

Gender Roles in Agriculture based Hindi Films: A Content Analysis

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Abstract

India is known as the "land of farmers" and most of its citizens work in agriculture directly or indirectly. Despite being primary food producers globally, women's contributions often go unnoticed. Films play a crucial role in shaping societal perceptions, especially regarding gender roles. However, Indian cinema frequently perpetuates stereotypes, portraying women as subservient to men. Many studies demonstrate that films have a significant influence on people's opinions, particularly their gender orientation. The way women are portrayed in Indian cinema, particularly in terms of their servitude to males, reinforces gender stereotypes about women in Indian society ((Bagchi 1996 and Ram 2002). The present study titled "Gender roles in agriculture based Hindi films: a content analysis" was undertaken with an attempt to explore the representation of men and women in agriculture based Hindi films in terms of their profession, labor division, power dynamics, ownership and access to the resources and the representation of women in agriculture sector. To investigate this, a study was conducted, analyzing three films: Mother India (1957), Peepli Live (2010), and Kadvi Hawa (2017). The analysis aimed to explore representations of men and women in agriculture, including profession, labor division, and power dynamics. Results highlighted a dearth of Hindi films addressing rural themes like agriculture, with most reinforcing traditional gender norms. Women are often depicted as docile homemakers, while men are portrayed as dominant providers. The study underscores the need to challenge these stereotypes and recognize women's significant yet overlooked contributions to agriculture.

Keywords: Gender, Media, Films, Agriculture, India, Development

Introduction

India is known as the "land of farmers" since most of its citizens work in agriculture directly or indirectly. The Indian farmer is considered to be a living idol in India since they are the hardest-working farmers in the world and is constantly occupied, toiling away for their crop's day and night. But the majority of farmers are in horrible condition. In India, less than one hectare or two hectares of land is farmed by marginal or small farmers, respectively. According to the National Crime Records Bureau's most recent data, 5,563 agricultural workers committed suicide in 2021. (NCRB). There was a 9% jump in suicide rates of farmers from 2020 to 2019. On the other hand, at least 1.6 billion rural women, primarily farmers, live in rural areas of the world, accounting for more than one-fourth of all people. The agricultural workforce majorly comprises women, who help in developing nations and account for almost half of the world's farmers. Women simultaneously perform household duties, participate in communal events, and labour in agricultural fields, yet their triple contribution to the growth of the nation is still ignored or devalued. 50% of the world populations, i.e. women are the potential human resources in the development of the country. They can take up any profession while

continuing to be mothers, caregivers and performing other reproductive activities (Kaushik, 1996). Women should be seen as a resource that ought to be acknowledged, valued and treated as human resources rather than material resources. Contrarily, rural women's contribution to creating social and economic capital remains hidden as a result of their exclusion from plans and programmes, which prevents them from accessing tools that could increase their socio-economic contribution to society. Therefore, only 5% of all agricultural extension resources are focused on women, who own merely 2% of the land and only 1% of all agricultural financing. Women are disproportionately vulnerable to "shocks" like illness, death, floods, and drought because of the extreme poverty and marginalisation that their unequal access to resources exposes them to. According to statistics, about 70% of economically active women work in the agricultural sector in low-income nations with a food shortage, where they are essential to ensuring food security.

Many films in Hindi cinema talk about social issues, but if we talk about rural themes like agriculture, the number of films can be counted on fingers. This shows that the film industry also doesn't give much importance to such issues. Secondly, there exists a gender gap in society, due to which women are considered inferior to men and consequently are unable to realize their full potential. This gender discrimination can be seen in films also because films are made or produced from the male's point of view. Women do productive work (work to earn money), reproductive work (caring & nurturing children, taking care of the sick & elderly, doing household chores, etc.) and take part in community-managing activities simultaneously. Women's reproductive work is not considered in society, and is undervalued and unpaid; also, it is regarded as a woman's duty due to their gender. As women's reproductive work is not recognised and not given economic value, women are economically not empowered. Women also contribute to the agriculture sector and half of the world's farmers are women. Even though women perform so many duties and work more than men, they remain the invisible partners of development.

Films are a popular media of mass consumption which plays a key role in moulding opinions, constructing images and reinforcing dominant cultural values. The narratives of Hindi films have undoubtedly been male dominated and male centric. Themes have been explored from the male audience's point of view. The heroine is always secondary to the hero. Her role is charted out in the context of any male character which is central to the script. It may be the hero, the villain, the father, the boss, an elderly male figure etc. The heroine is devoid of any independent existence and her journey throughout the film is explored in relation to the male character. Apart from this, the films play a very important role in our society and have a very large impact on people's minds but the films also don't give much importance to rural themes like agriculture. Specifically, if we talk about Hindi films, we could count the agriculture-based films on our fingers. Hindi films concentrate more on entertainment than to portray the social issues which hinders our country's growth.

The main focus is on women's triple role in society's development, which is invisible and the hardships that the farmers' face in real life. Films are considered the most potent tool of mass communication and they have the capacity to mould opinions, change the behaviours & age-old practices which hinder the growth of society, change perceptions and finally, films are capable enough to bring social issues to the limelight.

