

‘Girly Movies’ and Prevalence of Female Characters - A Study on ‘Page-3’-The Only Best Film National Award Winning Hindi Film of the Decade 2001-2010

Communication & Journalism Research
2 (1) pp 58-68
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masscomhod@uoc.ac.in
ISSN 2348 – 5663

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Abstract

The powerful role of cinema in the public sphere has been already established through years of research and analysis. They are proved to influence the way the audience begins to think about the reality around them. In a world that speaks of gender inequality in the highest levels, it offers an enthusiastic study when one attempts to check how the real-life stories when translated into screens present the women folk. The present study is a qualitative research on ‘Page-3’ by Madhur Bhandarkar, which won the best film National award in India in the year 2004, becoming the only Hindi film in the first decade of 2000 to win this prestigious Golden Lotus. The researcher in his analysis finds out that though it shows shades of the first ‘girly’ film made in Indian context, it presents the female protagonist in the traditional moulds and attitudes. But even as the film gives the lion space of its screen time to its female leads limiting the important male characters just to very few minutes, the power to affect the lives of females still resided with the male folk.

Keywords

Hindi Film, Page 3, Girly Movies, Women in Film

Introduction

Women in the real world are said to be schooled and groomed themselves gradually to give sanctimony to the ‘packaging’ of women in a certain way befitting the dominant culture around and its prevailing ideologies. A women is thus described to be born ‘within an allotted and confined space’ into the keeping of men. In such a hegemonic system, the dominating group that is the males achieves its domination by ‘winning’ popular consent through everyday cultural life.

In media studies terms, the hegemonic model works by achieving dominance through media representations of the world. The media ‘tell us’ what to think, what to believe and how our world ‘should be’. This work, through an ideology or a set of ideas gives a partial or selective view of reality. The ‘powerful’ rule over the ‘poor’ by promoting

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the idea (the ideology) of privilege and wealth, belonging exclusively to a select group of people.

There are certain traditional gender values and traits most evident in advertisements and films, notably those aimed to entertain masses. According to Hall (2005), traditional female traits and values include those like 'believing personal relationships as more important than work, dealing with problems by negotiating and compromising, believing a male partner's opinions are more important than her own, believing a male role is to initiate, and female role to respond, comfortable with showing emotions, accepting and acknowledging complexity, feeling it acceptable to show vulnerability – both physically and emotionally, feeling it acceptable to change one's mind, enjoying solitude as opportunity for 'self-care' (though feels she has no entitlement to this), and feeling comfortable with not being important'.

Cinemas across the globe are thus influenced by cultural ideas, symbols, norms and values in the genesis of women images and the delineation of gender roles across the world. We can inconspicuously assume these to be bigot stereotypes just thinking of real man and woman; however their pervasiveness in the media is overwhelming. Conscious and thoughtful progressions over time have forged the traditional gender roles that are projected through media. According to Joseph T. Klapper by and large "people tend to expose themselves to those mass communications which are in accordance with their existing attitudes and interest" (Klapper, 1960). They dodge communications of paradoxical hue either intentionally or unintentionally. In case of being exposed to insensitive material, they assume unperceived and try to transmute or fathom to tally their existent perspectives, furthermore tend to obscure it more eagerly than they erase sympathetic material.

In the 1970s, Laura Mulvey began some very interesting research on the way in which women are represented in film. She theorised that the cinema is largely 'masculine' and that women are controlled by the male 'gaze'. The idea is that a woman's body displayed on screen makes the (male) viewer a kind of voyeur, who experiences intense erotic pleasure from looking at her. This 'controls' the woman and makes her an 'object' of the gaze (the man). Since cinema was (and still is) largely a male-dominated industry, it follows that men are in control of the making of the cinematic texts – for men! After Mulvey a lot of interesting research on feminism and films followed.

The most motivating issue in the present age of feminism which is widely christened as the age of 'New Feminism' or 'Fourth Wave Feminism'* is peacemaking. It is no irony hence to espy people raving and ranting about a new mode of discussion exalted by a fusion of spirituality and social justice at conferences organized by women, spiritual and religious leaders.

