Hindi Cinema And The Depiction Of Older Characters

A semiotic analysis of select Hindi movies from the decade 2000-2010.

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Abstract: The depiction of any group in the media can have a positive or negative impact on that group. It is important to study the content of the media because the creator of media messages can stereotype a particular group of people such as minorities, age groups, race, gender, etc. The audience is influenced by the content of media, and they may form a particular view of a particular group. In India, cinema is a medium that has a huge audience. The content of films can sensitize people to treat senior citizens well, or it can create a negative view of them. This study was conducted to understand, how older characters (60+) are depicted in Hindi commercial cinema. It is a visual study; the researcher has used semiotic analysis to study the depiction of old characters. The character traits, objects, and the setting were observed. It was found that the depictions of older characters in the selected films were similar but due to the narrative, each one had some distinct characteristics of their own. The socioeconomic status of the characters also impacted their depiction.

Keywords: Cinema, old characters, stereotyping, semiotics

Introduction:

India is home to a large population in which senior's citizens constitute a big chunk of people. According to the World Health Organization, India's elderly population will rise from its current 60 million to over 227 million by 2050 (Kapoor & Debroy, 2021). The Indian society has to manage this rise in population not only in terms of the economic cost but also in social terms. It should focus on evolving the mindsets of people in dealing with the old. Indians should learn how to treat the older ones especially when our families are becoming nuclear.

It is through media we can teach people on how to behave with old people. Formal education ends when people are out of school (out of the education system) but through media people learn a lot of things. The media plays an important role in the socialization process; through this process people are taught about what are the right behaviors in the society. Media through its content can show senior citizens playing an important and a positive role or it can show them in a negative role.

They can show them living positively or they can show them living an isolated life, being weak or being unable to do things. Media through its coverage can highlight a group's cause or it can completely ignore them. It can also portray them badly which would create a negative image of the group in the minds of its audience or readers. Film is a popular source of information, education, and entertainment for the people. Most films create meaning about people, places and things which may last in the minds of audience for a long time. The depiction of different groups such as gender, race, age groups etc. in films can create an image of that group in the minds of the audience.

Ageist messages present in commercial films can influence the audience and this might create a negative view of old people. Discrimination against old people shown in media could enter the minds of the people. The content of the films connects with the thinking of the people, and it shapes their thought. It is important to study the depiction of old people in Hindi cinema because of the popularity and its reach in most parts of the country.

The aim of the research is to identify how old people; people above sixty are portrayed in Hindi commercial films. The present study is a descriptive study done to understand the portrayal of older characters in commercial Hindi films. This study has used the visual semiotic analysis of Roland Barthes in his study of images.

Objectives:

- To understand the representation of old people in Hindi commercial cinema.
- To understand how visually old people are depicted in cinema.
- To know how objects and props are used to show old age.

Review of literature:

In the study of ageing and media, many researchers have focused their study on how old people use media and how media effects the audiences. In this study, the focus is on the representation of old people in cinema and so the review was confined to this aspect. These are the previous research works on ageing and media: In a study titled, "The Ageing woman in popular film: Underrepresented, unattractive, unfriendly and unintelligent", from the feminist school of thought examines how old female characters are portrayed in 100 motion pictures. Doris G. Bazzini, William D. McIntosh, Stephen M. Smith, Sabrina Cook and Caleigh Harris analysed movies from 1940s to the 1980s. Eight hundred and twenty-nine characters were rated on attractiveness, character goodness, intelligence, friendliness, socioeconomic status, romantic activity and movie outcome (Bazzini, McIntosh, Smith, Cook, & Harris, 1997). Based on their analysis they found out that older women were less represented in Hollywood movies. They point out that there is a stronger tendency to negatively portray ageing women as compared to ageing men.

University of South California along with Humana.inc conducted a research work on the depiction of ageing in American cinema. The study led by Stacy L. Smith qualitatively analyzed top 100 box office hits from 2015 to assess the portrayal of character aged 60 and over (Smith, 2016). Different stereotypes were measured based on their references in films. They found out that seniors are underrepresented, mischaracterized, and demeaned by ageist language. Self-reliance, awareness, honesty, resilience, and safety were the most important traits for the senior citizens for successful ageing. But, in American movies hardly we find seniors being shown as living as the want to and following their goals and aspiration like other characters.