Significance of the Study

Films are one of the most powerful tools and influence people's lives to a large extent. They have the capacity to bring social issues to the limelight and help in bringing changes in people's understanding and behaviours. They help in the development of the country by changing the age- old practices, behaviours and norms (which hinders the growth of the country). Therefore, this study will answer various questions related to the portrayal of gender roles in agriculture based Hindi films and also focus on the agriculture sector and reality of farmers. It will also provide the different perspectives of people related to agriculture and how efficient Hindi films are in portraying the rural theme like agriculture.

Review of Literature

Portrayal of Women in Cinema

Research shows that cinema and society are connected with each other. The majority of the roles that women portray on screen are the male director's interpretation of what those roles should be. Male directors who cast women in predominantly male-written and -conceived parts are equally influenced by gender bias and preconceptions, and may not accurately represent the experiences, perceptions, and sensitivities of women (Nand Kumar, 2011). Women are primarily shown in two roles in Indian cinema, the first being the wife and the second being the mother (Gokulsingh & Dissnayake, 2004). "The Hindi movie supports the conventional patriarchal attitudes of society, which require of the woman, terrified of feminine sexuality, a subordination of her wants" (p. 3). Male Indian moviegoers enjoy patriarchal-themed productions, encouraging filmmakers to reuse themes that reinforce patriarchal prejudices (Rokeach 1968; Little John and Foss 2005). Discussions demonstrate that movies have a significant influence on people's opinions, particularly their gender orientation. The way women are portrayed in Indian cinema, particularly in terms of their servitude to males, reinforces gender stereotypes about women in Indian society ((Bagchi 1996 and Ram 2002). Indian movies typically focus on topics like family drama and dance numbers(Acharya 2004).

History of Indian cinema

The Indian film industry produces the majority of films worldwide. It is fundamental to Indian culture and psychology. The films have a significant impact on Indian society, and society, in turn, has an impact on the films. Every area of Indian family life is impacted by films due to their pervasiveness. Films have an impact on everything from clothing to languages to eating habits and religious beliefs. The criteria of the movie stars' popularity within the fan base can be used to measure the effect of the movies. The number of fans who follow the south Indian film industry's most prominent performers, who are revered as deities and have temples named after them, is at its highest. Indian film is renowned around the world for being highly entertaining. The amount of movies made is continuously rising. Since the introduction of sound in popular Indian cinema in 1931, this language has gained popularity in Hindi films. The development of Indian cinema from silent to sound, from black and white to colour.

Most popular themes of Indian cinema

The mythological or religious genres have dominated Indian cinema since its infancy in the 1920s. The struggle between the good and the evil is the essence of the mythical narrative. Filmmakers have always taken advantage of the psychological conflict between good and evil among audiences. Altruism was the value that predominated in the Indian mentality. The veracity of the large traditions was accepted by the community at the time, and the little traditions were not valued. The Ram Leela (a celebration and re-enactment of Ram's exploits and adventures) and the Ras Leela (episodes from Krishna's life) are considered to have had a profound influence on the storylines of Indian cinema. The Shruti parampara (oral tradition) was crucial to the success of the mythological film. It still functions today. Indian tradition has long included this kind of reconfirmation. The God of Small Things author Arundhati Roy writes, "The Great stories are the ones you have heard and wish to hear again." Roy was referring to the Kathakali dancing style, but the same logic applies to movies. Not alone during the silent era could this trend be seen. Even during the talkies, it persisted. Some good examples include "Nallathanga" in Tamil, "Bhakta Prahalada" in Malayalam and other languages, "KEECHAKAVADHAM" in Tamil, etc. Themes and scenes from the Puranas, The Ramanaya, and The Mahabharata were cinematically portrayed in nearly 13 of all the Indian languages during the silent and talkie eras. Some folklore and legends were adapted into movie plots.

The 1950s witnessed a striking shift in the subjects of India, specifically in Bengali, Tamil, and Malayalam films. This was the time when a young nation, which had only been created in 1947, was beginning to take shape. The films similar to JEEVITA Social and domestic themes were presented in NAUKA (The Boat of Life); it was one of the earliest depictions of social humour and family life in Kerala. Indian movies are to be broadcast for longer than six months straight. More substantial socio-economic inequality as a theme and a sign of the future NAVALOKAM expressed the social revolution. Though among the Malayalam films from the early 1950s that dealt with societal issues, the 1954 film NEELAKKUYIL (Blue Koel) told the tale of an intense love breaking down caste barriers, it ultimately caves to social pressures and the main protagonists losing it due to social pressure of ostracism. During this time, significant events like Tamil's CHANDRALEKHA and the stunning motion picture depiction in the Satyajit Ray trilogy, which begins with PATHER PANCHALI. The Tamil film PARAASAKTI introduced Sivaji Ganesan. The representation of cooperation at the heights of fame was forceful and rebellious between powers of economic and religious oppression of the poor. Landlordism or feudalism was questioned by DO BIGHA ZAMIN. Socialism, Marxism, and patriotism were the dominant ideas in the Indian mind. The majority of the politicians and filmmakers were educated and the philosophies that predominated there had an impact in the west. Social issues dominated the following ten years. They were mostly inspired by the lives of typical families. Madras and Bombay studios were the ones that produced the most films. Hindi, Tamil, Telugu, Malayalam, Kannada, and Telugu were among the languages that were produced. In terms of social films, Andaz and Mela stand out. Production of movies in all languages has decreased in recent years.

