

Representation of Older Characters in Hindi Commercial Cinema

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Abstract:

Films can have a big impact on the audience and hence in the early decades after independence they were used for development purposes in India. Films can be used to give positive messages to the audience as well as negative messages. Films can stereotype groups such as minorities, age groups, race, gender, etc. This study was conducted to understand, how old age people (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.

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 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 filmmakers 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 studying 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 reinforce or challenge the existing stereotypes. The subjects did not see all the stereotypes in the same way.

A research work by Jake Harwood studied the television viewing choices of three age groups i.e., the children, the younger adults and older adults. Under controlled conditions younger viewers preferred to watch younger characters, while demonstrating no preference for older characters. It was also found that there were very few senior characters in the shows selected. The content analysis 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 scholars from China. In a paper titled, "Positive portrayals of old age do not always have positive consequences" by Helene H. Fung and her colleagues used various literature on ageing and then they showed this literature to people from the age of 18 to 77 years; to know their understanding of these images (Fung, Li, Zhang, Sit, & Cheng, 2015).

The findings 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 outnumber 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 daily 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 stereotyping them. They reported that most family centered serials showed domestic abuse against the elderly. They believed that the serials are showing negative stereotypical 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 2010-2020. The researchers has analysed how different signs are used to depict old characters in hindi films.

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 2010-2023; 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 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 frames have been studied in each film. The main criteria for selection of frames are location; three different locations have been selected. In that 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. The signs were analysed at the connotative level; the researcher seeks to answer the question how and why such signs were selected and for what purpose?

Data Analysis and Interpretation:

1) Finding Fanny (2014): In this movie, Naseeruddin Shah plays the role of Ferdinand Pinto who is a singer by profession. The journey of Pinto begins when he receives a letter in which he had proposed to his lover, 46 years ago. This reference is made in the film which shows that his age is more than 60. He tells Angie about it, and she persuades him to search for her and tell her that he wants to marry her. Angie is the best friend of Pinto; she loses her husband on the day of her marriage by a bizarre incident. Angie her husband Gabo and Savio Da Gama were best friends, and it was Gabo who proposed her first and so she married him. Savio Da Gama is back in town and Angie’s interest in him is also back. Don Pedro another weird character in the movies is behind Angie’s mother-in-law, Rosie Eucharistica. Don Pedro wants to paint Rosie on the canvas and hence tries to get close to her. All these characters come together in search of Stefanie Fernandes, who is the love of Ferdinand Pinto; and all of them have their own personal interests in the film.

Pinto did not marry and his whole life he spent alone in his post office. His story moves forward when he receives a letter. The world where Pinto lives is a small village, where you have very few people, each one knows the other. He is also part of the church’s choir since his childhood, and he loves to sing. Pinto spends most of his time in the post office or the church. Then when he receives a letter, he goes on a road trip to find Fanny with all the other characters mentioned above.

Scene 1: Introduction of Pinto



Figure 1: Finding Fanny (2014); Pinto is looking at the letter which he posted 46 years ago.

Everything in a film is done with a purpose or the directors choice. The character has white hair and a white French beard. The form of the hair is curly, and it is the actor's own hair style. Hair colour connotes the fact that he is old. The French beard has many connotations, it is used to show masculinity, maturity of the character or to give a character a particular style. In this film the character has a French beard to show his identity has a Goanese Christian and to show his maturity. The beard is a proper well maintained French beard. The face of the character is wrinkled and dull showing his age. This Pinto is looking at the letter with difficulty and it shows that he has sight. And in the scene, he does reach out for his specks to read the letter. The material aspects include his t-shirt which is shabby and old. The colour of the t-shirt is dull and the collar is loose. It shows the lack of interest in the clothing and that the scene is an indoor night scene, where people wear light old clothes. There is an old photo frame and an old window which denotes that the house is old, and he is seated on a traditional chair. The lighting is dull as it is a night scene, and it sets the mood that Pinto's life itself is dull with the same routineness. The letter is the most significant object in the film as it changes his life and then the story moves forward from there. In the era of mobile phones, the letter signifies that the time which Pinto is a different time where people used to communicate with letters predominantly and that was his peak time. The space is his home, and the time is the present; the character looks confused as to know whose letter it is? It is well established in the narrative that now Pinto does not receive any letters nor does anyone in the village. The letter is the catalyst which changes the life of Pinto for once and for all.

Scene 2: Freddy has a bad dream about his lover.