Prof. Smith and her colleagues also studied the comments used to refer to seniors in select 14 films were they played lead or supporting role. 6 of the 14 films consisted derogatory references to age or ageing. This shows that writers still rely on stereotypes when they write dialogues. A research work by Annette Maria Schelling Masterson, titled, "The romantic baby boomer: A successful ageing analysis of romantic comedy film trailers found out that american filmamkers target their content towards the teenagers and young adults. She points out that characters over the age of 50 are mostly used for comedy and they are portrayed weak and incapable.

A research paper titled, "Present, perceived as old, but not memorable: Analysis and perceptions of older characters in animated Disney films" by Jaye L. Atkinson and Melissa S. Phew, describes the portrayal of older adult's characters in Disney movies and how these portrayals influence audience perceptions. With the help of ethnolinguistic vitality theory and cultivation theory the duo found out that the seniors are less visible in the media.

A study by Harriet L. Cohen, studied how television reinforces and resists the existing images of older women in american society (2002). Episodes of american television show 'The Golden Girls' were selected for the study. This was shown to a group of 19 graduate social work students who were studing a course on Social work with older adults. The researcher used the focus group methodology to study the reactions of the participants to the representation of four characters in the series.

The students identified cultural myths and stereotypes about old women and they also realized their own internalised ageist and sexist stereotypes (Cohen, 2002). There was no consensus among the students on whether TV programs reinforces or challenges the existing stereotypes. The subjects did not see all the stereotypes in same way.

A research work by Jake Harwood studied the television viewing choices of three age groups i.e, the childrens, the younger adults and older adults. Under controlled conditions younger viewers preffered to watch younger characters, while demonstrating no preference for older characters. It was also found that there were very less senior characters in the shows selected. The content analyses shows that there is underrepresentation of seniors when compared with other groups. The study also indicates that young adults like to see seniors in non-romantic settings although additional data is required to validate this.

The portrayals of ageing can be positive as well as negative but can the positive portrayals of old age have positive consequences, this was explored by a group of scholar from China. In a paper titled, "Positive portrayals of old age do not always have positive consequences" by Helene H. Fung and her collegues used various literature on ageing and then they showed this literature to people from the age of 18 to 77 years; to known their understanding of these images (Fung, Li, Zhang, Sit, & Cheng, 2015).

The finding suggest that seniors have less negative perception of personal ageing and a stronger calming physiological response when exposed to positive depictions of ageing which were not extremely positive (Fung, et.al, 2015). But, when it came to extremely positive portrayals, older adults showed lower attention and they found it unreal. The findings point out that older adults prefer realistic portrayals of old age.

Depiction of age and gender in films has been studied by various scholars and in most of the studies it was found that women were underrepresented in films. A study on similar lines by Martha M. Lauzen and David M. Dozier analyzed 100 top grossing films of 2002 and found out that major male characters out number female characters (73% vs 27%) (Lauzen & Dozier, 2005). Both male and female older characters were underrepresented; men were shown to be in powerful roles than their female counterparts. As female characters aged, they were less likely to have goals.

A research article published in the Andhra Pradesh Journal of Psychological Medicine by Venkatasubbaiah C, Lalitha K and Jamuna D from Sri.Venkateswara University, Tirupati, explores the television viewing habits of the senior citizens. The researchers also study the portrayal of the elderly in the visual media. The aim of the study was to analyse the depiction of elderly characters in certain telugu dalily television programs through the eyes of the audiences (both young and the old).

The study found out that most of the elderly watch TV for entertainment and to gain knowledge; even for peace of mind. Gemini TV and ETV was watched more frequently by older adults in both the rural and urban areas of Chittoor. The older adults said that the serials were stereotypinng them. They reported that most family centered serials showed domestic abuse against the elderly. They believed that the serials are showing negative stereotypic attitudes between elderly mother-in-law and daughter-in-law and sometimes women with vicious ideas which affect the normal feelings of the common public (Venkatasubbaiah, et al., 2011).