The 20th century, although the drop has been more significant since then. Compared to the other five languages in production, Malayalam in the 1970s and 1980s was continuously high. The topics of the Moghal Court dominated that era's historical genre. A few examples include ANARKALI and MUGHAL-E- AZAM. MOTHER INDIA does the best job of illustrating the socio-economic subject

and the feudal system. In the movie's climactic scene, a mother shoots her own son for kidnapping a village girl who happens to be the daughter of her bitter competitor. She does this to demonstrate the significance and value that the Indian socio-cultural system has placed on women. Raj Kapoor and his R.K. Studios deserve credit for producing a string of films like *AWARA*, *SHRI 420*, etc., that were not only excellent entertainment but also subtle yet profound critiques of the peculiarities in the social life of the 1950s and 1960s. Amitabh Bachchan dominated the Indian film industry in the 1970s by playing the rebellious, angry young man of the new age. Social issues dominated the following ten years. They were mostly inspired by the lives of typical families. Madras and Bombay studios were the ones that produced the most films. Hindi, Tamil, Telugu, Malayalam, Kannada, and Telugu were among the languages that were produced. In terms of social films, *Andaz* and *Mela* stand out. Production of movies in all languages has decreased in recent years. Until the late 1960s, Dada Saheb Falke established the habit of hiring people to direct films who had learned the craft on the job. To educate movie industry experts, there were no institutions. Actors, directors and several other individuals involved in the film industry were trained at the Film and Television Institute (FTII), Pune, and the National School of Drama, New Delhi.

The decades of the 1960s and 1970s were when considerable consideration was given to a cinematic style and completely different topics than what they had been in the past. The new fashion has been dubbed "New Wave Cinema" by critics. The French "nouvelle vogue" of cinema, with which Bresson, Godard, and other experimental filmmakers were connected in the 1950s and 1960s, is not what is referred to as the "New Wave" in the history of Indian cinema. The terms are used relatively loosely in the Indian context to define the purposeful realist and non-commercial style of filmmaking that occasionally plays with form and substance. The realist book, IPTA theatre, and European cinema serve as its foundations (especially Russian, French and Italian). It shuns the escape-oriented Hollywood and Bombay film traditions and is more interested in the pressing social challenges facing Indian society than merely providing enjoyment. Alternative, parallel, and even "another" cinema are some labels used to describe this cinema. Families are a central element in almost all blockbuster films, and these themes often incorporate traditional values. The images of women in commercial films are of perfect women who are obedient, virginal, selfless, and in control (Das Gupta and Hegde 1988). On the contrary, women are portrayed as vamps having characters who are autonomous, sexually aggressive, westernised, unrepentant and wicked (Saidullah 1992 and Gargan 1993). Most Hindi films (Bollywood) made each year typically include themes of action- violence, romance, and family dramas with a lot of song and dance. Typically, it is pronounced "masala" (formula or commercial films) (Das Gupta 1996). Concern has been expressed by feminists about the stereotypical representation of women in Hindi commercial films (Das Gupta 1996). This is understandable when women are either portrayed as the heroes, a mainstream vamp, a successful homemaker, or a love interest in a commercial film, (Nand Kumar 2011).

Mass Media Theories

- **Magic bullet theory:** The "Magic Bullet Theory" states that a message should elicit an immediate response from the audience's thinking without any hesitancy. The media acts as a "needle" to inject the message into the audience's minds, changing their attitudes and behaviours towards the message. The "Hypodermic Needle Theory" media message can't be

ignored by the passive audience. This is exactly how film impact the audience minds and influence their opinions and views about the concept of gender, gender roles, rural communities, etc. and audience don't even realize it.

- **Agenda setting theory:** The manner in which news items and problems are presented has an impact on how the general audience perceives them. The manner that news reports are produced makes it such that when one news story receives more significance and attention than another, the audience will naturally believe that it is the most significant news and information being provided to them. According to how people think and how much effect a piece of news will have on the audience, the media decides which news should be presented first and which should come later. Agenda setting occurs through a cognitive process known as "accessibility". The development issues like farmers' suicides are not presented in a way that could shake the chairs of government or the policy makers to recognize the actual struggles of farmers.

Sample

Inclusion criteria for the films

The films were selected on the basis of the following criteria because the study was done on agriculture based Hindi films only.

1. Films which were in Hindi language.
2. Films which have represented agriculture as their main theme.
3. Films which have IMDb (Internet Movie Database) ratings 7.5 or plus.
4. Films which were able to portray the scenario of agriculture as a profession in India.

