

**Department of Mass Communication**  
**Abanindranath Tagore School of Creative Arts and Communication Studies**  
**ASSAM UNIVERSITY, SILCHAR**

(A Central University constituted under Act XIn of 1989) Silchar - 788 011, Assam, India

**DECLARATION**

I Ankit Sharma, bearing Registration No. Ph.D/ 1974/12, Dated – 1/10/2012, hereby declare that the subject matter of the thesis entitled **“Portrayal of women in Madhur Bhandarkar’s films”** is a record of work done by me and that the contents of thesis did not form the basis for award of any degree to me or to anybody else to the best of my knowledge. The thesis has not been submitted in any other University / Institute.

Place:

Signature of the Candidate

Date:

## ACKNOWLEDGMENT

First and foremost I want to thank my supervisor Prof. Dr. Gyan Prakash Pandey, Head, Department of Mass Communication, Abnindrananth Tagore School of Creative Arts and Communication Studies, Assam University, Silchar. It has been an honour to be his Ph. D student.

I appreciate all his contributions of time, ideas, and efforts to make my Ph. D experience Productive and stimulating.

I am also thankful to Prof. Pandey for treating me as his own child. It is the blessings of my Grandfather Late. Shri Jai Narayan Sharma & Grandmother Late. Smt. Luxmi Devi due which I found such motivational Ph. D Supervisor.

I would like to express my gratefulness to my first guru parents Sh. Ramesh Chand Sharma and Smt. Sudha Sharma, who raised me with a love of science and supported me in all my pursuits.

I would like to extend my sincere gratitude towards Smt. Pandey and children as while writing this acknowledgement I suddenly realised the amount of pressure, disturbance and lack of privacy they have beard due to this research.

I am indebted with the efforts of Dr. Raghavendra Mishra, Assistant Professor & warden Assam University; he has put a great effort in this research work. I would also like to thank Smt. Priyanka Mishra beloved wife of Dr. Raghavendra Mishra and Akku and Sahas his children for great hospitality and constant motivation to achieve success in this endeavour.

I am indebted to Prof. T.K Thomas; Broadcaster, Academician and Author he remained a great source of information and a true guide.

I would like to express gratitude to Dr. S.C Vats- Chairmen and Sh. Suneet Vats- Vice Chairman, Strength India Education Society for providing patronage and a great support. Both of them always encouraged me to think bigger and achieve better.

I would like to thank All the Directors, Registrars, Dean, Faculty and Staff Members of Vivekananda Institute of Professional studies (VIPS). Further I would like to acknowledge the contribution of Dr. Aatish Parashar for helping me at every step of my research work.

I would like to thank Dr. Charulata Singh, Director – VSJMC and I would also like to thank Mr. Amit Channa, Dr. Vaishali Billa, Ms. Aashima Singh Gureja, Mr. Karan Singh, Mr. Mukesh Sachdeva, Mr. Shaji Mathew and all my Colleagues & friends of VIPS who consciously and unconsciously support me.

I am indebted to Dr. Sarvesh Dutt Tirpathi Assistant Professor Mass Communication Department, GGSIP University, Delhi for his motivation and support.

I would like to thank All the Faculty and Staff Members of Department of Mass communication, Assam University, Silchar.

My sincere thanks to Mr. Govind Sharma, Assistant professor, Assam University and Mr. Rajan Vaidhya, Assistant Professor, Assam University for their unconditional Support and help which they extended all the time during my stay at Silchar.

I would like to thank Prof. Indranil Bhattacharya, Professor, Film Studies and Research, Film and Television Institute of India, Pune and Course Coordinator of Film Appreciation Course -2014.

I would also like to express my gratitude to Prof. Samar Nakhate, Prof. Gayatri Chatterjee, Prof. K. Hariharan, Prof. Suresh Chabariya, Prof. Yogesh Mathur, faculty members of Film and Television Institute of India (FTII), Pune and my friends of Film Appreciation Course 2014 FTII & NFAI, Pune.