Figure 2: Finding Fanny (2014); Pinto is in his bedroom and its night

The character has his hands on his head, this gesture can have many connotative meanings. It could be a headache or it can be frustration or stress. In this case, it is frustration and a sense of shock has Pinto had a nightmare of drowning and he is frustrated to have not told his love interest that he wants to marry her. The items used in the scene include a single bed. The bed signifies that he does not have a companion in his life. It is meant for only one person. The bed is wet as the hot water bag opened and this is linked to his dream about drowning. This also connotes old age because body pains are common when you are old. The prop which he uses is his spectacles which has been established from the beginning, it is an item

which is linked with his age, the frame is an old model with thick glass. On the table, there are lot of medicines, this use of medicines is purposely used to show his age; high usage of medicines is mostly in our old age. There are a lot of books on the chair, it show that the character likes to read before going to bed.

The time of the day is early morning this was conveyed through the use of a single source light. The light is dull and they have maintained this dullness in most of the indoor scenes which involved only Pinto. The use of the colour blue is significant in the frame; the bedsheets, the pillow and slippers are in blue which is in contrast with the dream he had in which a lot of blue light was used to show the sea and his drowning in the water. The location is the bedroom and it is established with various objects signs such as the bed, sheets, the cushions, the fan above etc. and by the character himself.

Scene 3: The Journey to find love begins.



Figure 3: Finding Fanny (2014); Don Pedro greets Ferdi and Angie.

The costume of Pinto is an grey blazer and a bow tie and an brown shirt. The blazer, the tie and shirt are faded and are really old. It shows that it is from another time and it signifies that pinto is not wealthy. The colour of the jacket is grey and in parallel we can see Don pedro wearing a blue jacket which and a stylish hat both appears to be new. He is a successful painter on the other hand Ferdi is a simple postmaster who has a normal life. Both Don Pedro and Ferdinand Pinto are over 60 but there is so much different. The hair of Don Pedro has a pony tail denoting his personality has a creative person. He also dresses has an artist with the hat and bright blue blazer.

The body language of Ferdi is quite timid and weak, he has his shoulders down and he bents forward whenever he is making a gesture through his face. He accepts the praises thrown at him with a small smile. The eyes of the character is focussed towards Don Pedro. The hand shake is used when you greet person or when you are in agreement with other. Here it signifies agreement with what Don Pedro said to him. In the whole scene, Ferdinand only listens to Don Pedro showing his timid nature. The scene then shift to the entry Rosie. The location is outside a church, it is well lite due to the morning sunlight. The makeup is quite fresh as Pinto and his gang are beginning their quest to find fanny.

2) Piku (2015): This story is about Bhaskor Banerjee and her daughter Piku. Bhaskor Banerjee's main rival in the movie is his problem of constipation. He is old and has a problem with his bowel moment. It is very unsatisfactory and this creates a lot of issue in the lives of Bhaskor Banerjee as well as her daughter Piku and everyone around him. Bhaskar Banerjee's everyday life moves around constipation; every conversation which he has revolves around constipation and if the conversation is not on constipation it will come to constipation. His mind is always focused on his bowel movement. Bhaskor is old and is dependent on his daughter Piku and his domestic help.

Piku wants to sell the ancestral home but Bhaskor is totally against it. He decides to visit Kolkata to his ancestral home and is against travelling on flight and in train. He decides to go to Kolkata on roads. Piku and Bhaskar along with his servant and driver cum owner of the car, Rana Chaudhary, go to Kolkata on road. Rana is trying to get close to Piku but sometimes loses his cool because Bhaskar is grumpy and frustrating. He confronts Bhaskar when he says to Piku that he is not a burden on her. Rana makes Bhaskor realise that parents should not emotionally blackmail their children.

There are many incidents in the movie in which Bhaskors gets what he wants. The story ends with Bhaskor going on a bicycle trip alone, to see Kolkata and experience the city's culture. He returns home and finally, he gets a great dump and he feels relieved after going to the toilet. He is happy that he has an interest now, riding a bicycle. He tell her daughter that she should allow him to ride the bicycle. But, he dies the next morning in his sleep. Bhaskor's character has a peaceful end as he finally gets what he wanted a clean stomach and a peaceful death.