Exclusion criteria for the films

Those films were not selected for this study which had not represented agriculture as their main theme and in which the gender roles were not specified because this study aims to study the gender roles in agriculture based Hindi films only. The short films and documentaries were also excluded because they are less popular amongst the audience as compared to Bollywood Hindi films.

Film analysis tool

The film analysis tool was utilized to scrutinize various aspects of the films, including storyline, technical elements, and narrative structure. It focused on depicting gender roles, along with themes like poverty, patriarchy, and farmers' struggles. The tool aimed to evaluate the portrayal of agricultural activities and professions in Hindi cinema.

Finding and Discussion

Content analysis of film: Mother India

About the film

- **Title:** Mother India

- **Year:** 1957
- **Writer:** Wajahat Mirza, S. Ali Raza
- **Director:** Mehboob Khan
- **Producer:** Mehboob Khan
- **Language:** Hindi
- **Country:** India
- **Duration:** 172 minutes
- **Genre:** Drama

Narrative structure

Story: The story of the film revolves around a female protagonist named Radha, who lives with her family, including her husband Shamu, her mother-in-law, and her three sons. But one of her sons died during the flood in their village. She had to raise her 2 remaining sons, "Birju and Ramu" alone when her husband abandoned them and left the house; her mother-in-law also died immediately.

Radha is a strong and determined woman who fights with all the odds while facing numerous challenges. She had to face poverty, financial crises, natural disasters like floods, droughts etc. but she kept her determination alive and did all the hard work to raise her children. She is also harassed by the popular moneylender of the village "Sukhilala", who always asks her to waive the debt (that her mother-in-law had taken from him) for sexual favours in return. But she faces him with all her dignity. She gets all the admiration and praise from the village members for her struggles and her deeds. She was portrayed as a symbol "Mother India" in the film.

Setting: The film was set up in a rural setting, mirroring India's independence (1947). There were many scenes which were shot in agricultural fields, home and open spaces.

Characters: These are the main characters of the film

1. Radha: Nargis Dutt
2. Birju: Sunil Dutt
3. Ramu: Rajendra Kumar
4. Shamu: Raj Kumar
5. Sukhilala: Kanhaiyalal
6. Chandra: Azra
7. Sundar-chachi: Jillo
8. Champa: Kumkum

Technical aspects

Cinematographic language: This particular aspect of the film helped to create realistic scenes.

- **Lighting:** Natural light was mainly used throughout the film to highlight the rural setting and agricultural fields etc. While in some places artificial light was also used.
- **Color:** Vibrant and bright colors were used to create the views of a rural village-like setting.

especially in the fields and during the harvest season and to showcase the traditional village of India. Darker colors were used to showcase the fighting scenes and the scenes where there were tension in the surroundings due to conflicts between the villagers.

Mise En Scene: This was one of the main aspects behind the success of the film “Mother India”. All the elements of Mise en scene were able to create the realistic looks and views, which could easily attract the viewer attention and help her/him to relate with the storyline.

- **Costumes:** The costumes of the main protagonist of the film “Radha” were very simple that reflected her humbleness, strength & struggles. And all the other females were also wearing traditional sarees that are generally wear by women in village communities of India. While the men were also wearing traditional outfits “Dhoti-kurta” and the moneylender “Sukhilala” was wearing some jewellery too which was the symbol of his wealth & richness.
- **Props & décor:** The props and décor were very mindfully used in the film, the use of bullock carts as means of transport, the settings and the equipments of the house were reflecting the ancient Indian era.
- **Camera angles:** Diversity of camera angles were used to capture the different types of scenes and create different emotions.

Soundtrack: It was one of the best parts of the film, where Naushad composed very beautiful classical and folk music to create the real emotions in the film. It had included some of the most popular songs of the Hindi cinema, which are considered as the masterpieces of Indian song history. Such as “Duniya mein hum aayein hain”, “Nagari Nagri, Dware Dware”, etc. But lyrics of some songs were very gender-biased, for an example the lyrics of one of the most famous songs “Duniya mein hum aayein hain” has some lines which are encouraging the patriarchal norms.

*aurat hai who aurat jise duniya ki sharam hai
sar mein bas laaj hi naari ka dharma hai”*

“A real woman is one who is ashamed of the world Shyness is the religion of women in this society”

These lines are truly promoting patriarch, these are so-called expectations of the society from the women. She is expected to be shy, calm, meek etc. which hinders her personal growth and limits her freedom. Women are expected to remain quiet, polite and less talkative which suppress their opinions and beliefs. Women are also expected to feel ashamed in front of others in terms of her body, sexuality and her desires. They are taught to fulfill the desires and sexual pleasures of men/husbands.

Depiction of women, men, adults, children and elders in the films

Activities they do- Productive, reproductive and community:

- **Productive activities:** These were performed by men, women and children together.
Eg: farming and caring of livestock.
- **Reproductive activities:** These were mainly done by the women like nurturing

and caring of children and other family members.