Peay observes these 'gatherings are to share a commitment to a universal spirituality that establish and strengthens women's bonds across ethnic and religious boundaries' (Peay, 2005) This in effect has new implications with them pondering to burrow over a new feminine paradigm of power that's based on tolerance, mutuality and reverence for nature – the revered traits identified with women values. Many pinpoint this as a panacea for curing global maladies of poverty and war. With the changes in the theoretical structuring of feminist, a new challenge has been splashed at male identities in films. Conventionally squired with precedence of violence and aggression, the male identity in film and culture has been accosted to give a more comprehensive outlook of manliness personifying wider spectrum of male distinctiveness. Thus surfaced 'Metro Sexual Man', a commodity fetishist who is dauntless to be seen in public 'with his narcissistic tendencies' swerving from the usual dominant, confident and brutal male. Points out Robert Bly (1991) in his book *Iron*

John “The male of the past twenty years has become more thoughtful, gentle. But by this process he has not become more free. Many of these men are not contented recusant to other beliefs.” Lack of energy is quite visible unlike their predecessors’ swagger. They are life preserving but not exactly life giving.

Neo-feminists prioritize women’s issues but maintains a stronger commitment to distributive justice and recognize that subordination exists on multiple axes. Aya Grubar, defines them to seek innovative ways to better the legal, social, and economic status of women while simultaneously questioning some of the more troubling moves of second-wave feminism, such as the tendency to essentialize the woman’s experience, the turn to authoritarian state policies, and the characterization of women as pure objects.

Any how, no one can argue that viewing repeatedly an imbalanced fictional world where females are often underrepresented or unmotivated can be good for young females. They appear less frequently in films even though they take half the share of the population. But it may be also noted that under no conditions this research suggests that all female portrayals be uplifting or inspirational nor that ‘pretty’ females not be depicted. But away from creating females as adornment, enticement, or with inclination to romance as the main or exclusive personal trait or motivator.

It is in this backdrop the researcher attempts to look at the national film award winning Best films of India. Established in 1953, National Film Awards are considered the most prominent awards in India, introduced to honour and encourage films that are directed across the country which promote the cultural integrity and unity of the nation, unanimously chosen or preferentially voted by a team of acknowledged film personalities, who come from various parts of the country. And so, it becomes binding for the selected movies to portray the lives of the featured women folk also as realistically as it can represent.

In this study, the researcher is thus making an attempt to check whether ‘Page-3’ the only Hindi film to win a Best film national award-(Golden Lotus)in the decade (2001-2010), pay heed to represent the social discomforts of the gender or formulate a counter hegemonic feminist discourse. Since Hindi being the most widely spoken and most popular language of the country, the best film from the language is bound to present the women life with necessary importance and dignity. The researcher would also like to analyze whether the inherently rooted perception of socio-cultural framework of past, regarding women as men's shadow confining her to her husband and household, still rules the roost in modern narratives of Page 3’.

Basically planned as a qualitative study, the researcher makes use of techniques of descriptive content analysis to make inferences about his studied universe. It is useful to distinguish three broad domains of social life as depicted in films that may be discursively constituted: representations of the world, social relations between people and people’s social and personal identities. Here the researcher is considering the film narrative as a discourse - nuggets of essential wisdom; they are plural, historically specific and can be realized in different genres and different modes or combinations of modes which can be interpreted in very different ways, depending on the on text. Here the understanding occurs through the lens of feelings, beliefs, clues and knowledge.

PAGE-3’- On Tabloid, Celebrity Culture and Ethics

It is believed that it is in the world of Hindi films, India finds a panacea for all her ills. The poverty of life on the streets and rural villages is countered by the lushness of movie land sets and locations. The daily grey of arranged married life is made technicolor by wild love stories (Hardy, 2002). Though the researchers have decorated Hindi films with

these virtues that satisfy the escapist mind of an Ordinary Indian, there are aplenty of art house and middle stream films from film makers that have been applauded worldwide. Madhur Bhandarkar is one such maker who shot to fame in the last decade.

Madhur Bhandarkar's films have dealt with bold and unconventional themes like exploitation of women, cycle of poverty, organized crime, police and government corruption, cult of celebrity and journalism, ruthlessness of big business and industrial espionage. 'Page 3' coming from this acclaimed director is the lone Hindi movie in the list of best film awardees in the decade 2001-2010. Not a typical Bollywood fare devoid of characteristic song and dance routines, fluffy love stories, stylistic action, or melodrama, this is an opinionated take on Mumbai high-society, and its social scene. A social commentary with its share of dynamic satire, the implacable and ruthless theme takes on a particular life style in a movie that has become the Bhandarkar style of late. Telling a gritty story with a taut narrative, and no frills, 'Page-3' takes a behind-the-scenes look at the lifestyles of the A-list celebrities in metro cities, also becoming one of those rare 'girly' films of the nation.