James Cook studied the "Representations of Age and Ageing in Comedy Film". The aim of her study is to raise critical awareness of ageist messages in representations of old people on-screen in the popular genre of comedy film (Gatling, 2013).

The researcher used dispositive analysis method to study the different ways in which ageing is represented in select comedy films. This method includes the analysis of action and objects related to the topic under observation as well as analysis of the language used (Gatling, 2013). The thesis primarily covers films based on mid-life realizations, films on old age and ageing, films on sexuality in old people. The research found out that men consider middle age as a time of crisis. When it comes to the depiction of sexuality the filmmakers were more realistic. They showed that old people do have some level of sexual activity and are interest in sex. The films challenged the old norms that everyone is heterosexual and showed that old characters openly admitted to being gay.

In the current study, the researcher has selected 3 films from the decade 2000-2010. The researchers has analysed how different signs are used to depict old characters in hindi films. These signs together represent old age or ageing.

Methodology:

This research is a qualitative in nature, the researcher is focused on getting in-depth understanding of the topic under study. The aim of the study is to understand, how older characters are being depicted in Hindi commercial cinema? This study would give the perspective of the researcher on how the directors are depicting older characters in cinema. The study involves observation and interpretation of the old characters and is a descriptive study. The data is qualitative has it would provide the researchers perspective on the depiction of older characters in select Hindi commercial films.

In the first stage, three films were selected from the decade 2000-2010; and films with only first lead, the protagonist or the second lead played by an older character was included in this study. The aim was to select films where old characters are given more screen time. Old characters are people above sixty. This is a purposive sampling because the researcher has selected films based on the lead role and the second lead role, which means a character should have a reasonable screen presence.

In each film, the researcher has studied 3 scenes and from each scene a frame is then selected for further analysis. The researcher has selected scenes which are located at three different locations. If it's an internal location such as home, a continuous scene is selected till the location moves to another setting. In that the observation was confined to the character, objects, and the setting.

In the character analysis, the focus was on the characters, hair, make-up, clothing, build, body language and the costume. Then, the second aspect was the material aspect which the character uses such as props that includes any items, accessories, gadgets, and weapons. And lastly the setting which includes location, the space, and the time of the day. The analysis would involve interpretation of the factors mentioned above; with the understanding given by Roland Barthes on how groups are represented in images. Interpretations were at the connotative level. Then, the study concentrated on whether certain patterns of representations were emerging or not.

The main aim was to understand what are the meanings which are being attached in the depiction of old characters. This was done by applying Roland Barthes approach which seeks answers to two questions, "the question of representation (what do images represent and how?) and the question of the hidden meanings of images (what ideas and values do the people, places and things represented in images stand for?" (Van Leeuwen & Jewitt, 2001). Firstly, what is being represented is the group; in this study; old people, people above 60 years; How they are being represented on the screen. Secondly, what are the ideas and values which are associated with these depictions (given by the director).

The unit of analysis is a frame and elements in the frame have been studied; Barthes took a frame or an image to understand depiction of certain set of people. In the first stage, the researcher has selected 3 films, in each film 3 scenes were selected and from them 3 frames have been studied. The main criteria for selection of frames are location; three different locations have been selected. In those frames, different signs were observed which are the physical build of the character, body language and gestures, costume, hairstyle and make-up, objects, and the setting. Then, the researcher has provided interpretations on how these signs were used to connote old age.

Data Analysis and Interpretation:

1) Baghban (2003):

This story is about two elderly couple, Raj Malhotra, and Pooja Malhotra and their four sons. Raj Malhotra has just retired from his bank job which means he has touched 60 recently and he has spent all his life savings on his kids and their future. Now, he has no money for sustenance and for that he requests his sons to take care of him and their mother. The kids decide of separating them and keep one of them in each other's home; none of them want to support both parents and keep them together. The aged couple are shocked and sad to hear this because their life as a couple is full of love and they had given their everything for the future of their kids and now hearing this from them. Eventually, they live separately with their kids.