- **Community activities:** These were performed by men, women and children together
- **Allocation of resources:** The male members of the family used to take decisions to assign and managing the resources.
- **Control and access of resources:** the control of resources were mainly with the male members of the family but it has been transferred to the woman in the absence of male head and male children reached the adulthood the control was transferred to them. While Men and women had access to resources throughout.
- **Their profession:** The professions of men were mainly farming, while women were depicted as housewives along with the farmers.
- **Their work-life balance:** There was no work-life balance.
- **Leisure activities:** people had no time for doing leisure activities.
- **Interpersonal relationships:** It was shown in the diverse ways in the film:

Relationship between Radha and her husband: Radha is married to Shamu, she accepted all his flaws and remained loyal to him but Shamu left her alone and never came back.

Relationship between Radha and her children: Radha had a very beautiful bond with her children in the film, she did many sacrifices and struggles to raise them. Birju (one of her children) was very close to her mother, he did every possible thing to make her happy. Even after all this, Radha sacrificed her son (Birju) to save the Sukhilala's daughter, which showcased her extremely strong and powerful character.

Relationship between the villagers: The villagers were more diverted to the money lender, they had no attachment with the poor farmers.

Depiction of agriculture through main themes

Poverty: The vicious cycle of poverty was shown in the film and continued from one generation to the next. In the film, Shamu's mother took loan from the famous moneylender of the village "Sukhilala". But he cheated on her as she was illiterate, so Shamu and her wife had to pay the debt their whole life and it was continued to their next generation. Majority of the current rural loans are left over from the past and get bigger over time. Only the amount of the property that the inheritor received as compensation makes him responsible for paying back the loan. Despite this rule, rural residents nevertheless pay off the obligations owed to them by their ancestors because they lack a thorough understanding of the law due to their illiteracy. These people view it as their fundamental societal obligation to pay back the debts of their ancestors since they are tied by the traditions and ideals.

Caste System: In the film, people of all the castes used to live peacefully together in the village.

Bureaucracy: The illiterate poor farmers were trapped in the vicious cycle of bureaucracy.

Illiteracy: Illiteracy was one of the biggest issues in the farmer's hardships in the film. The illiterate villagers fell into the trap of the cunning moneylender "Sukhilala". And villagers never come out of the

vicious cycle of poverty. Sukhilalacheated with them and made wrong entries in his account to obtain extra money from them.

In real life also, villages mechanism for lending money is extremely faulty. The moneylenders' only goal is to take as much money from the farmers as possible. The moneylenders create mistakes in their accounting records, impose excessively high interest rates, and demand exorbitant prices for the items they sell to farmers while paying very little for their production. As the debt grows over time, the moneylenders become more concerned about recouping their money by taking the farmers' land and other valuable assets. Therefore, the moneylenders have the farmers in their grasp. And the illiterate farmers couldn't even raise their voice against the money lenders.

Debts on farmers: It was depicted very well in the film that how poor farmers fell in the debt traps of the money lender “Sukhilala” and continue to pay the debt throughout their lives and were never came out of it. Not just in the film, but in reality, also, Rural India, especially its agricultural class, remains trapped in an unbreakable debt cycle. The true difficulties of India's three million farmers, however, does not match the public perception of frightening debt collectors. Moneylenders have been present from ages, they have controlled rural Indian loan markets. Families have lost their homes and other valuables, farmers have been forced to give up their wives' jewellery or turn them into prostitutes to pay off debts, and when all else failed, they have wrapped the noose around their necks to put an end to their suffering. But since India's economic emphasis switched from agriculture to industry as a result of globalization, their business has flourished. Debts have increased as a result of the introduction of expensive crops and pesticides as well as the allure of big harvests. Moneylenders operate in agricultural areas under the guise of farm input dealers.

Hunger: There were many scenes in the film, in which hunger as one of issues in rural India was depicted very clearly: In one of the scenes, Radha's mother-in-law had to sell the utensils of the house to the moneylender to get food in return to feed her family. In one of the other scenes, Radha and her children were dying from hunger because of the flood in their field. Her youngest son died there and then. She had to struggle to find food for her remaining 2 sons to save their lives. These scenes not only depict the struggles of farmers' lives but also depict the sad reality of the developing countries like India, where farmers' grow the food for us but they themselves don't get two times of proper meal.

Patriarchy: Although the film Mother India is one of the gems of its time as it was a female-centric film and the main protagonist of the film was a female named “Radha”. But there were many instances of patriarchy that were shown in the film. such as:

1. The villagers and Radha didn't take any action against “sukhilala” who used to ask for sexual favours from Radha, all the time.
2. Radha had to stay strong for her children and had to raise them alone, while her husband abandoned her and her children in the time of need.
3. Villagers taunt Shamu that he is of no use (because he lost her hands) and her wife is raising her because he can't do work and earn money, which shows that patriarchy not only affects women but males are also victims of the patriarchy.

Male preference: It was very well shown in the film, Shamu urged to Radha that he wanted four sons, he didn't mention about having a daughter. And all of their children were males eventually. More than 60 years have been passed, when this film was released. And the scenario of male preference in India hasn't changed much. Over 8% of Indian families say they would prefer to have at least one male kid in their lifetime, indicating that the preponderance of male children in Indian households continues even after 75 years of independence. One of the most thorough government studies of Indian families is the National Family Health Survey. The "son preference" has its origins mostly in the prehistoric belief that a son would uphold the family name and heritage and look after the parents as they grew older. On the other hand, daughters would abandon their married residences and contribute to the family's dowry load.

