Portrayal of Women in National Awarded Hindi Movies: A Content Analysis

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Abstract: **Portrayal of woman in advertising is one of the most discussed topics in India. The manner in which the women portrayal is done reflects the status of women in the society. The early study of women's role portrayals suggest that the advertisements on women reflect stereotypical roles like women taking care of home and not making important decisions. A film, also called a movie or motion picture is a series of still or moving images. Cinema is meant and believed to entertain, to take the viewer to a world that is starkly different from the real one, a world which provides escape from the daily grind of life. Hindi cinema has been successful in portraying Indian women of different shades in a society dominated by patriarchal values. Hindi cinema has been a major point of reference for Indian culture in this century. It has shaped and expressed the changing scenarios of modern India to an extent that no preceding art form could ever achieve. Hindi cinema has influenced the way in which people perceive various aspects of their own lives. The paper deals with representations of women characters in Bollywood movies. Content Analysis has been adopted for the study in which a systematic study of a particular community or group or an institution is made for analyzing the problem.**

Keywords: **National Awarded Hindi Movies, portrayal of women, Contemporary Cinema, Content analysis.**

I. INTRODUCTION

Ever since its growth, the Indian advertising industry is actively employing women portrayal for promotion of a product or service. What is particularly noticeable about present advertising approach is that it is moving away from the earlier gender stereotype. The manner of portrayal of women in these ads is altering with the changing times. Moreover, women of today are emerging from the emotionally weak and powerless image towards an assertive and financially independent one. This empowerment of women is important to bring about a constructive change in the society. In order to be considered a women centric film, a film would have to focus on one or more female characters – one protagonist and/or other female characters – at the center of the narrative. A female protagonist or female lead constitutes therefore the main characteristic of women centric. It is her story, told from her perspective. Women centric film differs from definitions such as woman's film or chick flick in that it does not refer to a specific genre of films. In other words, it includes animated films, horror films, (romantic) comedies, fantasy and action films. What matters is that the story is told from her perspective – be it an animated female character or girl in the horror film. Furthermore, women centric does not necessarily imply a feminist protagonist neither does it guarantee that a feminist 'message' is contained (although it might).

Media, identity and gender are being discussed all over today. They have become integral to the discipline of media studies. The reason is the popularity and diversity of media as a source of mass consumption and its influence on constructing ideas and generating debate. The media scene in India has expanded in the recent times as there is a plethora of media choices available to the audiences. Media structures and systems have also undergone a sea change with privatization and globalization. Huge corporations with their own profit motives own media houses. Media has been able to transcend borders and look at issues more holistically rather than in the context of nationalism. Hence, these developments are bound to affect the manner in which media scrutinizes and covers any issue – gender being an important one. Women are also major consumers of mass media and thus the way they are represented in media coverage is a major concern for the discipline. Several international forums have recognized the ramifications of such a transformed media

environment on women's access to media, their role in the media structure and the presentation of their perspective in media coverage.

What roles women play onscreen is more often than not, the male director's notion of what roles women ought to be playing. This notion is based on the director's beliefs, attitudes and values, combined with what the director thinks viewers want to see. What viewers want to watch is something that conforms to their beliefs, attitudes and values, which come from the social framework within which they live, which is the same social framework in which directors, live. There has to be a consistency in the beliefs, attitudes and values of all those involved. This is Milton Rokeach's beliefs, attitudes and values theory from 1968, in action. Each member of the audience looks for entertainment that conforms to an existing system of beliefs, attitudes, and values which come from a socio-cultural context in society.

According to Littlejohn and Foss (2005), it is only when inconsistencies arise in this system of beliefs, attitudes and values, will there be dissatisfaction leading to change. As long as there is no inconsistency, a change in concept or perception is hard to arrive at (p. 80). This is exactly what happens to Indian film directors and to Indian cinema. It conforms to the existing structure because everyone seems happy with it, and it seems as though there is no dissatisfaction whatsoever in the way women are portrayed and so there is no need for the portrayal to change.

II.   REVIEW OF LITERATURE

Holtzhausen, Jordaan & North (2011) discuss the portrayal of women in South African television commercials The purpose of the study on which the article is based was to identify current role portrayals of women in advertising on selected South African television channels. A sample of 245 commercials was content analyzed to determine how women are portrayed in advertising. The findings indicate that women are most often portrayed as product users, and least often as sex objects. In terms of product categories, women featured most often in advertising for personal care items and least often in sport-related commercials. Rational advertising appeals were most commonly used in commercials featuring women.

HajiMohammadi (2011) analyzed television commercials with an emphasis on gender roles to decode the main elements of a dominant discourse (preferred readings) and representation mechanisms; and the elements' relationships with ideology, hegemony and power relations in reproducing a dominant discourse. Grounded in an interdisciplinary theoretical framework of cultural studies and critical studies perspectives, the two-layer analysis is used in this paper – a semiotic and critical discourse analysis of television commercials with an emphasize on gender roles and ideology. The results demonstrate that the TV advertisements selected in this paper represent dominant gender relations and reproduce traditional values. Furthermore, these representations illustrate a contradiction between society and media in gender roles. In fact, dominant discourses of these advertisements indirectly raise values that reinforce traditional system of gender roles. The advertisements mainly represent gender roles of women in a traditional fashion. Therefore, there are contradictions between television advertisements and society. Consequently, the media, and television in particular, should present the real status and role of women along with an evolution of gender roles in the society.

