

Abstract

Women as the object of beauty and desire in cinema and other popular media (Cottino-Jones 2010; Todd 2014) have been the focus of a lot of academic works. There are also some women professionals in the filmmaking business who threaten to break the gender hierarchies and stereotypes in the film narration. It is my argument in the thesis that women filmmakers like Aparna Sen, Kalpana Lajmi and Manju Borah challenge the conventional representation of women on the screen. There is an attempt by these filmmakers to use the medium of cinema to narrate the stories of women from their point of view. The thesis is an attempt to study the films of these three filmmakers in order to analyze their use of subversive strategies such as intertextuality to enable the audience to both appreciate their points of view and to question the covert and overt discourse of patriarchy in cinema. These filmmakers are thus on a quest to unearth a new language of cinema that will enable them to stage the experiences of women more fully. As the women filmmakers employ these strategies to deconstruct the typecasts and fixed parameters of storytelling in cinema, it is also important to recognize them as author/auteurs for their films are marked by certain prominently highlighted characteristics.

Key Words: Women's Cinema, Subversion, Intertextuality, Alternative language, Gender, Feminism, Aparna Sen, Kalpana Lajmi, Manju Borah