Violence: There were incidences of gender-based violence against women, in the film. In one of the scenes, Shamu beats Radha and she remained silent and in one of the other scenes Birju raised his hand on his brother's wife. And there were incidences of sexual violence also, when Sukhilala "the moneylender" always demands for sexual favours from Radha in return of waving the loan that her mother-in-law had taken from him. Radha's son Birju also involved in violent behavior against women.

Although Mother India is one of the epic films showing the spirit of woman fighting all the odds and staying strong throughout her life, she was portrayed as the best mother and a woman having all the qualities which all women should have according to the society. It was nominated for Oscars and has won many awards. But Radha "The protagonist" haven't raised her voice against the violence happened with her. And the scenario hasn't changed much even in the 21st century, the recent NCRB report shows that little has changed as women and girls face increasing violence. Of all the cases of crime against women, a majority of the cases (31.8%) fall under the category "cruelty by a husband or his relatives." The private space of the family, which should ideally provide the highest level of safety for women, has failed to do so. Given that the vast majority of crimes go unnoticed the NCRB data represents simply the tip of the iceberg. According to a research that combined data from the NCRB on crimes reported to the police with information from the National Family Health Survey on the real experiences of crime victims, as much as 99.1% of instances of sexual violence, including marital rape and assault, go unreported. Despite legislation (Section 498A, IPC) protecting women from domestic abuse, women do not report because they are afraid of harm, victim shaming, and loss of family honour. Women internalising their gender roles is another factor. When they feel they have neglected their home responsibilities, women frequently normalise domestic violence.

Suicide: It was not a case in the film, but instead of committing suicide, Shamu "Radha's husband" left the home and never came back.

Community relations: The film depicts the strong bond between the moneylender and Sukhilala, although he cheated on them but they had no option. They didn't take the side of male protagonist "Birju" when he was in trouble and went against him because of Sukhilala.

Cultural barriers: There were many cultural barriers, that were shown in the film:

- **Patriarchy:** The film showcased the strong and deep-rooted patriarchy.
- **Marriage:** Villagers marriage were bound by the caste, they don't get married in different castes.

Content analysis of film: Peeple Live

About the film

- **Title:** Peepli live
- **Year:** 2010
- **Writer:** Anusha Rizvi
- **Director:** Anusha Rizvi
- **Producer:** Aamir Khan, Kiran Rao
- **Language:** Hindi
- **Country:** India
- **Duration:** 104 minutes
- **Genre:** Comedy/Drama

Narrative structure

Story: This story is based on a rural farmer named "Natha", who lives with his family consists of his mother, a big brother (Budhia), his wife (Dhaniya) and his 3 children. He couldn't get the loan from the bank for farming so he decided to commit suicide so that his family can get 1 lakh rupees after his death (as mentioned in one of the government scheme). Media covers his story very passionately. In the end, one of the development journalists died in a blast but people confused him as Natha. Everyone thought that Natha is dead in the blast. And because of the unnatural death his family didn't get the money from the government, while Natha flew away from the village and started working on the construction sites.

Setting: The film was set in a village like setting with narrow lanes, mud houses with broken assets etc.

Characters: The main characters were:

1. Natha played by Omkar Das Manikpuri
2. Budhia played by Raghubir Yadav
3. Dhaniya played by Shalini Vatsa
4. Natha's mother played by Farukh Jaffer
5. Nandita Malik played by Malaika Shenoy
6. Rakesh played by Nawazuddin Siddiqui

Technical aspects

Cinematographic language:

- **Lighting:** Both natural and artificial lights were used
- **Color:** Bright colors and dark colors were used to showcase the up and down of Natha's life.

Mise En Scene

- **Props and decor:** The village livestock, old accessories, truck etc. were used to showcase the rural setting and the house were decorated like rural villages of India.

- **Costumes:** Cultural clothing was shown to depict the rural theme. Women were wearing sarees while men were wearing Dhoti and kurtas.
- **Camera angles:** diversity of camera angles was used.

Soundtrack: Cultural and Local music was used, were the background to give a feeling of rural villages.

Depiction of women, men, adults, children and elders in the films

Activities they do- Productive, reproductive and community

1. **Productive:** These were mainly done by the men
2. **Reproductive:** These were done by women.
3. **Community:** These were mainly done by men and children.

Allocation of resources: The headship of these were with the men.

Control and access of resources: men had control and access over the resources which are used for farming and agriculture. While women had control and access of the household resources.

Their profession: women were shown as housewives but some were shown as media persons. While men were shown as farmers, politicians and journalists.

Their work-life balance: There was no work-life balance as such.

Leisure activities: No such activities were shown in case of women while men were shown in groups doing smoking and talking.

Interpersonal relationships: The family members had not good interpersonal relationships with each other.