I would like to thank Mr. D.K. Sharma Administrative officer, National Film Archive of India, Pune. I would like to thank Smt. Urmila Joshi; Librarian (Retired) National Film Archive of India, Pune.

I would like to thank Indukant Dikshit, Bureau Chief, Press Trust of India Jharkhand.

I am extremely thankful Prof. (Dr.) Ambrish Saxena and Smt. Susmita Bala, a mentor for me who always stimulated a great support to me.

I would like to thank my Father-in-law sh. Kishore Kumar Sharma and Mother-in-law Smt. Savita Sharma.

I would like to thank my Sister Ms. Kavita Sharma Nephews Vasu & Dev Sharma and JiJaji Sh. Harsh Sharma.

Lastly, I would like to thank my wife Ms. Khushbu Sharma for all her love and care. Her patient love and handling my little child Aashi Sharma supported me to complete this work.

Ankit Sharma

## Index

	<b>Page No.</b>
<b>Certificate</b>	<b>I</b>
<b>Declaration</b>	<b>II</b>
<b>Acknowledgment</b>	<b>III-V</b>
<b>Chapter -1</b>	<b>1-32</b>
1.1 Introduction	
1.2 Women Portrayal of Indian Cinema	
1.3 Cinema as medium of Mass Communication	
1.4 Statement of the Problem	
1.5 Review of Literature	
1.6 Objectives of the Study	
1.7 Research Methodology	
<b>Chapter -2</b>	<b>33-43</b>
2.1 History of Cinema	
2.2 World Post-Classical Cinema	
2.3 Indian Cinema	
2.4 Rise of Bollywood	
2.5 Indian Cinema after Independence “Golden Era”	
2.6 Hindi Cinema in 1990s	
2.7 Modern Indian Hindi Cinema	
<b>Chapter -3</b>	<b>44-63</b>
3.1 Introduction	
3.2 Cinema and Society	
3.3 Women as object	
3.4 Stereotype Reflection of Women in Indian Cinema	
3.5 Representation of women images in Indian Cinema	