There they face bad treatment from their children at their home. They only receive love and affection from their grandchildren's; their kids and daughters-in-law don't treat them well. To talk to his wife and to express

his love for her and how he misses her, Raj Malhotra starts writing letters to her from a typewriter gifted by his wife and she replies to him through letters. Raj and his wife meet at a place called Vijaynagar, they meet their adopted son, Alok who takes them to his home and both couples start living there. Raj had written down all his experiences from his personal life and what he has learned from the people around him. This ultimately becomes a novel called Baghban. He gets a lot of money from it and now he can support himself. There is a success meet of the novel and knowing that Raj has a lot of money. All the sons come to meet him for forgiveness. Raj gives a brilliant speech about how he did everything for his kids and now the same kids hesitate to take care of him and his wife. And how he can still take care of himself and his wife. In the end, he and his wife do not forgive his children. The movie ends with the elderly couple meeting their grandchildren in the success meet; they both happily hug them.

Scene 1: Introduction scene of Pooja.

Figure 1: Baghban (2003); Raj is having a playful moment with his wife.

The character has black hair but has white patches of hair on his head. This has been done to show that he is not that old. He is just retiring from his work. The character has a French beard to indicate his classy, simple, and professional nature. The beard appears to be trimmed well and has a proper shape; it denotes that the character is matured and responsible. The eyebrows are black because the character is not that old.

The body is slim, and the character looks healthy and fit. He is wearing a track suit which denote the fact that he is healthy and fit. It shows that he has just returned from a walk. The facial skin has wrinkles near the eyes, but the rest of the part does not as the character has just turned 60. The face is thin and wheatish in colour. The make-up is not flashy it is basic and simple. The gesture involved, involves Raj opening his mouth with his eyes looking at his wife. This implies that he wants his wife to open his mouth so that he could feed her an Indian sweet, Jilebi. This gesture indicates that there is lot of love and affection between Raj and Pooja. And that he is being very playful with his wife.

He is wearing a kada an Indian men's bracelet made up of metal. This shows that he is a Hindu who believes in God. There are teacups in the frames, it is morning time, and the space is the living area, there are two windows which are open, and we can see plants as well has a trunk of a tree which suggests that the house is a bungalow. The lamp is like an antique one and the design is completely different. It looks like a showpiece and is expensive. The sofa is old fashioned, and it is made up of wooden strands. This is not in trend anymore

showing that the house is old. There are pots and plants inside the house as well which gives the interest of the couple in plants and gardening. In the narrative, Pooja is waiting for Raj to come and offer him tea and biscuits. They have a playful moment has both love each other so much. The director is trying to establish this love between both. Pooja is in her fifties, so the researcher has not included her in the study.

Scene 2: Raj and Pooja move out of their home to live separately.

Figure 2: *Baghban (2003);* Raj looks at Pooja as she moves towards a different taxi.

The location is the old house of Raj and his family. The roof of the house is made of tiles and the design of the house is outdated. It has been selected to show that it is ancestral property. The time of the day is morning has the sunlight is coming from one side and there are shadows.

The entire family is standing outside the gate which shows that they are going somewhere. It is a long shot where Pooja is placed on the left and Raj on the right to show their separation. Raj is wearing a suit which is black and has a white shirt.

In this film, Raj wears suit when he goes out only when he goes for jog, he wears a track suit. Whenever he goes out, he wears a suit, this shows his profession. He is a banking employee. The objects in the scene are suitcases as the entire family is moving to their respective homes. There are two taxis in the frame which also indicate the same thing.

The character is looking at his wife and this gesture shows that he is sad because he will not get to see and be with her wife. This is a crisis in the life of both the characters. Raj objects to this separation but his wife convinces him to listen to his children.

Scene 3: Raj is sitting in the dark in his son's home.

Figure 3: *Baghban (2003);* Raj is thinking about his current situation.

This is the home of the characters son, Sanjay; the character is wearing a long white kurta and Indian pajamas. Long kurtas are comfortable and light, and it is worn by old people at their homes. Traditionally, Indian kurtas were worn by farmers especially in the north India. In Indian homes it is worn by the senior citizens because of its comfort and lightness. The character is also wearing a woolen shawl as it provides warmth. Old age is a time when people take precautions for their health and hence the character is wearing a shawl. These two costumes elements signify that the character is old.