Scene 1: Introduction of Bhaskor and his problem

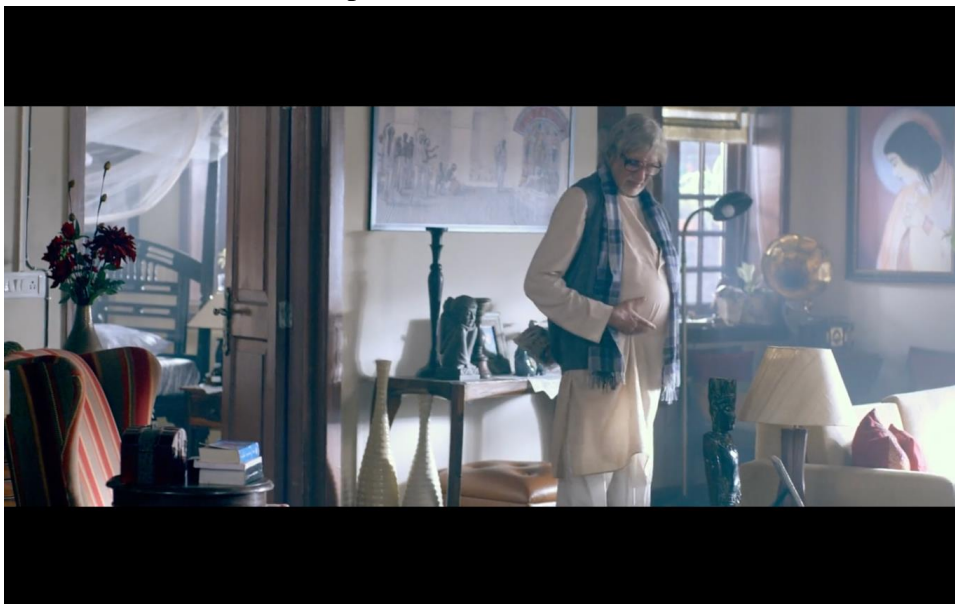


Figure 4: *Piku* (2015); Bhaskor is in the living room with towel on his neck.

The characters body is slim, but he has a big stomach. This signifies the fact that he has stomach problems. The shoulders are bent forward as the weight is on the stomach. The body posture is slightly tilted to the front. The face of the character is thin and with wrinkles. He has a lot of hair on the head and a French beard. The hair on the head is a little long but not longer than the neck. The French beard is well maintained which shows that Bhaskor likes regularity and discipline. It is showing his maturity. The make-up is light and since the actor is aged, the director has focused on keeping it real.

The eyes look stressed, and his eyebrows are clenched together. The right hand is on his stomach, and he is bending towards the stomach. This gesture indicates that he is frustrated, and this is because of his stomach. The items on him include a towel which implies that he has just come out of the bathroom or the toilet. The spectacles are big and boxy, the frame is thick and brown in colour.

The costumes are long kurta whose length is till the knee, and he wears Indian pajamas, and he is wearing a half sweater. Through the light we can see it is transparent and of less weight. Old people prefer long kurtas as it is comfortable. The cloth of the kurta is very thin, and it does not protect from cold. The half sweater denotes the fact that it is for protection from cold. The setting is his home, the character is in the living room. The bedroom in the back is visible, the bed has a mosquito net this denotes the fact that Bhaskor is serious about his health. There are a lot of artifacts to symbolize his Bengali status. Bengal is one of the centers of art and culture in India. There is a Gramophones to signify the fact that Bhaskor is very old. The sofa and the lamp point out that it is a living room. The chair on the left is the chair which Bhaskor uses and beside it, there are books to show that Bhaskor like to read. The time of the day is morning as sunlight is coming from one side and there are shadows on the other. And it is a blueish light.

Scene 2: Bhaskor is at a Dhaba (roadside restaurant)