Page 3 has in its purview a look into the glocalisation of Indian life and media. The ever more consumerist lifestyle of India's elites and wealthy Indians living in the West has led to frequent depiction in films - hugely exaggerated interiors of bungalows, plentiful jewellery, designer clothes, extravagant shopping at malls, eating and drinking out at clubs and bars, and engaging in high-priced sports.' The strategies adopted by the film makers to accommodate such expanding audience tastes and desires can be best described by taking global formats and visual styles, while 'localising, adapting, appropriating and Indianising them'(Ganthi,2002). Page-3 also has different inclinations for tabloid culture in India, where it is still photo-centric, but focusing on the rich and famous glitterati, and their hedonistic pursuits at the most exclusive parties in tinsel town. It explores the networking and the power play between the air-kissing, champagne-swilling celebrities and the media, all witnessed through the eyes of an entertainment journalist, Madhavi Sharma. Every night, Madhavi hobnobs with the socialites, at various parties around town, to get grist for her journalistic mill. Through regular parties, Madhavi is well-known to most social butterflies, and meets almost the same people every day. The viewer thus is introduced to some of the characters which make up Madhavi's Page 3 world: actors, businessmen, socialites, social workers, artists etc. While Madhavi parties with the elite, she takes the last train back to her rented apartment to write about the night's events that make headlines in the third page, the celebrity page of her newspaper the next morning. She frequents the 'Page 3' circuit of parties, events, and soirees, mingling with the who's who of Mumbai for her stories. Gay fashion designers, wannabe models, aspiring actors, debauched socialites and moneyed industrialists all bump for attention, and the need to be seen.



Madhavi in a party scene with her boyfriend

'Page 3' is also the story of Madhavi's friends Gayatri, a struggling Bollywood actress and Pearl a bold 'n' sassy, no-nonsense-talking air hostess who shares her flat. Pearl wants to marry a rich tycoon, so that she can quit her job, and live a luxurious life. The other essential characters include that of a powerful newspaper editor and Vinayak Mane, the crime reporter who finds Madhavi's brand of journalism demeaning. The Bollywood star and Gayatri's love interest Rohit, and Avinash the gay make-up artist and best friend to Madhavi are the interesting hotchpotch to the celebrity list.

After a while, Madhavi is tired of the false glitz and glamor of the night, and asks her boss to put her onto investigative journalism. The editor complies, and details her to work with Vinayak. Covering a bomb blast, Madhavi finds her niche in investigative reporting. Meanwhile Gayatri is finding a hard time finding roles, without compromising on her principles, since directors and producers she approaches ask her for sexual favors. She meets Rohit, and falls in love with him. Each girl faces her struggles; Madhavi uncovers a scandal involving the bigwigs of Bombay, Gayatri faces personal and professional predicaments, and Pearl has her share of disappointments. How the three cope, and whether they stand their ground in the sea of caprice that is Mumbai, is the rest of the movie.

Women are instructed by their environment in how to 'become' a woman—a task subjected to constant revision as per the demands of the culture. This emphasis on becoming' is a product of Simone de Beauvoir's *The Second Sex* -where she coined the line 'One is not born, but rather become a woman'. (de Beauvoir,1949).Page-3 also discusses the compartments that women are put and rather made to become in this world of glamour.A lot of issues are explored in this - dysfunctional families, infidelity, paedophilia, drug culture, and wife-swapping. In seeing this world through Madhavi's eyes, our values and incredulity at various situations can't help but mirror her own, as she seems to be the sanest character there - and Page 3's only moral voice.

'Page 3' depicts all the features of 'Girly films' which takes a space in neo feminist genre of movies. Through the creation of a story world in which the heroine is at the centre of her universe, these films address a female audience, but at the same time underline the appearance as a crucial aspect of feminine identity, thus appealing to the masculine viewer incidentally. This is exactly what happens in 'Page-3' also where every type of viewers are drawn empathetic to the heroine at the centre. The protagonist as usually is a single woman who works for a living, and whose work in some way defines her, however she is distinguished by the girlish personality and looks. Adding to the glocalisation spectre, the ladies in the fray except Madhavi are shown in western attires that had a commodified Indianness. The repositioning of Western apparels from 'connotations of deviance and dangerous modernity 'to 'orthodoxy and comforting cosmopolitanism' is what makes their makeup' "a look that seamlessly combine elements of global fashion with localized cuts and colours" (Wilkinson-Weber, 2005)¹⁰.Western clothes which were once treated to represent anti Indianness, now project a character's "ability to be cosmopolitan, at home or anywhere in the world" (Dwyer and Patel, 2002).