3.6 Cinema: The Mirror of Society through Madhur Bhandarkar Films

3.7 Trendsetter Women Character in Indian Cinema

3.8 Social Issues Presented in the Films of Madhur Bhandarkar

3.9 Summary of Data and Tables

**Chapter -4** **64-89**

4.1 Profile of Madhur Bhandarkar

4.2 Development of Madhur Bhandarkar as Film Maker

4.3 Filmography: Direction, Production and Awards of Madhur  
Bhandarkar

4.4 Plot/synopsis of the selected films

4.5 Reviews of selected Films

**Chapter -5** **90-94**

5.1 Introduction

5.2 Ideological influences of Madhur Bhandarkar's film

5.3 Comparison of Madhur Bhandarkar with other Directors

5.4 Characteristics of Women Character Apart from Lead Women  
Character

**Chapter – 6** **94-141**

6.1 Introduction

6.2 Representation of women Character

6.3 Summary of Complete data tables and graphs

**Chapter – 7** **142-186**

7.1 Introduction

7.2 Concept of Women Empowerment

7.3 Women Empowerment in Madhur Bhandarkar Films

7.4 Presentation of the Concept of Women Empowerment

7.5 Summary of the Data table and graphs

7.6 Maudhur Bhandarkar: A new trend setter of Hindi Cinema

**Chapter – 8** **187-192**

8.1 Introduction

8.2 Findings

8.3 Conclusion

8.4 Recommendations and Suggestions

**Bibliography** **193-208**

**Appendix** **209-219**

## List of Tables

	<b>Page No.</b>
Table 3.1: Dress of Women Characters in Movie Chandni Bar	52
Table 3.2: Dress of Women Characters in Movie Satta	53
Table 3.3: Dress of Women Characters in Movie Aan-Men at Work	54
Table 3.4: Dress of Women Characters in Movie Page-3	55
Table 3.5: Dress of Women Characters in Movie Corporate	56
Table 3.6: Dress of Women Characters in Movie Traffic Signal	57
Table 3.7: Dress of Women Characters in Movie Fashion	58
Table 3.8: Dress of Women Characters in Movie Jail	59
Table 3.9: Dress of Women Characters in Movie Dil toh Baccha hai ji	60
Table 3.10: Dress of Women Characters in Movie Heroine	61
Table 4.1: Madhur Bhandarkar as Background Music Composer	65
Table 4.2: Madhur Bhandarkar as Dialogue Writer	66
Table 4.3: Madhur Bhandarkar as Director	66
Table 4.4: Madhur Bhandarkar as Producer	67
Table 4.5: Madhur Bhandarkar as Story Writer	67
Table 4.6: Madhur Bhandarkar's movies' Awards	68
Table 4.7 Thematic Analysis of Madhur Bhandarkar Films	82
Table 6.1: Representation of Women Character in Movie Chandni Bar	99
Table 6.2: Songs and Dance Routines/Item Song in Movie Chandni Bar	100
Table 6.3: Women Character Role Analysis in Movie Chandni Bar	101
Table 6.4: Women Character Background Representation in movie Chandni Bar	102
Table 6.5: Representation of Women Character in Movie Satta	103
Table 6.6: Songs and Dance Routines/Item Song in Movie Satta	104
Table 6.7: Women Character Role Analysis in Movie Satta	105
Table 6.8: Women Character Background Representation in movie Satta	106
Table 6.9: Representation of Women Character in Movie Aan-Men at Work	107
Table 6.10: Songs and Dance Routines/Item Song in Movie Aan-Men at Work	108



Table 6.11: Women Character Role Analysis in Movie Aan-Men at Work	109
Table 6.12: Women Character Background Representation in movie Aan- Men at Work	110
Table 6.13: Representation of Women Character in Movie Page-3	111
Table 6.14: Songs and Dance Routines/Item Song in Movie Page-3	112
Table 6.15: Women Character Role Analysis in Movie Page-3	113
Table 6.16: Women Character Background Representation in movie Page-3	114
Table 6.17: Representation of Women Character in Movie Corporate	115
Table 6.18: Songs and Dance Routines/Item Song in Movie Corporate	116
Table 6.19: Women Character Role Analysis in Movie Corporate	117
Table 6.20: Women Character Background Representation in movie Corporate	118
Table 6.21: Representation of Women Character in Movie Traffic Signal	119
Table 6.22: Songs and Dance Routines/Item Song in Movie Traffic Signal	120
Table 6.23: Women Character Role Analysis in Movie Traffic Signal	121
Table 6.24: Women Character Background Representation in movie Traffic Signal	122
Table 6.25: Representation of Women Character in Movie Fashion	123
Table 6.26: Songs and Dance Routines/Item Song in Movie Fashion	124
Table 6.27: Women Character Role Analysis in Movie Fashion	125
Table 6.28: Women Character Background Representation in movie Fashion	126
Table 6.29: Representation of Women Character in Movie Jail	127
Table 6.30: Songs and Dance Routines/Item Song in Movie Jail	128
Table 6.31: Women Character Role Analysis in Movie Jail	129
Table 6.32: Women Character Background Representation in movie Jail	130
Table 6.33: Representation of Women Character in Movie Dil toh Baccha hai ji	131
Table 6.34: Songs and Dance Routines/Item Song in Movie Dil toh Baccha hai ji	132

