

A Study on Strategic Leadership and Social Revolution through Bollywood Movies India

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Abstract

This research is an effort to study the impact of strategic leadership on social revolution via bollywood movies in India. Bollywood movies have been a source of revolution in India since the Indian Struggle for independence. Dance, Drama and Songs have brought in revolution in India and have also been a common uniting bond among Indians of all race, caste, creed and religion. No wonder movies, songs and drama have played an important role in bringing about social revolution and awareness among Indians.

Key words: Strategic Leadership, Social Revolution, Bollywood, Dance, Drama, Movies, Songs.

Introduction:

Strategic leadership refers to a person's potential to express a strategic vision and to motivate and persuade others to acquire that vision. Basic difference between leaders and strategic leaders is that:

1. A leader ensures that processes are carried out effectively on day –to –day basis and a proper procedure is adopted for monitoring performances of the team members and addressing problems. A good leader ensures that his or her team members understand what is to be done and are provided with the authority, skills and knowledge to do it.
2. A strategic leader is a person who has an overall view of the mission and vision of a specific objective. He or she develops strategies, systems and structures to achieve that vision and mission. A strategic leader has the inborn capability to create both technical and social systems that are effectively integrated and which effectively address the problem and creates and effective solution. A strategic leadership

There have been many strategic leaders in India who have been at the forefront of bringing about social revolution in India. Prominent names states Raja Ram Mohan Roy, Subash Chandra Bose, Dr B R Ambedkar, Shri Vallabhai Patel, Lokmanya Tilak , Mohandas Karamchand Gandhi and many more. Talking about social revolution, social revolution is a fundamental change in a society which occurs when people in the society feel discontent with certain current issues and agree that change is necessary.

Indian movies and social revolution

Studies have shown that Hindi movies have been a catalyst to social revolution. This started in 1940 with movies such as 'sikandra' and 'Shaheed' which showcased the freedom struggle during the colonization era. Subsequently many patriotic films and songs with message of Indian Nationalism were produced and shown to public. One of the most prominent movies of that era is 'Door Hatao O Duniya Valo Hindustan Hamara

Hai'. Songs such as Vande Mataram in the movie 'Anand Math' gained popularity and resulted in huge sense of patriotism through the viewers.

Some of the earliest Indian movies conveying social messages included Malayalam movie NEELAKKUYIL (Blue Koel) of 1954. Some depicted the story of powerful love breaking caste barriers but yielding finally to social pressures and the leading characters coming to grief in the face of social ostracism. This period also saw big spectacles like CHANDRALEKHA in Tamil and the beautiful celluloid portrayal in the trilogy of Satyajit Ray starting with PATHER PANCHALI. PARAASAKTI, the Tamil movie which took Sivaji Ganesan to the heights of fame was a strong and defiant portrayal of the collusion between religious. Whereas the Hindi movie 'Do Bigha Zameen' has challenged landlordism.

Objective of Research

To identify the traits of strategic leadership and social revolution portrayed by Indian movies. One of the main objectives of this research is to identify the various traits of leadership that has brought about social revolution in the thinking of masses via Indian movies.

Method of Study

This research is based on secondary method of research and has adopted case study method to analyze movies and their resultant analysis on their impact on society and portrayal of leadership skills.

Limitation

This study is limited to the study of five Indian movies that have got the highest reviews with regards to modulating the thinking of the viewers with respect to social change.

Analysis and Findings:

CASE 1: 3 Idiots (Rajkumar Hirani, 2009)

3 Idiots is a comedy based drama about the journey of three friends who question the ways current learning and education system in Indian education institutions. The film questions the regulated study environment and revolves around the challenges these students face when they try to follow their passion, and learn in an innovative and fun way.

The film is distinctive for featuring real inventions by little known people in India's backyards. The brains behind the innovations were Remya Jose, a student from Kerala, who created the exercise-bicycle/washing-machine; Mohammad Idris, a barber from Meerut district in Uttar Pradesh, who invented a bicycle-powered horse clipper; and Jahangir Painter, a painter from Maharashtra, who made the scooter-powered flour mill. The film questions the idea of students being forced to study in the field their parents want to, in a meaningless routine-bound and regulated way. It also looks beyond classrooms and parents' expectations and the burdened life students are forced upon. Makes us wonder why so many entrepreneurs were either college drop-outs or bad in academics.

CASE 2: Chak De India (Shimit Amin, 2007)

This sports drama film is about a determined women's field hockey team which wins the world championship against all odds. Through various conflicts, the film explores religious bigotry, the legacy of the Partition of India, ethnic and regional prejudice, and sexism in contemporary India through field hockey.

The film teaches one to go beyond petty differences and work for the larger goal. Team building, planning, coordination, discipline, hard work, strategy, motivation, goal setting, time and stress management are some of the many skills the film subtly teaches us.

CASE 3: Swades (Ashutosh Gowariker, 2004)

The film revolves around the issues that development throws up at the grass root level. The film's protagonist, a bright young scientist working as a project manager in NASA comes to his village, which is heterogeneous, colorful and complex, to find his childhood nanny. The contrast between the highly developed world of NASA and his world back home in India is seen, and leads to the protagonist's simple yet meaningful quest to generate electricity for his village.