The face of the character has wrinkles near the eyes and the skin is hanging a little near the neck, another sign of old age. The eyes of the character looks stressed and both the eyebrows are closer to each other. He is looking down and this gesture is indicating that the character is sad and disappointed about something. In the figure, there is a lamp, and it is switched off and he is sitting in the dark; it implies that the character is sad, and he is contemplating about something. The sofas tell us that he is in the living area and the legs of a dining table are visible in the background. There is a watch in the hand of the character indicating that he is very systematic and regular in his life which is contrasting in this scene. The hair is neatly cut and combed well; the hairstyle is simple with a line dividing it into two parts. It is a very formal and simple hairstyle.

The beard is a French beard and is properly shaped. It is important to note that it is the style of the actor. He is normally seen in French beard in most of his movies. The character is seated in a tensed position; he is seated forward and is looking down. In the story, the son tells his father that they have achieved everything on their own and Raj has a parent has done nothing for them.

2)Khosla ka ghosla (2006):

In this comedy drama, Kamal Kishore is an employee who has spent all his saving to buy a plot. He is married and has two sons and a daughter. The plot which he buys gets illegally possessed by a land shark called Kishan Khurana. And he will only return the land if Kamal buys it from him from a price which is half of the land. Kamal is shocked and sad that the land he bought is taken away from him. The elder son, Balwant one day decides to take wrestlers cum goons to destroy the wall and other things erected at the land site by Khurana.

Kamal is arrested for this act by police and put inside a jail. He decides that he does not want the land anymore. The younger son Chiraunji Lal Khosla and his girlfriend Meghna meet Asif, who is also a foreign agent. Chiraunji meets Asif first to get a visa for America. Asif offers a plan to deceive Khurana by selling him a land which belongs to government and take a huge sum for it. Kamal is against this plan but eventually supports them in his own way. Khurana falls for the trap and decides to buy the land at 1.4 crore rupees. He gives an advance and from that advance Kamal Kishore takes back his land from Khurana. In the end of the film, Khurana offers him sweet to eat. Kamal does not eat the sweet because of self-respect. The movie ends with Kamal building a big house for his family at the same land which was taken away from him.

The character journey of Kamal in the story filled with a lot of ups and downs. Kamal is weak and he tell his son that he cannot handle all this anymore. He was skeptical of the plan as he did not want to get into trouble again. Kamal's strength is his children, and it is shown in the film that he wants his son to stay in India with him rather than going to America. This shows that once people get older, they are dependent on others. Kamal is happy that his son has decided not to go to America in the end.

Scene 1: Introduction of Kamal Kishore.

Figure 4: *Khosla ka ghosla (2006)*; The character has just woken up and has gas problem.

The character is bald, and he has hairs on the sides of his head. The remaining hair most of it is in white color. He has white hair on his chest. This denotes that he has crossed the age of 60. His body type is thin and weak. It is evident threw his shoulders and chest. The face is contracted, his lips are widened, and eyes are closed, with eyebrows coming closer to each other. The hand of the character is near his chest. The gesture signifies that he is having problems in his chest and stomach region. The make-up is light and minimal as the scene is of the character getting up from his sleep.

The costume is a vest (baniyan), this upper body wear is light and is worn during sleep because of its lightness and comfort. Old people prefer comfort in their clothing. The baniyan is also a characteristic of being middle class. Old people in India wear this over a dhoti, pajamas and even a normal trouser. This vest is also worn under formal clothes as it absorbs sweat. In this context, the character is wearing for its comfort while sleeping and because the director is establishing his economic status. In the frame, his wife is also present, she is wearing a normal old-fashioned maxi.

The props which are present in the figure is his wristwatch. The belt is made up of fiber and it is brown in colour. This shows that he is very systematic and works on time. And the belt of the watch indicates that he is not rich, he is from middle class. In the figure we can see his spectacles, this implies that he has sight. One of the characteristics of being old is having sight.