Table 6.35: Women Character Role Analysis in Movie Dil toh Baccha hai ji	133
Table 6.36: Women Character Background Representation in movie Dil toh Baccha hai ji	134
Table 6.37: Representation of Women Character in Movie Heroine	135
Table 6.38: Songs and Dance Routines/Item Song in Movie Heroine	136
Table 6.39: Women Character Role Analysis in Movie Heroine	137
Table 6.40: Women Character Background Representation in movie Heroine	138
Table 7.1: Major Issues Raised in the Movie Chandni Bar Through Lead Women Character	145
Table 7.2: Types of Social issues Highlighted in the movie Chandni Bar through Lead Women Character	146
Table 7.3: Major Issues Raised in the Movie Satta Through Lead Women Character	148
Table 7.4: Types of Social issues Highlighted in the movie Satta Through Lead Women Character	150
Table 7.5: Major Issues Raised in the Movie Aan-Men at Work Through Lead Women Character	152
Table 7.6: Types of Social issues Highlighted in the movie Aan-Men at Work through Lead Women Character	153
Table 7.7: Major Issues Raised in the Movie Page-3 Through Lead Women Character	155
Table 7.8: Types of Social issues Highlighted in the movie Page-3 through Lead Women Character	157
Table 7.9: Major Issues Raised in the Movie Corporate through Lead Women Character	159
Table 7.10: Types of Social issues Highlighted in the movie Corporate Through Lead Women Character	161
Table 7.11: Major Issues Raised in the Movie Traffic Signal Through Lead Women Character	163
Table 7.12: Types of Social issues Highlighted in the movie Traffic Signal Through Lead Women Character	165

Table 7.13: Major Issues Raised in the Movie Fashion Through Lead Women Character	167
Table 7.14: Types of Social issues Highlighted in the movie Fashion Through Lead Women Character	169
Table 7.15: Major Issues Raised in the Movie Jail Through Lead Women Character	171
Table 7.16: Types of Social issues Highlighted in the movie Jail Through Lead Women Character	173
Table 7.17: Major Issues Raised in the Movie Dil toh Baccha hai ji Through Lead Women Character	175
Table 7.18: Types of Social issues Highlighted in the movie Dil toh Baccha hai ji Through Lead Women Character	176
Table 7.19: Major Issues Raised in the Movie Heroine Through Lead Women Character	178
Table 7.20: Types of Social issues Highlighted in the movie Heroine Through Lead Women Character	180

## List of Graphs

	<b>Page No.</b>
Graph 3.1: Dress of Women Characters in Movie Chandni Bar	52
Graph 3.2: Dress of Women Characters in Movie Satta	53
Graph 3.3: Dress of Women Characters in Movie Aan-Men at Work	54
Graph 3.4: Dress of Women Characters in Movie Page-3	55
Graph 3.5: Dress of Women Characters in Movie Corporate	56
Graph 3.6: Dress of Women Characters in Movie Traffic Signal	57
Graph 3.7: Dress of Women Characters in Movie Fashion	58
Graph 3.8: Dress of Women Characters in Movie Jail	59
Graph 3.9: Dress of Women Characters in Movie Dil toh Baccha hai ji	60
Graph 3.10: Dress of Women Characters in Movie Heroine	61
Graph 6.1: Representation of Women Character in Movie Chandni Bar	99
Graph 6.2: Songs and Dance Routines/Item Song in Movie Chandni Bar	100
Graph 6.3: Women Character Role Analysis in Movie Chandni Bar	101
Graph 6.4: Women Character Background Representation in movie Chandni Bar	102
Graph 6.5: Representation of Women Character in Movie Satta	103
Graph 6.6: Songs and Dance Routines/Item Song in Movie Satta	104
Graph 6.7: Women Character Role Analysis in Movie Satta	105
Graph 6.8: Women Character Background Representation in movie Satta	106
Graph 6.9: Representation of Women Character in Movie Aan-Men at Work	107
Graph 6.10: Songs and Dance Routines/Item Song in Movie Aan-Men at Work	108
Graph 6.11: Women Character Role Analysis in Movie Aan-Men at Work	109
Graph 6.12: Women Character Background Representation in movie Aan- Men at Work	110
Graph 6.13: Representation of Women Character in Movie Page-3	111
Graph 6.14: Songs and Dance Routines/Item Song in Movie Page-3	112
Graph 6.15: Women Character Role Analysis in Movie Page-3	113
Graph 6.16: Women Character Background Representation in movie Page-3	114