The film with its tag-line 'we the people' gives out a strong message that a country's strength lies in its people. Addressing numerous burning issues concerning us today, Swades asks that vital question - 'as responsible and intelligent members of society, what is it that we can do?' The film teaches us to stick to our roots, and work for a better future, a lesson that entrepreneurs must never forget.

CASE 4: Bhi Do Yaaro (Kundan Shah, 1983)

A dark satire on the rampant corruption in Indian politics, bureaucracy, news media and business, the film revolves around two friends, who are attempting to start their own photo studio. In their first assignment, they are suddenly exposed to shady activists, the corrupt world of Bombay real-estate, political hypocrisy and bureaucratic inaction. They soon get a whiff of a murder, and fight to bring the guilty to light, well, in a humorous way.

The film shows everything that can go wrong when one tries to be an entrepreneur, and things don't work in his favor. Through humor, the film brings out the dark side of India's democratic mercenary. By the end of the film, everyone except the two entrepreneur protagonists is found corrupt. Perhaps the best comedy of errors centered on the idea of starting a business, the film is a must watch for those who haven't. And for those who have, well, weekend is around.

CASE 5: Pyaasa (Guru Dutt, 1957)

The film follows the story of a young protagonist who has an undying passion for poetry. He is frowned upon by his brothers, who sell away his poems as waste paper. His poems are quite radical in which he laments about the poor, the destitute, and the arrogance of the rich after the departure of the British from India. It is only after he grows sick of the hypocrisy around him and declares that he is dead, that publishers embrace him and his work becomes famous.

The film's message lies in the protagonist's character and undying passion. His concern for the downtrodden is admirable, especially his love and friendship with a prostitute, who is sympathetic towards him, and assists him in finding a publisher. As the film ends with the protagonist getting all the recognition and publicity he deserved, but him growing disillusioned by the ways of the world, one cannot help but admire how passion and integrity triumphs over success and richness.

CASE 6: Satyakam (Hrishikesh Mukherjee, 1969)

The film is set in the final days of the British Raj in India, as a cohort of engineering students graduate a few months before Independence. The film's protagonist is stubborn and principled. He refuses to compromise when it comes to doing the right thing, and as a result he struggles to cope with the changing times. The film is considered to be Dharmendra's finest acting performance of his career. Director Hrishikesh Mukherjee called 'Satyakam' his favorite film. Considering that he has made masterpieces like 'Anand', 'Bawarchi', 'Abhimaan', 'Chupke Chupke' and 'Khoobsurat', this is a rare feat.

As the film's protagonist moves from one job to another, he rejects all dishonest compromises. He is constantly reminded of his failure, and makes up for it by increasing rigidity about applying his principles in real life. While this leads to the huge number of struggles he faces, we soon associate with the protagonist's flare for rationality and integrity. For an entrepreneur who often faces the same challenges of treading the road less travelled, 'Satyakam' is a must watch.

CASE 7: Manthan (Shyam Benegal, 1976)

The film revolves around the story of a vet doctor, who comes to a village with the aim of starting a milk cooperative society for the welfare of the villagers. He receives resistance from a wealthy businessman and the sarpanch of the village. The caste and communal dynamics of the village are also shown. Based on the real life story of Dr Verghese Kurien, the father of the White Revolution in India, the film goes on to show how Amul cooperative was founded.

An obvious entry to the list, there is probably no film that explains rural entrepreneurship in a better way. The struggles involved in establishing a rural cooperative, in the backdrop of caste, gender and economic inequality is subtly shown. The helplessness of the film's protagonist is very real, and we rejoice as he goes beyond the accepted norms of business, and works for a setup that benefits the deserving many.

Conclusion

Bollywood movies have played an important role in igniting social revolution through strategic leadership traits. Some of the traits shown by actors in these movies complement strategic leadership. Some of the few characteristics and features that effectively denote strategic leaders and lead to their superior performances are Loyalty, In lieu with current situation, Judicious use of power, wide perspective, motivation, compassion, social skills, articulacy, consistency and reliability. Bollywood story writers have incorporated these characteristics in their stories and scripts and the actors have effectively portrayed them on screen.

Such movies are widely appreciated and memorized by the audience. It ignites the thinking capability of the audience and forces them to see the various social perspectives and motivate the larger mass to adopt the social revolution proposed. Recently movies such as 'Dangal', 'Padman', 'Toilet', 'Lipstick under Burkha', 'Pink' and many more have forced the Indian audience to accept the social theme and support it.

Today's India is widely covered via media through television, internet and movies. Indian movies have been largely accepted worldwide and more and more Indian writers and directors are producing socially relevant movies.

A genre of fineness and articulacy has finally arrived in Indian movies with Indian audiences gladly accepting the same without any remorse. The recent changes in the legal constitution of India regarding viewpoint of Girl Child, Abuse victim, LGBT's, women empowerment is a solid example of the same.

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