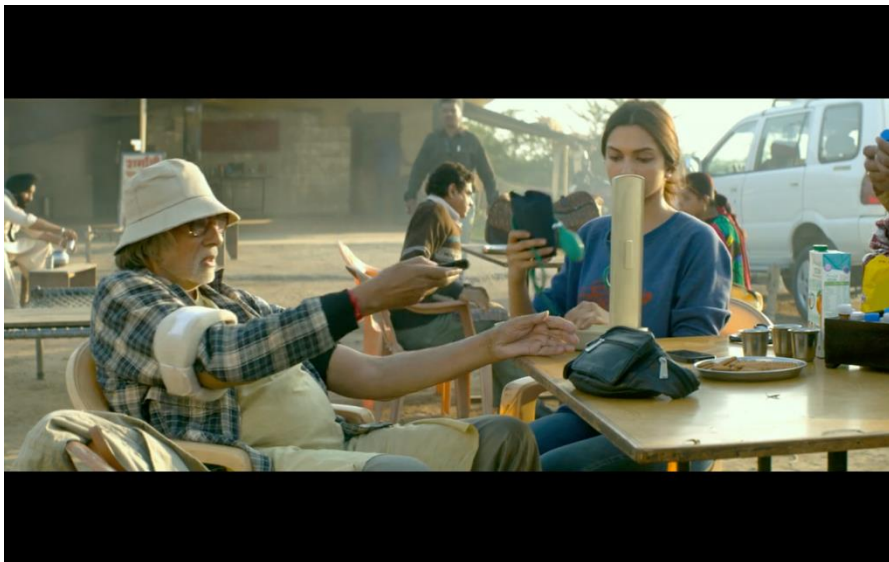


Figure 5: *Piku* (2015); Piku has checked the blood pressure of her father.

The character has a stop at a Dhabha or an Indian roadside restaurant. He is wearing a hat and cloth jacket to keep himself warm. The character has holy threads tied to his right hand showing that he is a Hindu Bengali. He is wearing a light brown khaki kurta and brown trousers. He has his mobile out and this indicates that he was on call.

Piku is closing the Blood Pressure machine this suggest that she has checked the blood pressure of her father. The larger picture which the director is trying to show is that Bhaskor is dependent on others. He needs people to take care of him. There is a waist purse which is something out of date. This purse is of Bhaskor and it signifies that he is of different time where the purse was in trend. On the table, there is juice and a bread packet which is for Bhaskor and there is a box containing all his medicines.

Bhaskor is afraid of getting sick and hence he carries all the medicines. The setting is an Indian roadside hotel where people stop to eat food. This is depicted through a car and people eating food on chairs and table. There is a bed also because most drivers of cars and lorries prefer to eat on it. The scene has orange

lighting, and this means that it is evening. Tea and biscuits are snacks which people also have in the evening. The overall mood of the scene shows Bhaskor to be tensed.

Scene 3: Bhaskor is relieved after going to the toilet



Figure 6: *Piku* (2015); Bhaskor is sitting on a Rocking chair

The character is wearing his costume but now we can see he is wearing sport shoes. In his ears is a hearing aid. This denotes the fact that he cannot hear properly. A new item which is the rocking chair is there, rocking chair is associated with the old people. It is for them to take rest. On the table there is a newspaper and a glass of water. This denotes that it is morning time.

Behind Bhaskor we can see buckets and a towel hanging in the room. This indicates that it is a bathroom. And that Bhaskor has come out of the bathroom. The eyes of Bhaskor is closed and his mouth is open. He has his hands on his tummy; gesture is used to specify that Bhaskor is relieved; he is finally satisfied with his bowel movement. After this scene Bhaskor goes to sleep and this is his last night

3) 102 Not Out (2018): The main characters in the movie are Babulal Vakharia who is 75 years old and his father Dattatraya Vakharia who is of 102 years. Dattatraya is a very energetic and a lively father, he believes that his son, Babu is not living his life and has become very old. The fathers plan to put his son in an old age home if he does not complete a series of tasks given to him. The also puts out the logic that the house is in his name and he is the owner of the house. Babu is then forced to do all the tasks given by father.

Dattatraya wants to break the world record which is alive at 116 years. And he believes that this can only happen when the people around him are lively and not boring like Babulal. Babulal is a man of order and does everything systematically. It is this regularity that his father wants to break. Babulal completes all the tasks given by his father, even the one where he is told to make holes in his favourite blanket which is with him since his childhood.

Babulal's son is in abroad and has been ignoring him. He only call him when there is requirement for money. His son did not even attend the funeral of his mother. Dattatraya wants Babulal to realise that he is bad son and want him to keep away from his son. This is the main conflict between them; to solve this conflict. Dattatraya calls Babulal's son to give his house and he obliges and decides to come to India.

Dattatraya wants Babulal to realise that his son only thinks of money and property and not about his father. He tell him that he has a tumour in his head which is growing.

Dattatraya wants his son to be the old Babulal not this old man which he is now, he wants him to live his life fully and even break the record of being alive at 116 years. When his son arrives at the airports Babulal asks him to get out; which means get out of his life and Dattatraya seeing this becomes very happy. The movie puts human values and life before materials and money. It shows the audience that being old does not means being old; people can be active and energetic and full of life even after crossing the 60 + bar.

Scene 1: Dattatraya wants Babulal to listen as he goes to dry clothes.



Figure 7: *102 Not out* (2018); The difference in the two old characters is visible.

