ाई, घुड़ दौड़, जूट दौड़, चौपड़, बैल लड़ाई, पासा खेलना, धनुष बाण चलाना, कुस्ती, तलवार बाजी इत्यादि। महाभारत में गेंद को कन्दुक कहकर पुकारा गया है जो इस बात का प्रमाण देती है कि यह किसी विशेष प्रकार की चीज से बनी होती है जिसे खो (गुम) जाने पर कौरव—पाण्डव ने कुएं से निकालने के लिए अथक प्रयास किये थे तीर चलाने पर उसको निकाला गया तीर की श्रृंखला इस बात की प्रतीक है जो निर्मित गेंद थी वह किसी ऐसे प्रदार्थ से बनायी जाती थी कि उसमें रबर की फोम का इस्तेमाल किया गया था।

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SKETCHING GENDER SUBORDINATION IN INDIAN CINEMA THROUGH IMPLICATING FOUCAULTIAN NOTION OF POWER & KNOWLEDGE

□ Pooja Rai*

ABSTRACT

The paper consists of three sections. The primary section deals with Foucault's view on Power & Knowledge. The second section examines the Gender Subordination in Indian Cinema. Finally, some suggestions are forwarded to lift women's position within the society and concluding remarks are also part of this section. This work primarily relies upon the secondary sources. As mentioned above, our primary focus is upon tracing sociological perspectives on social policies through the select readings of eminent sociologists.

Keywords : Gender Subordination, Power, Knowledge, Indian Cinema.

INTRODUCTION :

Indian Cinema has drawn inspiration from the styles, aesthetics and semiotic of a great variety of cultural forms that have followed one upon another in India over the centuries, forming the vast cultural heritage. In the contemporary period, Cinema became one of the significant parts of human life; it plays a vital role in entertainment, education and communication. Indian Cinema shows the reflection of different issues that are prevailing in the Indian society. Cinema has a significant role in shaping the mindsets of viewers, its influence our view, lifestyle and our behaviour. The audience connected to the characters of the Cinema and want to look like them. It attracts and inspires alike over the ages. The youth can commonly see following the dressing or hairstyle, way of behaviours, the way how actors or actress are expressing their feeling, style of talking etc. The Power of Cinema which hegemonised the viewer's mindsets and socialised them to behave a certain way.

There are several objectives which would be explaining in this paper. As we know that Patriarchal structure of society controlling over the women body,

sexuality, Power and knowledge. The whole community is running or controlling by them and trying to perpetuate their Power and authority. The present study emphasis on Foucault's idea of Power and knowledge and seeks to analyse his view regarding the women role portrayal in the Cinema. The role of women in Cinema is basically around men or subject to them. The study is also an effort to examine how male and female characters are portrayal in movies. The explanation of this work is limited to Bollywood because such Cinema is known as mainstreams cinema whereas films selected after the 1980s onwards with the help of from purposive sampling. The nature of study is qualitative and explanatory and also supported the theoretical debate of Michel Foucault. This paper is written entirely on the premise of secondary data sources that include a review of books, journals, and other secondary materials.

Foucault's notion of Power & Knowledge : This study has been influenced by the ideas of the famous sociologist Michel Foucault, so it is very important to understand his opinion upon Power and knowledge before starting the study. Usually, Power is known as the capacity of an agent to impose his will over the powerless, or the

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capability to force them to do things that they don't wish to do. In this context, Power related possession, as something owned by those in Power. But in Foucault's opinion, Power isn't own, but rather something that acts and manifests itself in a particular way; it's more planning than a possession. "Power must be analysed as something which circulates or as something which only functions within the range of a series. Power is an exercise through a netlike organisation within the society. In the Foucaultian view, individuals are the vehicles of Power, not its points of application".

In his genealogy of Power, Foucault considers with how people govern themselves and others through production of knowledge. Among other things, Foucault sees knowledge-generating Power by consulting people as subjects and then regulating the subjects with knowledge. Power and knowledge is depending upon each other. Foucault interest in techniques that are derived from scientific knowledge and also the way they're employed by various institutions to exert Power over people. Foucault is more interested to saw a structural relationship among knowledge and Power.