Depiction of agriculture through main themes

Poverty: It was depicted through the poor farmers and especially the Natha's family.

Caste System: no such scenes were depicted.

Bureaucracy: The farmers were trapped in the vicious cycle of bureaucracy. The government representatives are shown to be uncaring and uninterested in the predicament of the farmers. Instead of addressing his urgent concerns, the government representatives just ask one of the farmers, Natha, to fill out paperwork and follow bureaucratic procedures. It is revealed that the government's compensation programme for farmers who commit suicide is rife with red tape and corruption. It is challenging for the farmers to apply for and get the compensation to which they are entitled since the officials need many papers and the forms contain multiple sections.

Debts on farmers: The cycle of debt-trap that Indian farmers in rural areas frequently experience is portrayed in the film. Farmers are compelled to take out high-interest loans from moneylenders because of their bad crops and low revenue. The farmers find it challenging to pay off their loans, which keep growing with each passing year due to the high interest rates.

Illiteracy: It was one of the main reasons of farmers' plight.

Hunger: The farmers had to struggle a lot to arrange two times meals for their family.

Patriarchy: women were showing as housewives while men were the head of households.

Male preference: No such scenes were depicted in the film.

Violence: Violence against poor farmers like Natha by the high-class people and political parties were shown in the film.

Suicide: The movie depicts the misery and desperation that lead farmers to commit suicide. One of the farmers in the film, Natha, is deeply in debt and is considering committing suicide since he is unable to find a way out of his predicament. The film also shows how insensitive the media and the government are to the problem of farmer suicides. When Natha's suicide plan is made public, the government and the media treat it like a dramatic news story rather than a problem that has to be addressed right away. The film focuses on the reasons why farmers commit extreme acts, like suicide. Farmers are demonstrated to consider suicide for a variety of reasons, including the reduction in agricultural revenue, growing debts, difficulty accessing loans and support, and the absence of social security institutions.

Community relations: The farmers are portrayed in the movie as a tight-knit group that sticks together no matter what. The difficulties faced by the farmers are shown as a group issue for which everyone works together to find a solution. The film also emphasises the significance of community-led efforts and the demand for government assistance in addressing the problems faced by rural areas.

Cultural barriers: One of the cultural barriers portrayed in the movie is gender inequality. In the movie, the female characters are shown as patriarchy's victims who have little control over their own lives. While the female journalist who is covering Natha's tale is depicted as a lone woman in a male-dominated field, Natha's wife, Dania, is portrayed as a loving wife who is unable to make her own judgements.

Content analysis of film: Kadvi Hawa

About the film:

- **Title:** Kadvi hawa
- **Year:** 2017
- **Writer:** Nitin Dixit
- **Director:** Nila Madhab Panda
- **Producer:** Manish Mundra, Ranvir Shorey, Tillotama Shome
- **Language:** Hindi
- **Country:** India
- **Duration:** 99 minutes
- **Genre:** Drama

Narrative structure

Story: Heddu, a farmer who resides with his family in a region of the village that is prone to drought, serves as the film's protagonist. He owes a local moneylender money, but because of agricultural failures brought on by shifting weather patterns, he finds it difficult to pay back his loans. The second main character in the film is GunuBabu, a blind elderly debt collector for a bank. GunuBabu is dreaded by the people due to his reputation as a cruel individual. However, as the narrative progresses, it becomes evident that GunuBabu is also a victim of climate change, having lost his sight as a result of extended exposure to the severe weather. The struggle of these two people to accept the hard facts of climate change and its effects on their life is shown in the film. Additionally, it draws attention to the problem of rural debt as well as moneylenders' abuse of farmers.

Setting: The village is portrayed as a typical rural area in India, with dirt roads, small shops, and farmers struggling to make ends meet. The village is surrounded by fields where the farmers grow crops such as wheat, maize, and sugarcane.

Characters: The main characters of the film are:

1. Heddu - played by Sanjay Mishra
2. GunuBabu - played by Ranvir Shorey
3. Mukund – played by Bhupesh Singh
4. Mahua – played by Tillotama Shome

Technical aspects:

Cinematographic language

- **Lighting:** The movie makes considerable use of natural lighting, especially in outdoor sequences, to provide a believable and captivating mood. To highlight the gravity of the predicament the protagonists are in, the harsh sunshine and desolate surroundings of the drought-prone area are utilised.
- **Color:** Bright colours were mostly used to portray the impacts of climate change and the harsh reality of the farmers.

Mise En Scene

Costumes: Simple and realism-based character attire and cosmetics depict the characters' squalor and hardships in life. Worn-out clothing on Heddu, as well as GunuBabu's facial scars and black spectacles.

Props and décor: The movie conveys its thoughts and motifs through a variety of objects and props. For instance, Heddu's debt documents and the bank's ledger serve as symbols of the characters' financial troubles, while the repeated picture of dead trees signifies the destruction brought on by climate change.

Camera angles: Wide range of camera angles were used.

Soundtrack: The soundtrack of "KadviHawa" is composed by Santosh Jagdale and it features a mix of folk and classical music that adds to the film's mood and emotional impact.