The character is wearing rings in his hand and one of them has a bead. Indians wear rings has a jewelry and sometimes they wore rings with a bead for luck and prosperity. In this context because Kamal is a middle-class man he might be wearing for luck and prosperity. The bed is made up of wood and the design is very basic and simple. The sheets are of different colour and even pillow covers are of different colour. These are used sheets and look old. It denotes that they are a middle-class family.

There is a round pillow in between both them and this could be because there is less intimacy between them. He is in his home and in his bedroom and the time of the day is early morning. In the story, Kamal has just got up from his sleep. He is having gas problems and because of that he is having his hand on his chest. He says to his wife that from the past 30 years I have asked you to avoid rajma in the night. But you don't listen to me. This shows that he has gas problems while sleeping.

Scene 2: Kamal is in his living room with his family.

Figure 5: *Khosla ka ghosla (2006);* The character is angry on his kids.

In this figure we can see the face of the character he has loose skin under his chin near his neck, this indicates that he is very old. The form of the face is round, and he has as a mustache. In it, there are lot of white hairs. The eyes of the character looks tired and dull. This signifies that he is old. He has lost most of the hair on his head. The colour of the skin is fair as he is from north India. The make-up is light and natural, he is in his home and the story demands middle class look on its characters.

The character is wearing a spectacle, the shape of the frame is boxy and decent. The colour of the frame is brown and the glass is thick, but the frame is thin on the sides. There is a towel on his head which shows that he is cooling off from an incident and that he has just come home. This also shows that he is little relaxed. The gesture of leaning back on the sofa signifies that he is relieved and relaxed at reaching home. The eyes of the character are sharp, and his facial expression indicates that he is angry. The costume which he is wearing is a long white kurta. White kurtas are worn by old people at home for its comfort and lightness. The kurta which Kamal is wearing looks light has the cloth is transparent and this is observable near his shoulders. The character is wearing a watch and rings in his both hands. The sofa is an old fashioned one and the design looks outdated. The quality of the cloth on the sofa is poor and it looks a little dirty. There are two windows in the figure. There are two showpieces on the wall. The lighting in the scene is orangish in colour, it is happening in the evening. The location is his home, and he is in the living room.

In the story, Kamal has just returned from the police station jail, he is very angry at his kids. He was arrested for encroaching the land which belongs to Khurana, which is actually his land. After this incident, Khurana has reduced the price to buy the land from him.

Scene 3: Kamal is warning his son to not get involved with Khurana.

Figure 6: *Khosla ka ghosla (2006);* Kamal is trying to convince his son.

The place is the home of Khosla's, they are standing in the hallway. The posture of Kamal is slightly bent forward, and the shoulders are also down. The costume which he is wearing is a dull light colored half shirt. He is also wearing a parallel trouser which is old fashioned. In the figure we can see a mirror which is made up of metal. It is a wall mirror and Kamal is seen in it. The photo frames are made up of wood and glass. The photographs are black and white and the margins in the frame are big. This indicates that those are very old photographs.

The doors in the figure, have a bolt and lock which are seen in traditional Indian homes. The two side doors are mostly seen in old houses. There is a landline phone in the frame and landlines at home are a thing of the past. The gesture of two fingers indicates that he is warning his son about something. In the story, his son and

his team are waiting for Khurana's call as they have thrown a bait which Khurana will eventually take it. Kamal is telling his son to not be a hero; no call is going to come and that Khurana is very smart.

3) Cheeni Kum (2007):

This film is about a successful chef and the owner of an Indian restaurant in London, Buddhadev Gupta. Buddhadev is 64 years old and has mother, and a small child as a friend. The child is suffering from cancer. She is someone with whom Buddhadev shares everything. Buddhadev is very strict chef and wants perfection in the food which his restaurant prepares. He gives a tough time to all his workers. One day, a customer returns a dish which she says is sweet and that customer is Nina Verma, who is 34 years old.