Foucault has always been interested in the connection between the subject and truth (Foucault, 1989). In his historical analyses on the asylum, the clinic, the prison or sexuality, he has looked for the ways in which subjects become subjected to certain games of truth, either by coercion or by self-discipline. The study of such games of truth, the concepts of knowledge and Power are of central. Knowledge is known as "all effects of information and procedures which are at a given point in time and in a specific domain" whereas Power "covers a full series of specific mechanisms, definable and defined, which seem likely to induce behaviours or discourses" (Foucault, 1989). What Foucault says about the connection between Power and knowledge may be "the most radical dimension" of his work (Dreyfus & Rabinow, 2013). Foucault argues that power functions are to influence individuals for behaving in a particular way. Power is exercised and knowledge created by subjecting the individual to a meticulous system of surveillance and normalisation.

This paper seeks a link between the Foucault's idea

of Power and knowledge and Gender subordination in Indian Cinema. Power and knowledge which is historically captured by the patriarchy through norms, socialisation process and using the ruling in the society. Intentionally or unintentionally, the structure of patriarchy controlled the behaviour and disparity between men and women through power. Gender subordination is constructing and perpetuating through the socialisation process. The majority of confirm these norms and values.

Foucault explains that there is no oppressor, but rather the habits and behaviours of masculinity and femininity traits of personality. Women maintain themselves through defining their fashion and beauty skills, which implicate their experiences of women's bodies. Women are socialised to be for others, for men. This domination has been through the mechanism of social structure. Conceptually, it is difficult for women to release themselves from practices as they come to view themselves in terms of how others perceive and notice them. Here, a woman's value is generally dependent on the male gaze or male. Thus, Foucault's understanding of Power recognises diverse effects and women's role in their oppression, resulting in an understanding that moves beyond victimisation. Power is not a law which is, or can be broken. It is, for example, a discipline which is culture or socialised, like the attachment to an appropriate sex object or learning to sleep at night and eat or walk at certain times. So we can say that women have been subjugated and victimised by internalised power relations through the development of norms and capabilities.

Gender Subordination in Indian Cinema : Dreyfus and Hedge (1988 cited in Ghadiali, 1988) note that the Hindi-language film industry has repeatedly reinforced the notion that the glory of ideal Indian womanhood lies in the tolerance she shows toward society and men, even when she is unjustly treated and brutally victimised. Women have mainly played decorative objects and role in Bollywood movie for a long time. Or, even in films where they had important roles, they are more victims

and imitates western women. Her behaviour can include smoking, drinking, dancing and doing what they like. She can also be quick to fall in and out, love. Her behaviour represents unacceptable or illegible in society and is seen as unwholesome. She is almost punished for her behaviour in the movies like Bandit Queen (1994), Gop (1997), Page 3 (2005), Fashion (2008), Cocktail (2012), Heroin (2013), Hate story 3 (2015), Calendar Girls (2015) and so on.

Women as Courtesan : The courtesan is outside the normal realm of Indian womanhood in that she is a type of prostitute or dancing girl. She embodies sexuality. She is a character who helps the physical and emotional needs of men or trying to seek attention of men in the films. Often in Indian film, she gives the man comfort and care, after which, he leaves her to desperately mourn the loss of him. Alike in the movies Chandni Bar (2001), Chameli (2003), Talash (2012).

The women characters have trapped in secondary roles as wife, mother, grandmother, girlfriend and vamp. They find appearance merely in two or four scenes in the entire film. However, there are very few women-oriented movies, which raise women issues and question women status in society. This will show that societies are still organized in ways that tend to benefit men more than women. We live within patriarchy, a society controlled mainly by men and in which men usually have a more important share of the rewards (both in terms of wealth and status) available.