The two characters have distinct physicality's, Dattatraya body is slim, and he appears to be fit. Babulal is fat and round, his shoulders are little elevated towards his neck. This shows that Babulal is always busy and is tensed all the time. He lives a very regulated life and follows strict routines. Dattatraya's posture is upright and flexible, Babulal is stiff and lacks flexibility. The face of Dattatraya is slim and the beard is long and full of white hairs. This connotes the fact that he is very old. He has long hairs like a rockstar, but the density is very less because he is 102 years old. The use of long hairs signifies that he is a very lively person and does not believe in staying old. He believes in having a great satisfying and fun life.

Babulal has a round face and has lost much of the hair on his head especially towards his face. He has a lot of facial fat and a double chin. The loss of hair could mean that he has aged too much in comparison with his father. The make-up of Dattatraya makes him look very old, the actor is 80 years old to make him look older they have put a lot of makeup. Babulal has simple makeup, the creators have only played with the hair. The clothing indicates a huge difference in the personalities of the two old characters.

Dattatraya is wearing a red t-shirt with the blue jacket whereas Babulal is wearing a white kurta. The white kurta signifies old age whereas the red t-shirt as well as the blue jacket shows that the Dattatraya is very modern and has very modern thoughts of going out and having fun whereas Babulal believes in staying at home as he is wearing a traditional kurta which normally old people wear at home.

The glasses of Babulal and Dattatraya are very different Babulal has a normal frame whereas Dattatraya has a colorful frame this also signifies the difference in characters because Dattatraya believes in being outgoing and lively whereas Babulal believes in staying home and in having a very personal life.

Dattatreya also has a bag on the shoulder which indicates that he has just come home. The bag is an old jute bag which is mostly used by old people. Babulal has a strap attached to his cell phone which is hanging from his neck this shows that he might misplace the cell phone and is wearing the strap in his neck.

He also has a pen in his upper right pocket. He is wearing a watch because he does things on time and believes in order in his life. Babulal is also wearing a gold ring in his hand which shows that he is from a well off family. In the backdrop you have the hall of the house and it is a very spacious hall which is full of old furniture's.

This shows that it is a luxurious house and the family is economically well off or rich. It is daytime because the house is well lite and mostly after noon because the scenes before this was also day where Dattatraya was on the street. In this frame Dattatraya has placed his hands on Babulal's right hand asking him to stop. The gesture was used to make Babulal wait has he is moving out from the frame.

Scene 2: Babulal visits a garden and is amazed to see a concrete plane.



Figure 8: *102 Not out* (2018); Babulal looks at a concrete airplane recollecting the memories attached with it.

The character is in an open garden or park, in the frame there are two trees and small bushes; and a swing with a kid on it. All these points out that the character has visited a park. The characters mouth is wide open, and eyes are big in amazement. He is watching something which has created this amazement. In the narrative, he is seeing a concrete airplane, which he loved to visit when he was a small kid. He is also holding his umbrella and a Gujarati newspaper high in his hand. This gesture is of astonishment. He is recollecting his childhood memories; the time he spent in the park. Babulal is wearing a Khaki cotton shirt and inside it is a traditional white vest. The character is always shown in half shirts.

He has an umbrella which shows his insecurity that what if it rains? Babulal takes precaution for everything, he has a sign for switching off the geyser in the bathroom as well as on the door to make sure that he is careful. And there is a Gujarati newspaper. It establishes that the character is Gujarati and it is a sign that it is going to be a long day for Babulal. He has a pen in his pocket it signifies his systematic life where he wants everything to happen properly. He also has a comb in his pocket, and this is a prop which was used in his introduction scene. He maintains the same hairstyle, spectacles, the watch, the same style

of clothes and always has his mobile in his neck maintaining the same regularities. It shows that Babulal has accepted that he is old which his father does not like.

The make up on the character is minimal but his hair is set a little bit behind to reveal his forehead and to show that he has lost his hair. Less hair has been established from the character introduction scene where he combs his hair after taking a bath. He has a small mustache which has been maintained consistently from the beginning.

Scene 3: Babulal is at the airport to meet his son.



Figure 9: *102 Not out* (2018); Babulal asks his son to leave.

The gesture which the character uses is a pointed finger towards the exits of the airport. The face is exhibiting anger as his eyes are wide and eyebrows are closer to each other. The door is open, and we have two security guards, guarding the door. There are a lot of people waiting near the exit and among them is Babulal. There is a trolley and baggage's in the frame. The director has established the airport. The pointed finger connotes the fact that Babulal want his son to get out of his life and go back. He is angry and frustrated at his son for ignoring him for so many years. This also is an indication that his personality has changed.