Graph 6.17: Representation of Women Character in Movie Corporate	115
Graph 6.18: Songs and Dance Routines/Item Song in Movie Corporate	116
Graph 6.19: Women Character Role Analysis in Movie Corporate	117
Graph 6.20: Women Character Background Representation in movie Corporate	118
Graph 6.21: Representation of Women Character in Movie Traffic Signal	119
Graph 6.22: Songs and Dance Routines/Item Song in Movie Traffic Signal	120
Graph 6.23: Women Character Role Analysis in Movie Traffic Signal	121
Graph 6.24: Women Character Background Representation in movie Traffic Signal	122
Graph 6.25: Representation of Women Character in Movie Fashion	123
Graph 6.26: Songs and Dance Routines/Item Song in Movie Fashion	124
Graph 6.27: Women Character Role Analysis in Movie Fashion	125
Graph 6.28: Women Character Background Representation in movie Fashion	126
Graph 6.29: Representation of Women Character in Movie Jail	127
Graph 6.30: Songs and Dance Routines/Item Song in Movie Jail	128
Graph 6.31: Women Character Role Analysis in Movie Jail	129
Graph 6.32: Women Character Background Representation in movie Jail	130
Graph 6.33: Representation of Women Character in Movie Dil toh Baccha hai ji	131
Graph 6.34: Songs and Dance Routines/Item Song in Movie Dil toh Baccha hai ji	132
Graph 6.35: Women Character Role Analysis in Movie Dil toh Baccha hai ji	133
Graph 6.36: Women Character Background Representation in movie Dil toh Baccha hai ji	134
Graph 6.37: Representation of Women Character in Movie Heroine	135
Graph 6.38: Songs and Dance Routines/Item Song in Movie Heroine	136
Graph 6.39: Women Character Role Analysis in Movie Heroine	137
Graph 6.40: Women Character Background Representation in movie Heroine	138

Graph 7.1: Major Issues Raised in the Movie Chandni Bar Through Lead Women Character	145
Graph 7.2: Types of Social issues Highlighted in the movie Chandni Bar through Lead Women Character	146
Graph 7.3: Major Issues Raised in the Movie Satta Through Lead Women Character	149
Graph 7.4: Types of Social issues Highlighted in the movie Satta Through Lead Women Character	150
Graph 7.5: Major Issues Raised in the Movie Aan-Men at Work Through Lead Women Character	152
Graph 7.6: Types of Social issues Highlighted in the movie Aan-Men at Work through Lead Women Character	153
Graph 7.7: Major Issues Raised in the Movie Page-3 Through Lead Women Character	156
Graph 7.8: Types of Social issues Highlighted in the movie Page-3 through Lead Women Character	157
Graph 7.9: Major Issues Raised in the Movie Corporate through Lead Women Character	160
Graph 7.10: Types of Social issues Highlighted in the movie Corporate Through Lead Women Character	161
Graph 7.11: Major Issues Raised in the Movie Traffic Signal Through Lead Women Character	164
Graph 7.12: Types of Social issues Highlighted in the movie Traffic Signal Through Lead Women Character	165
Graph 7.13: Major Issues Raised in the Movie Fashion Through Lead Women Character	168
Graph 7.14: Types of Social issues Highlighted in the movie Fashion Through Lead Women Character	169
Graph 7.15: Major Issues Raised in the Movie Jail Through Lead Women Character	172
Graph 7.16: Types of Social issues Highlighted in the movie Jail Through Lead Women Character	173

Graph 7.17: Major Issues Raised in the Movie Dil toh Baccha hai ji Through Lead Women Character	175
Graph 7.18: Types of Social issues Highlighted in the movie Dil toh Baccha hai ji Through Lead Women Character	176
Graph 7.19: Major Issues Raised in the Movie Heroine Through Lead Women Character	179
Graph 7.20: Types of Social issues Highlighted in the movie Heroine Through Lead Women Character	180