Women as an ideal wife : This character has represented by sexual purity and fidelity. She might be consistent with traditional Indian roles by honoring the family and depending on the husband and son. She is closely connected to the domestic domain. The role of the wife in the family only for caring & nurturing the children and her role are limited as caretaker of the family with exclusion from independent voices. They have no right in decision making; they have no courage to raise her voice against her father, husband or even son. We find such reflection in various movies like Prem Rog (1983), Ram Teri Ganga Maili Ho Gaye (1986), Swadgar (1997), Suryavanshi, Dil Wale Dildarnai Le Jayenge (1996), Pardes (1998), Hum Dil De Chuke Sanam (2000), Kabhi Kabhie Hum (2002), Devdas (2002), Barfi (2013) and so on.

Women as vamp : The vamp in Indian film is modern and

adores smiles, soft voices, firm values and moral constant support and never-ending love that often fall into the background in this selfish and materialistic world. Bollywood shows the image of the mother as complementary to a male character. In the classic Bollywood mainstream movie, Dilwale Dulhania Le Jayenge is the story of a normal middle-class family in which mother wants to fulfil her daughter's dreams. She played her role nobly and beautifully, despite this, she has no courage to raise her voice or do something against her husband decision. There are so many examples of movies which portray the oppressive and non-participatory role in decision making within the family affairs with glorified motherhood, for instance, Mother India (1957), Devaar (1976), Amar Akbar Anthony (1973), Ram Teri Ganga Maili Ho Gaye (1986), Prem Rog (1983), Maine Pyar Kiya (1990), Kabhi Kabhie (1997), Hum Aapke Hain Kaun (1994), Baazigar (1994), Hum Saath Saath Hain, Koi Mil Gya (2004), Baghban (2004), Impairing values to her children and supporting them through thick and thin. Some movies demonstrate woman role as single or a widow who has no control over the situation, and they feel helpless like the movies Bazaar (1982), Karna Arjun (1997), Baazigar, Pooja (2003), Koi Mil Gya (2004), My Name is Khan (2010) etc. In these movies, the role of mothers is repetitive and stereotypical.

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Women as an ideal mother : Bollywood has respected mothers across the eras. They have signified the role of mothers in the life of any Indian household and society. Bollywood films remind us of the significance of their

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Women as an ideal mother : Bollywood has respected mothers across the eras. They have signified the role of mothers in the life of any Indian household and society. Bollywood films remind us of the significance of their

CONCLUSION

So it is challenging for me to come to a conclusion or decision on the portrayal of female characters in Indian Cinema. Because women in Indian are not a homogeneous group, they belong to different religious, castes, class, and socio-economic and it is inadequate to conclude that women on Indian movie have been portrayed identically. The portrayal, of course, has been sensitive to the category to which they belong.

As previously mentioned, women are underrepresented in society and Bollywood. Women generally occupy peripheral roles. Furthermore, as my analysis demonstrates, these characters are depicted in a negative light. A civilized society may create conditions such that the women can live their self-worth and dignity, more a source of joy than burden. Foucault's method is useful in demonstrating that gender roles are historically constructed and thus, suggests the possibility of alternatives to the traditional. Moreover, Foucault's theory of power relations offers a more accurate description of gender inequality rather than other theories.

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- In general term, Culture is the learned behaviour that is passed from one generation to the next generation and the behaviour is learned through the process of socialisation in the society.
- Power is possession of control, authority or influence over others.