Babulal believed in traditional way of thinking, he believed that he should treat his son and his family well even after being ignored completely by his son. It is his father Dattatraya who makes him realize that his son is just using him. This is a big change in his personality has he takes an alternative stance and asks his son to go back.

In this frame we can see the trouser of the character he is wearing a parallel pant in which both legs are in a straight line and the trouser is very loose. It signifies the fact that he likes wearing loose clothes. The type of shirt and the prop which he has on him remains the same to maintain character continuity. The make-up and hair style remains the same as well. There are remains of a clay piggy bank on the floor which was thrown by his Babulal.

It symbolizes the fact that there is nothing left for his son anymore. The shoulders of the character are no more elevated as he knows what he wants in life, he does not appear to be tensed. This shows that he has changed as person. Through the change is body posture and body language the director has shown the change in the personality of Babulal.

Findings and summary:

In the three films, we had four character which were 60 plus and all these characters had various similarities. The physical build of Ferdinand, Dattatraya and Bhaskor was slim and weak. Babulal was round because he was fat. The face of Ferdinand, Dattatraya and Bhaskor was full of wrinkles and it was thin. This implies that when people are old they have wrinkles and a dull skin. Dattatraya had a more older texture to his skin as he is 102 years old. The face of Babulal was round and shiny as he is fat. The eyes of Ferdinand, Dattatraya and Bhaskor were weak but Babulal had strong eyes.

The hair all the characters had was white hair, but they differed in style. Ferdinand had short curly hairs, Dattatraya had long hairs and Bhaskor also had long hairs but not that long. Babulal had few hair and his forehead was exposed because of lack of hair. Hairstyles were dependent on the personality of the character and not just the age or aesthetics. But all had white hairs both in beard and on the head. White hair is a characteristic of being old.

Babulal had his shoulders up but that disappeared in the end. Dattatraya's posture is upright and he is very flexible. Ferdinand and Bhaskor bend a little forward while moving and they have a hunch back. Bhaskor has a huge stomach so he bends forward. Costumes are old, traditional and comfortable except in the case of Dattatraya. He has modern costumes because his personality is modern and outgoing. All wore dull coloured clothes mostly white brown, khaki etc. only Dattatraya had bright coloured clothes. Make-up is simple and in most cases it blends with the age only Dattatraya was made to look more old because the character is 102 years old.

Object-signs which were used specifically to show old age was hot water bottle, walking stick, rocking chair, umbrella, traditional bags and medicines. These are objects which were used only to denote the age of the character. In real life also we can relate that these items are found mostly with old people. All the characters use spectacles exception for Ferdinand as he uses it only while reading others have it on them all the time. Sight has been linked to old age in all these films. Cell phone strap was used for Babulal so that he does not misplace it.

Ferdinand and Babulal had a wrist watch but Babulal's had a silver belt; he also wore a gold ring. This shows that he is rich. The use to traditional Indian bags was seen by two characters when they have gone out of their home. These bags are used by old people. The use of books and newspapers indicates that old people are interested in reading. All these signs together denote old age and was purposely selected by the directors to show old people. While, watching the movies all the characters preferred to stay inside their home except Dattatraya because he is very lively, energetic and outgoing.

The representation of old characters is stereotypical except one character, Dattatraya. All other characters had same characteristics. In these representations, one thing I have observed is that class does not change the behaviour of old people. Ferdinand was only the one character who was not economically well off, others were. But, all of them wore the same kind of clothes. In the depiction of old age there was not much difference, most of the sign in the study showed similar form and all were selected consciously to connote old age.

Limitations:

- This study has only three films and these films are from the 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 lighting, cinematography and sound are not included in the study.

Conclusion:

The signs used in three different films were similar in the depiction of old age. This shows that the directors think of old people as such; the only difference was in the depiction of Dattatraya because his personality demanded his to be like that. Others had similar features whether it's the hair, make-up, clothing or the items being used by them. Objects like hot water bottle, walking stick, rocking chair, umbrella, traditional bags and medicines were signs purposely used to connote old age. Although the sample is very small, we can say that the directors have a same view of old people, this comes out by the objects, props, clothing and the look which the directors have selected for old people. The narrative is also one of the reason for this selection. But, these representations could have been different, except in one case all of them had similar features. There needs to be more research on this area especially where the sample is large as this would allow us to understand the topic more deeply.

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