Female bonding is often a theme in the films, which routinely feature friendship amplifying the female address of the film as a film for women. Structurally they heavily rely on what literature is called 'marriage plot'- in which women 'succeed in their life by marrying a man of her choice' or working her way into great applauds, also gaining their love interests (Radner, 2011).



Madhavi with Pearl and Gayathri

'Page-3' amidst its harsh social commentary also deals with the marriage ethos of two of Madhavi's friends-Pearl and Gayathri, the former getting married to a billionaire much aged than her and the latter entering into relation with popular star which later results in her attempted suicide and abortion. Madhavi herself sees her relation with her boyfriend ruined as she found him to be a gay, which her middleclass values find it difficult to accept. Consumer culture and its competence are crucial elements in these settings, providing tools that enable the heroine to resolve the conflict. This 'girly heroine' is always exceptional in some way while retaining demotic connections. Thematically the film often exhibits a profound ambivalence about certain issues in particular- The role of romance, marriage and work in a woman's life—made manifest through the doubling of characters and /or the use of double narratives. As with every other girly films, 'Page-3 is also concerned with the theme of transformation, often represented as a magical makeover, the purpose of which is to give impression to an internal purpose of education. The primary events take place in well defined geographic locations, particularly urbane.

Prevalence of Gendered Characters

Total movie length	:	2 hours 18 minutes 41 seconds
Total number of characters	:	96
Number of males	:	60
Number of females	:	36

Character name	No. of scenes	Total screen time	
		In seconds	In minutes
Madhavi Sharma	67 scenes + 9 song shots	4040	67 minutes 20 seconds
Vinayak Mane	15	691	11 minutes 31 seconds

Interestingly, the male protagonist in the movie is limited to just 11 minutes of its 138 minutes screentime, -a rarity that you never come across usually in a Hindi film. Even the boss of Madhavi, the editor Deepak and her gay friend Tharun has got more screen time. But even this is the case, Madhavi's professional and personal life is strongly affected by the

acts of these males who at a point make her go off track from her preferred goals and interests.

“We have to be in the system to change the system”- this is the piece of advice that firebrand Vinayak Maane (played by Atul Agnihotri) gives to Madhavi Sharma (Konkona Sen Sharma), who is disappointed and disillusioned with the system and perhaps sees it all as the end of the road. The young woman journalist who transformed herself from a successful but discontented Page 3 journalist to a dynamic crime journalist thus goes back to Page 3 reporting. But, as she says at the end of the film (“The party has already ended for me”), it’s a new beginning for her. She now plays the game by its rules and not by her rules, but is perhaps determined to do her bit to change it, very much like Anuradha Sehgal in *Satta*, an earlier film by Madhur Bhandarkar, the director of *Page 3*. She starts ignoring things that had earlier disturbed her and manages to bring a smile to her face, but that does not mean that she is stooping to be as corrupt and mean as the others. She has just learnt some basic lessons. Madhavi, who was earlier fed up of Page 3 reporting, would now draw satisfaction and happiness out of it, but evidently she is not going to limit herself to that. The party has ended, and now it’s time to do something worthwhile...

Page 3, coming from a director who has made women-centric films (*Chandni Bar*, *Satta*, *Heroine*, *Fashion*) would seem, on the apparent level, more of a social kind of movie than a woman oriented one. Yes, the things that happen to Madhavi could very well happen to anyone- man or woman- and so, thinking from the apparent level, there is nothing woman oriented in the film. There, of course, is no denying the fact that the lead character is a well etched woman character and that most key characters in the film are women. But, don’t we get the feel that Atul Agnihotri’s Vinayak Maane, who appears in just some scenes, is a more powerful character? Do we not gather the impression that one Vinayak Maane is needed to set Madhavi on the right track, by setting an example himself and with some blunt talk and friendly advice? So, is *Page 3* the story of a young woman journalist coming to terms with bitter truths and then deciding to make some compromises, of course only to revive the lost strength, lie in wait and take the plunge only as and when needed? Or, is it the story of how a strong, undaunted and uncompromising male journalist trains and teaches his junior woman journalist to see things from a more reasonable perspective and fight it out in a more practical manner?