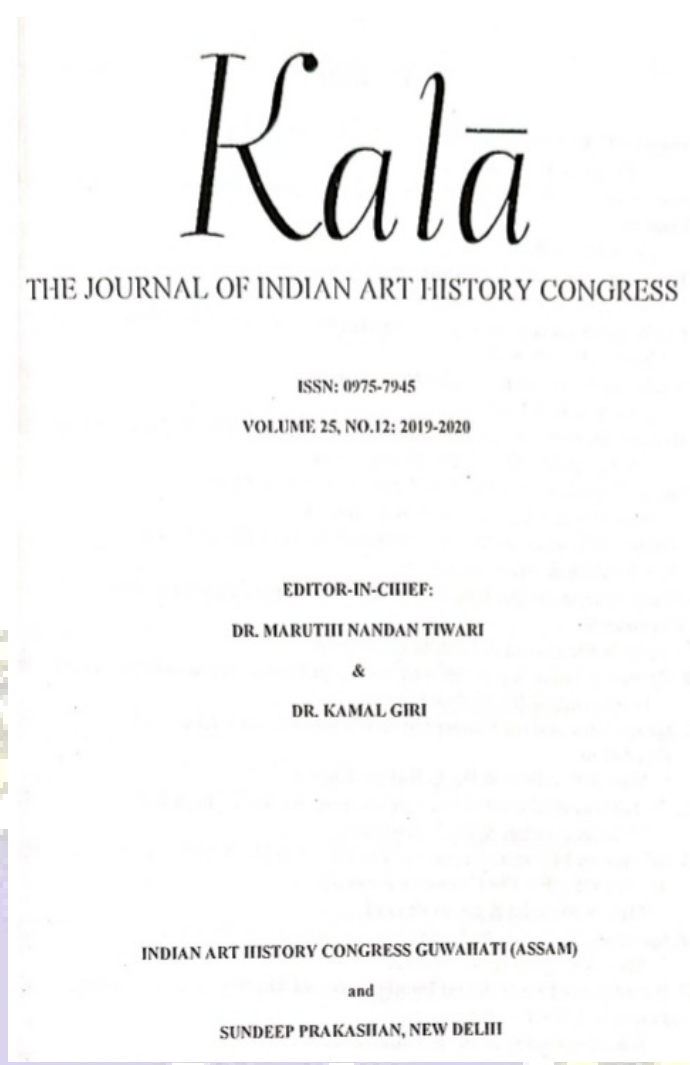
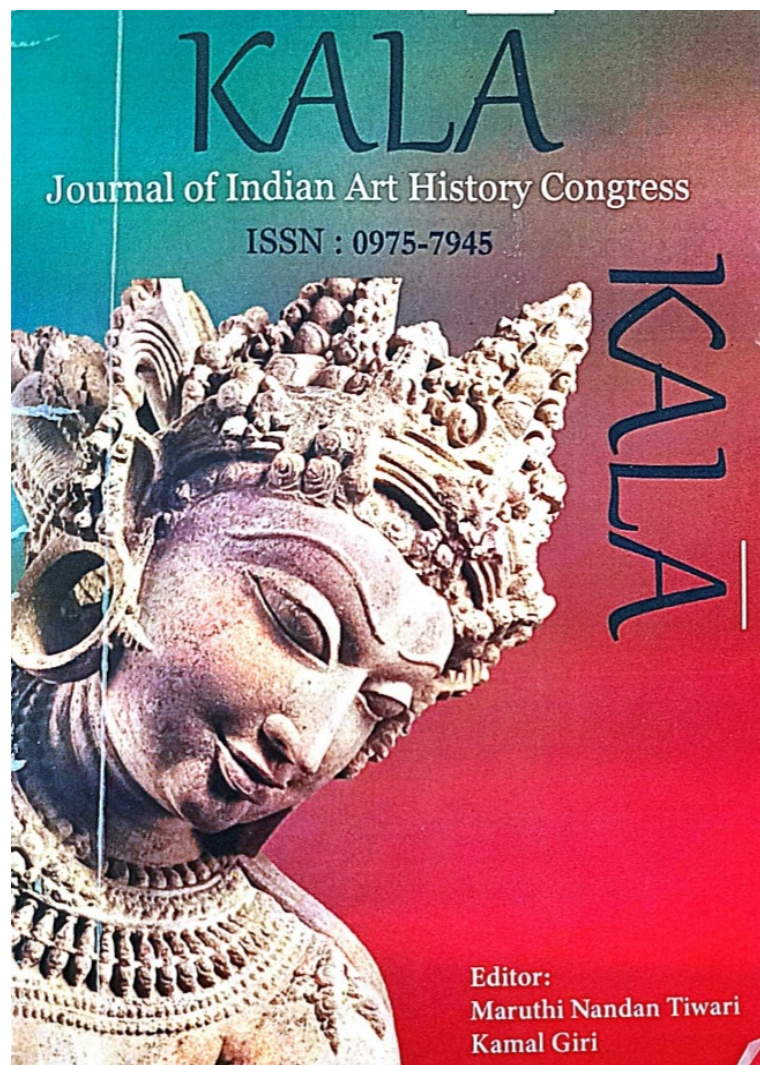
It is general word hegemony is referred to Social, cultural, ideological or economic influence of one dominant group over the domination of ruling class over another and generally legitimating norms and ideas of ruling class.