They both fall in love with each other. Buddhadev is a bachelor, and he has never been in love with anyone. It is a routine love story the conflict in this love story is the age difference between the Buddhadev and Nina. Buddhadev and Nina decide to get married, and Buddhadev meets his father to ask for her hand in marriage. Nina's father Omprakash Verma is Gandhian and always talks of Gandhiji and his contribution. He is also worried about his daughter who is not yet married. Buddhadev musters courage and tells him that he wants to marry his daughter and this conversation happens in the toilet of a restaurant.

The father, Omprakash is shocked to hear this and is against their marriage. Omprakash decides to go on a fast till Nina decides not to marry Buddhadev. Buddhadev meets Omprakash once again and this time, he uses everything at his disposal to convince him. And eventually Omprakash agrees for the marriage. In this film, Buddhadev is a successful, economically well-off senior citizen. He lives in London, and this means that his depiction is going to be different from the other older characters based in India. Economics of the character and culture of the country which he is living in, will have an impact on the depiction of any character. The film was selected for this study, because the director wanted to show that old people can also fall in love.

Scene 1: Introduction of Buddhadev.

Figure 7: *Cheeni Kum (2007);* Buddhadev being very aggressive in the kitchen.

The character Buddhadev has a thin and weak body type. He has an upright body posture and is very active as he is a working chef. The face has a lot of wrinkles, and he has loose skin near his neck. This shows that he is

very old. The hair of the character has both white and black hair, but the white hair has more coverage. He sports a French beard which is white in colour. This implies that he is old and classy. The French beard characterizes him to be formal, disciplined and very systematic in his work. The hair on the head is neatly combed to show that he is well organized.

The gesture of his hand signifies that he wants something to perfect and best. The eyes and the mouth of the character suggests that he is instructing people to do something great. He is being very aggressive in his command for others. This shows his personality of being tough, no-nonsense chef. The costume which he is wearing is his uniform it is a chef's coat and there is a cloth tied to this neck which might indicate that he is the head chef. The objects in the figure, includes utensils of a kitchen arranged on a steel shelf. A steel self on the right and a fire extinguisher. All these items denotes that it is a kitchen of a restaurant.

In the story, Buddhadev is being introduced as a tough, grumpy, perfectionist chef. He does not like any mistakes in the cooking. He gives a speech on cooking food, for him cooking is an art that needs to be taken seriously by all the chefs working in the kitchen. The director is establishing his character has a tough head chef.

Scene 2: Buddhadev reaches home and meets sexy (the child) and his mother.

Figure 8: *Cheeni Kum (2007);* Buddha's mom enquires about him going to gym.

In this figure the character is at his home, the living room is huge and its nighttime. In the figure, the objects include a table with few books on it and box on the table. This shows that the old people in the house like reading which Buddha and his mom. The sofa's design is trendy and modern, it looks very costly. There are lamps around the house which looks very classy. The photographs behind in the frame are small but the margin of the frames is big. These are aesthetic choices which the director has made to make the house look luxurious as the story is happening in London and Buddha is a successful Indian chef and owner of a restaurant. The lighting in the frame is dim and soft, since it is a night scene.

The character is wearing a full sleeves t-shirt. It is black in colour and even his trousers and shoes are in black. He is wearing the clothes which are mostly outside. The shoes are formal black shoes it shows that he has just reached home. The clothes are modern, and it looks very costly. The posture indicates that he is relaxing with his friend.

The face is turned toward his mom and he is reacting to what his mom is saying to him. Eyes are fixed to his friend, sexy. This gesture signifies that he is frustrated with his mom. The make-up is light and not too much on the face. The hair is long, and he has a ponytail. This ponytail is only for styling as he is a chef. The hair near his forehead and sides are small he is only sporting a ponytail to look stylish. In the story, Buddha has reached home, and he has met his friend and they have a drink, his mother enters and asks him whether he had gone to the gym.

Scene 3: Buddhadev gives his umbrella to Nina.

Figure 9: *Cheeni Kum (2007);* Buddha asks Nina to come back to the restaurant again to return his umbrella.