Majority of Bhandarkar’s films had female protagonists. The females in *Bhandarkar’s* films are usually shown as bold and empowered women who lead life on their own terms, take their own decisions, are ‘rebels’ who don’t conform to social norms and excel in their respective professions. A very positive portrayal of an independent leading lady characterizes the initial reels of his films. Now, let’s not forget that it’s in the Indian context that the story is narrated. In a society like India, where male chauvinism exists in all walks of life, in subtle unapparent manners as well as apparent ways, it’s not that easy for a woman journalist to determine to fight it out against social ills and the perpetrators of the same. On the one hand is the might of those against whom she is pitted in battle and on the other hand is the callousness and disdain that the society at large exhibits towards a woman who’s trying to do it. Madhavi Sharma wanting to give up Page 3 reporting and take up crime beat can be seen as just a matter of preference, a very ordinary thing when we view it as an individual voicing his or her choice. But, in the Indian context, we have to remember that it would be seen as a ‘WOMAN’ choosing to take up crime reporting, predominantly supposed to be a male domain. It is therefore perhaps that Madhavi’s editor laughs a somewhat derisive laugh when she makes her intentions clear. Even Vinayak Maane, who later becomes a sort of mentor-like figure to Madhavi, seems to be determined to show Madhavi that her wish to do crime journalism is just a foolish whim of hers and that it is not everyone’s cup of tea, especially not a woman’s cup of tea. Thus, when she sets out to do crime beat, she, like any average woman in India who has to face all kinds of hurdles all

through her life, Madhavi also is destined to face hurdles one after the other. However, through the progress of the film mid-way, there is a downslide in the protagonist's assertion and she slowly gets inclined to fit in the society's mould. The increasing social and sexual loneliness of Madhavi amidst an elite society who plays around her, is indeed suffocating for her. In the end, she has either to fit in the norm or end up as a sufferer. There is a subtle reinforcement of the very value system that the film critiques at its outset. The centrality of the women protagonists' within the narratives in which they feature thus doesn't pave way for melodramatic imagination of positive value sets. Madhur' Bhandarkar's films have been disparaged for being too judgmental by giving lessons on morality to the viewer.



Madhavi with Vinayak Mane in a bomb blast scene

There are even women who sneer at her, an indication perhaps to the fact that male chauvinism is not just limited to males, it is present in another form in women too especially when they tend to sneer at fellow women who try to fight it out or do something worthwhile. Of course, when Madhavi proves that she is really serious about it, Vinayak Maane does stand by her. This is one way of seeing this, but when we try to view the same from another perspective, it won't seem that objectionable. We have seen on screen stories of senior male police officers laughing and sneering at junior, young male officers who express their desire to fight out formidable underworld dons and the like. This can even be dismissed as such an instance, if we wish to.

Page 3 is not just the story of Madhavi Sharma and *Page 3* journalism; it is also the story of a bunch of other women, especially Gayathri and Pearl, who happen to be Madhavi's roommates. Pearl, an airhostess, seems to be scorning at everything and has an air of superiority about her. At the same time, she believes that in this male-oriented and money-oriented world, the short cut to a happy (read 'prosperous') life is by wedding and bedding a rich, though ageing gentleman. In a male dominated world where women generally mask their desires, ambitions and dreams and sacrifice it all for their husbands and kids, Pearl too subsists by resigning to it all with an air of cynicism and by even masking her genuine feelings of love and care for Gayathri and Pearl. Gayathri temperamentally is exactly the opposite of Pearl. She is a timid, vulnerable girl who prefers to hold on to her traditional values and hence has to face defeat and run away without fighting it out to accomplish her dreams of becoming an actress. Of course in the end she, like Pearl, decides to flow with the flow, make compromises and accomplish her desires.

Coming back to the protagonist Madhavi, it is interesting to note that she presents a total contrast to the personalities of her friends, her vulnerable, compromising roommates. She launches her own fight, but she too faces defeat, very much like Gayathri or to some extent like Pearl. But she doesn't surrender that easily. She learns her lessons from the

defeat and sets out to fight it out once again, though in a different manner. Well, we may tend to say that if not for Vinayak Maane, Madhavi too would have bowed out in defeat. Maybe yes, but it is not fair to give make analyses that easily. Let us just take into account the fact that in a society like India, there are many fighters like Madhavi in real life also and hence Madhavi's decision to go on, with Vinayak or no Vinayak, is what counts.