Knowledge is a means of information or skill about a factor situation.

In India, Hindi language film industry is termed as Bollywood. Bollywood is one of the largest centres of Hindi film production in the world. According to Oxford Dictionaries.com, the term 'Bollywood' originated during the 1970s, when Indian Cinema network Hollywood in film production.

Patriarchy can be understood through a social system in which father hold all positions of power and authority and considered superior over the women. It is a system of maintaining male domination over the women.

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scholars have defined the term semiotics according to their understanding but with a unifying central meaning. Taylor and Willis stated that "semiotics or the science of signs is primarily the study of how signs communicate; it is also the study of rules which regulate the operation of each system of sign" (Taylor and Willis, 2007, p. 19).

Semiotics is a method used for textual analysis in social science disciplines and linguistics. It is concerned with how combinations of signs communicate and make meaning in a given text. The text can be sound, image, or a combination of the two. Semiotics is the study of the means that can be used to communicate, such as words, images, traffic signs, flowers, music, and medical symptoms (Taylor & Willis, 2007; see Berger, 2000). Saussure (1916) maintained that semiotics is a science that deals with the study of the life of signs within society (Noth, 1995; see Lapsley & Westlake, 1998).

In addition, semiotics also deals with how meanings are produced within a given media text. Seier (1999) identified the benefits of semiotics analysis; thus, "it allowed us to describe the workings of cultural communication with greater and enlarged our recognition of the conventions that characterize our culture" (Taylor & Willis, 2007 p. 19).

Bollywood Movies and Projection of Aged Women: An analysis from Exclusionary Perspective-

This paper deals with presentations of Aged women characters in mainstream Bollywood cinema. Aged women have mainly played decorative objects and side roles in Hindi movies for a long time. Even in films where they had important roles, they are more victims and martyrs or victimizers of others. Aged women's roles were defined to their family, especially the male characters in the family. Most of these films also laid down the conditions for ideal womanhood and motherhood. As far as showing Aged women in conditions for ideal womanhood and motherhood. As far as showing Aged women in conditions for ideal womanhood and motherhood. As far as showing Aged women in conditions for ideal womanhood and motherhood.

The Aged woman has hardly been visible in Hindi movies in the present. During the time of Meena Kumari, Madhubala, Nutan, and their peers, the camera focused more on the leading lady's face than on the body. This all things are changed radically from the 1980-1990s when the heroine's body became as or more important than the face. From this point of view, Aged women no longer have physical attractiveness; they are less visible in Hindi movies because of this. The norms of beauty restricted Aged women to show as a dominant character in the Bollywood movie.

Even elderly people are portrayed negatively in the movies or other TV shows because they are not in the demand of the viewer's. Modernization influences the entire world and the film industry, searching for a new concept, idea, and new faces. Our generation wanted to look for new faces, so the old faces are marginalized by new-age demand. In the media-saturated society, every event is related to some demands; in movies, the camera focuses only on leading, and young, charming, saleable faces and aged characters are shown as a sideline of the scene. Even some kind of theoretical debate is also going on the issue of body and demand.

In movies that were released before independence, Aged women were portrayed in glorified motherhood frames and devoted wifhood. They were on the screen, but for nothing, they had nothing to say, a culture of silence reigned, and their visibility was also very less.