In this figure, Buddha is standing outside the door of the restaurant. The eyes of the character looks weak and dull. He has a lot of wrinkles under his eyes, since he is 64 years old. The skin of the character looks tired. He is giving a big smile this indicates that he is very happy. The costume which he is wearing is of the chef. The character is not wearing the Scaff or the handkerchief around his neck because he is not on duty or maybe he is losing himself in something else and it could be a woman.

The hair of Buddha is also loose and not properly combed. The make up on Buddha is simple and light. The main prop in the scene and the movie is the umbrella. Buddha has given is umbrella to her. The exchange of umbrella gives a reason for them to meet. The gesture which is a small smile shows that the character is happy on meeting the woman. The body language, the eyes, and his look, the smile, shows that Buddha is interested in Nina.

In the story, Buddha had a coffee with Nina in his restaurant and both have connected for the first time in the story. Buddha offers his umbrella and indirectly tells her to come back, to return it. And yes, she comes back to meet him and then their love story begins. The main conflict in this story is the age difference. A man of 64 years falls in love with 34-year-old woman. In the end, they both get married to each other.

Findings and summary:

The body type of all the three characters was slim and in Baghban, the character was fit and healthy because he just had crossed 60 and was a working professional. Khosla and Buddhadev looked weak. The body posture of Buddhadev and Raj was upright, Kamal Khosla shoulders was a little down especially when he is speaking to someone. The hair colour of Raj was black but he had patches of white hair, Kamal is bald with hair only on the side and Buddhadev had more white hairs on the head. He also sported a pony tail and this was just for styling. The sign, which is white hair, signifies old age. The hair of Raj and Buddhadev was neatly organised and it was a formal look.

The face of the two characters Buddha and Raj was thin and Kamal had a round face. Buddha and Raj had a French beard, Kamal had a mustache, all in white colour. The facial skin has wrinkles and the characters had loose skin under the neck, another sign of old age. The eyes of the characters are weak and dull, this is because of their age. Raj and Kamal had sight and wore spectacles, Buddhadev wore a spectacle only for style as it was a designer one. The makeup of all the characters was simple and basic, there was less effort to make them look old as the actors were actually old.

The costume of the three characters were different, in Baghban, Raj wore formal suits as he was a banking employee. Kamal preferred half shirts as well as full shirts and parallel pants when he went out. Buddhadev wore long coats and winter wear. He was fashionable and trendy. Inside the home, Kamal and Raj wore white long kurtas and Indian pajamas, Buddhadev wears long t-shirts at home and his uniform at work. Raj had a shawl around his upper body, this was also done to show his age. The colours which the characters wore was black, white, blue etc. which are all formal colours. Raj and Kamal wore a watch, Kamal's watch had a fibre belt because he is a middle class man.

The use of a copper bracelet and threads around the wrist symbolises them to be Hindus. Kamal wore a lot of rings for luck and prosperity has one of the rings had a bead. These were the different signs which the directors used to connote old age. The profession and socio-economic status of the character played a major role in depiction old characters. Kamal was employed and wore mostly formal clothing, Buddhadev was a chef, he wore his uniform; Raj was a banking employee, he preferred suits. Raj and Buddhadev were economically well off and as hence their depiction was completely different from Kamal who was from the middle class. The culture of a country had also influenced the depiction of Buddhadev as he was from London.

Limitations:

- This study has only three films and these films are from a past decade, there could be many films which may show older characters differently from the films selected in this study.
- The research excludes dialogues which would allow us to understand how other characters see old ones in the film.
- Technical elements like cinematography and sound are not included in the study.

Conclusion: The directors of these movies have used various signs in the depiction of old age. The body type, hair colour, skin and the eyes of the character's indicated that all of them are very old. The clothing had an emphasis on their profession and socio-economic status. Although the sample is just three films, all these films have different stories. Two stories showed that old people are full of life and love. In Baghban and Khosla ka ghosla old people become dependent on their kids when they get old except Buddhadev who ran a business. Buddhadev's character showed that old people can be independent when they get old. The difference in the characters and their story gave a less scope for commonalities. A bigger sample would allow the researchers

to get a larger set of commonalities. There is a lesser body of research on the aspect of ageing and films, researchers should work on this area.

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