Now, let's come to the other women characters in the film. There are some 'party ladies', whose sole business it seems is attending parties and gossip mongering. It is interesting to hear one of them comment that she prefers not to get married as she already has money and independence. There is also the comment about treating husbands like dogs. Of course, all this may seem to be trivial party talk, but in a way it could be interpreted as suggesting the shift in perspective that women (maybe the rich, independent, urban ones) now regards marriage and husband-wife relationship.

Middle class identity is fundamental to the construction of post feminist identity in women, who can consume. That consumption and material acquisition are keys to the identity of these women, High fashion and luxury living play a significant role in the plot and the women's talk with one another, with all wearing designer clothing and shoes, acquiring expensive accessories and icing comfortably. Such practices normalise the actions and thoughts of white middle class women who seldom question their jobs and privilege and thus marginalize the poor. *Page 3* also discusses homosexuality from a woman's perspective. There is no condemning or justifying it, but there is Madhavi accepting it, especially as regards to her photographer Avinash. She has no issues accepting his sexuality, but later when she sees him engaging in the act with none other than her lover, she loses her cool. Well, this could be interpreted as her reaction to a breach of trust or as some kind of intolerance. But there is an attempt to look at homosexuality from a feminine perspective. Infact, (hetero) sexuality also often enacts the politics of patriarchy. According to Young 'Male privilege in patriarchy results from patterns of institutional and social control in society' in which men have some degree of unreciprocated authority and control over women, largely promoted by hetero sexuality and /or men have greater control than women over operations of institutions or sets of institutions (Young in Meyers, 1997).

Interestingly, the middle class sensibility of Madhavi cannot also afford her boy friend pictured as a gay, though she does not mind keeping a close company of another as his closest friend, a visible paradox. And it is only recently that the gay culture has started being discussed in Indian cinema with 'Page 3' being one of the earliest instances. Gayathri Gopinath one of the leading queer theorist who focus specially on Bollywood, begins her analysis on homosexuality (2005) - 'queer theme in Bollywood remain ' non transgressive in their native Indian context, though the differently subjective lens of transnational spectatorship is responsible for de-coding or recoding, these elements and the film as a whole'(Gopinath,2008).

Thomas Waugh calls it 'Metropolitan Movements and Identities (MMMI)' which is dynamic, the incredibly lively diasporic queer movement, that inventories and dissects, interpellates and reclaims. That is what unspoken back home(2001).But one must not go so far as to assume the mythical purity of sexual cultures hermetically sealed from all external interaction, who can say where the imported MMMi's end and the indigenous authentic starts?'(Waugh, 2001).

The blatant "Degi kya", asked by a prominent director referring to the expectations of sexual favours from an aspiring actress (Gayathri) also portrays the prevalence of sexual exploitation and the tendency to speak of women as sexual objects rather than as

individuals. *Page 3* seems to have more of women characters and of the men; most of them happen to be shady to a great extent, save perhaps a couple of them.

Bhandarkar didn't keep away from song sequences in this film too which is widely noted as the single most enduring feature of Bollywood cinema (Gopal and Moorthy, 2008). The movie features at least five songs, of which one is a typical item dance being showcased in a filmy party and another in the backdrop of a fashion party. Two of the songs are featured as montages to build on the story, which is a popular technique employed in Indian films. According to Peter Wollen 'multiple diegesis'- multiple narrative world, exists in films. It takes its meaning in antithesis to the single diegesis of the classic narrative cinema. Here a song and dance sequences presents a series of 'snapshots' and 'flashy montage' as Gopal and Sen 'claim, that it is not ' a social realist form' but instead a hyper real pastiche, or what they somewhat oxymoronically refer to as 'the realm of advertising (2008).

In *Page-3*, we see a world that is surreal, where friendships are capricious, relationships based on convenience, and everyone seemingly leading dual lives. Although Madhavi slowly comes to terms with the hypocrisy and insecurities of the glamour world she inhabits, her reactions to it and the world around arouse her and she is bound to face her crisis of conscience, now with more of sordid experiences. '*Page-3*' thus remains as one of the best from the auteur in Madhur Bhandarkar for its narratives and also for its creation of interesting lead characters.

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