In the present scenario, Aged women are influenced by modern ideas or lifestyles and Bollywood movies showing all this transformation. Now they are depicted as a modern mother or as the grandmother and enjoy their life. They are showing as to discard the societal norms and taking responsibilities. After all this changing appear in every sphere of aged women life. Still, again the patriarchal structure of society and mindsets are not changing because of all these circumstances; aged women are excluded from the public sphere and Bollywood movies.

There is a brief discussion of the top ten movies chosen based on the Highest Grossing and record earnings in 2015. Through these movies, I try to investigate the role and status of aged women in our society and Indian cinema through these movies.

Table-1: Highest Grossing Movie List of 2015

Ran k	Film	Genre	Director	Cas t	Domesti c nett. Gross
1	Bajrangi Bhaijaan	Emotional Drama	Kabir Khan	Salman Khan, Kareena Kapoor, etc.	320.34 Cr
2	Prem rattan dhan payo	Romantic Drama	Sooraj Barjatya	Salman Khan, Sonam Kapoor, Anupam Kher etc.	207.40 Cr
3	Bajirao Mastani	Epic Historical Romance	Sanjay Leela Bhansali	Ranveer singh, Priyanka Chopra, Deepika Padukone etc.	184.00 Cr
4	Tanu weds Manu Returns	Romantic Drama	Aanand.L.Rai	R. Madhavan, Kangana Ranaut etc.	152.00 Cr
5	Dilwale	Action & Emotional Drama	Rohit Shetty	Shah Rukh Khan, Kajol, Varun Dhawan, Kriti Sanon etc.	148.00 Cr
6	ABCD 2	Dance Drama Film	Remo D'Souza	Varun Dhawan, Shraddha Kapoor etc.	106.00 Cr

7	Baby	Spy-Action Thriller	Neeraj Pandey	Akshay Kumar, Taapsee Panna, Anupam Kher etc.	95.00 Cr
8	Welcome Back	Drama and Comedy	Anees Bazmee	J. Abraham, A. Kapoor, N. Patekar, P. Rawal, N. Shah, S. Ahuja, D. Kapadia, S. Haasan etc.	94.87 Cr
9	Singh is Bling	Action and Comedy	Prabhu Deva	Akshay Kumar, Lara Dutta, Amy Jackson, K. K. Menon etc.	90.25 Cr
10	Gabber is Back	Vigilante Action Drama	Krish	Akshay Kumar, Shruti Haasan etc.	86.00 Cr

Source: Highest Grossing Movies of 2015, Google

Above all, these movies are adult-oriented, and the purpose of this study to show how the elder characters are portrayed in these movies in special reference to aged women. Above all ten movies, older people are often depicted as old-fashioned, are instructed by younger characters to make some changes, and seldom are seen in companionship or interpersonal roles or as a dominant character. Above these movies demonstrated that aged women severely underrepresented, and when they are shown in the scene, generally associated with domestic roles or even when they are challenging patriarchal norms of society, they are demonstration as the Vamp, which is not good for society or family. The male dominate society perpetuates this kind of mentality because they want to keep them in household activities.

Table-2: Time Span given to Aged Characters in the Highest Grossing Movies of 2015

Ran k	Film	Aged Men role in film	Time Span given to them	Aged Women role in film	Time Span given to them
1	Bajrangi Bhaijaan	Yes	10-15 min.	No	Nil
2	Prem rattan dhan payo	Yes	20-25 min.	No	Nil
3	Bajirao Mastani	Yes	10-15 min.	Yes	15-20 min.