Depiction of women, men, adults, children, and elders in the films:

Activities they do- Productive, reproductive and community

- i. **Productive:** done mainly by males
- ii. **Reproductive:** done by women and female children of the house.
- iii. **Community:** Both men and women were involved in this.

Allocation of resources: handled mainly by men

Control and access of resources: it was mainly with the men or the high-class people of the village.

Their profession: women were portrayed as housewives while males were showcased as farmers, teachers and bank officers.

Their work-life balance: Not really depicted in the film.

Leisure activities: It was shown that men had some time for this but women were always indulging in household chores.

Interpersonal relationships: The farmer's son Heddu had used to hide about the debt but his father was really worried about him and did everything possible. Heddu had very sweet relationship with his grand daughter "Kuhu".

Depiction of agriculture through main themes

Poverty: In a severe and realistic way, "KadviHawa" illustrates poverty, reflecting the hard reality that many people in rural India must contend with. Here are some instances of how the movie depicts poverty: lack of essential services: The movie depicts the protagonists' struggles to get necessities including food, water, and shelter. The area's lack of resources and infrastructure is evident by the run-down homes, parched fields, and dry wells.

Caste System: In the movie, Sanjay Mishra plays a rich landowner who is of a different caste than the subsistence farmers who work on his property. It is made clear that the landowner has a lot of control over the farmers, who are frequently at his mercy and have to put forth a lot of effort to pay back their loans.

Bureaucracy: In "Kadvi Hawa," bureaucracy is shown as a pervasive issue that exacerbates the hardships of the underprivileged and marginalised groups. The bank employee: The bank officer is portrayed as a bureaucratic character who is unconcerned with the situation of the farmers and is solely focused on loan repayment. Even though he is aware of the farmer's challenging circumstances, he refuses to provide Heddu any clemency or relief from the obligation.

Debts on farmers: The movie's protagonists are depicted as being stuck in a circle of debt, with Gunu Babu having trouble repaying his loans and Heddu owing money to the bank. The movie emphasises how lack of self-respect and financial hardships may result in a loss of dignity.

Illiteracy: The movie illustrates how a person's access to opportunity and education may be restricted by poverty. While GunuBabu's kid is unable to follow his goals of becoming a doctor because of financial restrictions, Hedu's son is compelled to leave school in order to assist his father.

Hunger: Hedu's family is seen in the movie's opening scene having a meagre supper of chapati and salt, emphasising their lack of resources and condition of destitution.

Patriarchy: females are shown as housewives and taking care of the family members while males were shown as heads of the households.

Male preference: No such scenes were depicted.

Violence: Bank officer was shown as violent against the poor and blind farmer.

Suicide: The sequence shows the fallout from a farmer's suicide and how it affects his family and the neighbourhood. The movie depicts the bleak reality of farmers who are driven to the point of insanity by socioeconomic causes including the consequences of climate change, financial hardships, and others.

Community relations: The movie demonstrates how the villagers depend on one another for assistance and band together in times of need. However, it also illustrates the tensions and disputes that may develop as a result of the lack of resources, such as water, and the battle to survive.

Cultural barriers: The movie Kadvi Hawa doesn't directly address cultural obstacles, but it does show the economic and social difficulties that rural people in India confront, notably those that are caste-, class-, and gender-related.

Summary and Conclusion

Films are one of the most powerful tools and influence people's lives to a large extent. They have the capacity to bring social issues to the limelight and help in bringing changes in people's understanding and behaviours. They help in the development of the country by changing the age-old practices, behaviours and norms (which hinders the growth of the country). Therefore, this study answers questions related to the portrayal of gender roles in agriculture based Hindi films and also focus on the agriculture sector and reality of farmers. The study findings suggest that there are very less films in Hindi cinema which are truly based on agriculture theme even when it is the major profession in India. Most Hindi films made each year typically include themes of action-violence, romance, and family dramas with a lot of song and dance. Typically, it is pronounced "masala" (formula or commercial films) (Das Gupta 1996). Also, there are myriad of gender stereotypes that exist in the films, women are always shown as housewives, caring mothers, supporting wives and with weak, shy, fragile characters while men are shown as breadwinners, decision-makers, strong and financial pillars of the family. These kinds of things promote patriarchal norms and promote gender inequality in the society. The Hindi movie supports the conventional patriarchal attitudes of society, which require of the woman, terrified of feminine sexuality, a subordination of her wants. Male Indian moviegoers enjoy patriarchal-themed productions, encouraging filmmakers to reuse themes that reinforce patriarchal

prejudices (Rokeach 1968; Little John and Foss 2005). Gibbs (1989) highlights the idea of the female role as a helper. This could involve harvesting assistance, taking care of the livestock, or various other duties. Gibbs also emphasizes the vital role played by farm women. Also, the role of women in agriculture is depicted as almost invisible even in most of the agriculture-based films. These films also further marginalized the women and promoted the idea in the society that farming is a male-dominated profession, when 50% of the world farmers are women. This suggests that films also do not recognize the triple role played by women in the society and not value the work done by them.

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