4	Tanu weds Manu Returns Dilwale	Yes	5-10 min.	Yes	Maximum 5 min.
5	ABCD 2	Yes	10-15 min.	No	Nil
6	Baby	Yes	Maximum 5 min.	No	Nil
7	Welcome Back	Yes	20-25 min.	No	Nil
8	Singh is Bling	Yes	30-40 min.	No	Nil
9	Singh is Bling	Yes	15-20 min.	Yes	10-15 min.
10	Gabber is Back	Yes	10-15 min.	No	Nil

The above Table-2 demonstrates the Time Span given to Aged Characters in the Highest Grossing Movies of 2015, through this table, it would be clear that the role and time span given to aged women in these movies are not as much of aged men. The above table shows the hidden reality behind the movies, which are not generally recognized or noticed. After analyzing these movies, it can be said that seven out of 10 movies that have no aged women role around the protagonist in comparison to aged men. Old men roles about 30-40 minutes in all ten films, while old women have only three films where they have a maximum of 10-20 minutes role. Hence it can be said that the Bollywood movie has very few roles for aged women in comparison to aged men. Above all, the movie is based on adult oriented and male protagonist. The aged characters find appearance merely in 4-8 scenes in the entire film. However, there are no aged women-oriented movies, which raised their problem or issues. Hence Bollywood movie Represents the mainstream ideology of society; gender stereotypes on television reinforce the stereotypical definitions of Indian womanhood.

Several studies show this reality of how female characters are portrayed in Media or Bollywood movies. Some scholars consider that females are restricted from entering the public sphere because of Indian traditional culture. According to Gopalan and Dudrah: How-women-characters-are-constructed-in-cinema-has-a-strong-link-to-cultural-and-traditional factors. However, culture and tradition must be understood in its ancient and mythical context to understand changes in the contemporary cinematic output. These cultural elements all help in the nature of the construction of female characters in Bollywood cinema. Various scholars refer to Indian films as cultural products and identify the important role that Indian culture and tradition play in constructing female characters.

Conclusion:

So it is challenging for me to come to a uniform conclusion on the portrayal of Aged



women characters in Indian cinema. Considering the fact that women in India are not a homogenous group, they belong to different religions, castes, class, and socio-economic different lives, it is inadequate to conclude that aged women in Indian movie have been portrayed identically. The portrayal, of course, has to be sensitive to the category to which they belong. Films thus have to be responsive towards the context in which they locate aged women characters. Elderly characters should possess agency to dismantle the existing power structures and negotiate their position within this structure, but the movie reinforces the negative connotations of aged women. Aged women are underrepresented, but when they are represented, they are generally depicted negatively. They are seen as objects of desire. It is time that the movie seeks a redefinition of aged women in the Bollywood movie.

As previously mentioned, Aged women are vastly underrepresented in society and Bollywood movies. The Elderly generally occupy peripheral roles. Furthermore, as my analysis demonstrates, these characters are depicted in a negative light. As long as we continue to perceive older persons as a problem, it will be difficult to move out of a utilitarian and instrumental focus. A civilized society must create conditions such that a woman can live lives of self-worth and dignity, more a source of joy than a burden.

Going beyond the stereotypes will do great help to the cause of aged women in Indian society. Bollywood movie has to create a separate and independent space for women to help them realize their images. The aim of Bollywood movies not only entertain but also raise some sensitive issue which needs to focus. It must begin a quest for social change through entertainment. As a media product, identified to accelerate the process of modernity, a movie should not stick to the stereotypes; it should come up with more progressive representations of women. Such portrayals would do justice to women and their role in society.

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¹ In the social and political debate, the critique of essentialism arose from Postmodernist theory. The essentialist view on gender, sexuality, race, ethnicity, or group characteristics is that they are fixed traits, discounting variation among group members as secondary.

² Robert Butler coined the word "ageism" in 1968. He explained that ageism allows the younger generations to see older people as more different from themselves, thus, they subtly cease to identify with their elders as human beings. (as cited in Butler, 1975).

³ Moreover, semiotic analysis of film narrative was first developed by Raymond Bellour in 1972, when he studied *The Birds*. After Bellour, in 1982, Peter Wollen analyzed *Northwest*. Both Bellour and Wollen applied different approaches to their analyses but within the premise of semiotics. Bellour did his work shot by shot, while Wollen followed Proppian analysis of the whole film. However, they are criticized due to the assumption that there is one narrative meaning, not simultaneous meanings (Hill & Church, 2000).

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