Holtzhausen (2010) presents a content analysis of role portrayed by women in advertisements in selected South African media and found out various roles portrayed by women. The most prevalent role portrayal in magazine advertisements was that of physically decorative woman (27%), typified as woman that symbolizes the physical ideal. The less prevalent portrayal included career woman, home maker, mother, mannequin, romantic, sex object and social being. The results also revealed that women are used as visual attention-attracting focus points in advertisements across a range of different products or service categories. The product category that most often featured women in both media was personal care products (41% for magazine advertisements and 26% for TV advertisements).

Zimmerman (2008) discusses the sexual objectification of women in advertising. The study measures attitudes of young women to sexually objectified advertising. A survey combining elements of two previous studies (Ford, LaTour, and Lundstrom, 1991; Mittal and Lassar, 2000) was administered to 94 female undergraduates. Results show significant (p < 0.001) changes in attitudes of young, educated women. Respondents agreed females were portrayed as sex objects in advertisements, but were less offended by these portrayals than female respondents in 1991. Results also show females' attitudes toward the advertisement have little effect on purchase intention, a highly significant change from attitudes of women in 1991.

Pillay (2008) discusses the portrayal of women in TV advertisements with to explore the ways that female characters are portrayed in South African advertising content and to compare this with how male characters are portrayed. This has been undertaken through a quantitative and qualitative analysis of the advertisements in order to indentify themes and patterns in the representation of women and men. The premise of this study is that female characters are stereotyped resulting in a limited view of women in advertising content. Upon examination of the advertisements it was found that female characters are still stereotyped and portrayed in line with traditional roles associated with women, while a more significant change was found in how male characters are portrayed. In conducting this analysis, this study highlights the importance of continued research in the field of gender studies as a means of measuring the media's representation of women against social change and development.

Premchander, Smita and Vanguri, Pramila. (2007) presents a programme and policy review of micro-finance and women's empowerment. The Indian Government has paid special attention to women's empowerment, and both the National Policy for Empowerment of Women (NPEW) 2001, as well as the 10th Five Year Plan, illustrate its commitment to women's empowerment and welfare. Given a lack of employment opportunities for women, support for self-employment and women's enterprises came to be recognized as essential for releasing women's economic potential. Many NGOs have subsequently taken on the task of women's empowerment through micro-enterprises in recognition of the impact it can have on women, their families and poverty alleviation. The Tenth Plan document defines different aspects of women's empowerment. Social empowerment aims to provide women easy and equal access to all the basic minimum services to enable them to realize their full potential. Economic empowerment aims to make all women economically independent through training, employment and income generation activities, allow women to enjoy not only the de-jure but also the de-facto rights and fundamental freedom at par with men in all spheres. Cultural parameters are not mentioned in the Tenth Plan but refer to the concept of empowerment in relation to respect of rights of indigenous people and inclusion of their knowledge and practices. The dimensions of power are not specifically considered but are important in the context of women's empowerment in India. These include women's collectivization and greater participation in the political processes. The NPEW places micro-credit under the overall objectives of economic empowerment of women. The policy demonstrates a supply-dominated view of microcredit, where priority is given to promoting structures that enhance the supply of credit to women. Women's Self-Help Groups have become effective channels of credit for enterprises. Thus Government banks and wholesale financing organizations now work with NGOs who promote groups and/or provide finance to them.

Contemporary Cinema is a series of edited volumes and single-authored texts focusing on the latest in film culture, theory, reception and interpretation. There is a concentration on films released in the past fifteen years, and the aim is to reflect important current issues while pointing to others that to date have not been given sufficient attention. (Wikipedia, the free encyclopedia)

The **National Film Awards** is one of the most prominent film award ceremonies in India. Established in 1954, it has been administered, along with the International Film Festival of India and the Indian Panorama, by the Indian government's Directorate of Film Festival since 1973.Every year, a national panel appointed by the government selects the winning entry, and the award ceremony is held in New Delhi where the President of India presents the awards. This is followed by the inauguration of the National Film Festival, where the award-winning films are screened for the public. Declared for films produced in the previous year across the country, they hold the distinction of awarding merit to the best of Indian cinema overall, as well as presenting awards for the best films in each region and language of the country. Due to the national scale of the National Film Awards, it is considered the equivalent of the American Academy Awards. (Wikipedia, the free encyclopedia).

The Leading Lady's first attempt in Contemporary cinema has attempted to explore taboo subjects like sexuality, infidelity, surrogacy, divorce, live-in relations etc through movies like Jism(2003), Astitva (2000), Salaam Namaste (2005) etc. For eg: Chak De India (2007) talks about the conflicts that women face when they decide to excel in the field chosen by them. In the movie's case the field is sports. The sportswomen in the movie are shown to negotiate these conflicts and not be morally upright by choosing family over career. They are not super-women; they are just normal beings who are able to decide their priorities. This portrayal is no mean achievement of Hindi cinema. Astitva (2000) has been pitched as a film which explores the unconventional, the desires of a married woman who has long been neglected by her husband. The film is a revelation in the sense that it makes a strong statement about the hypocrisy in the society. The film questions the realm of patriarchy which may not necessarily commit violence but manifest domination in other

forms like denial of space and freedom and subjugation. The society needs to accept these forms as patriarchal domination and not just focus on violence. The protagonist Aditi (Tabu) emerges in the end as a strong woman with her own thoughts who rather than seeking forgiveness from her husband, chooses to walk out and live life on her own terms. Another film which shatters the myth of the patriarchal system as the protector of women's honour is Mirch Masala (1987). Patriarchy has been totally debunked when the village men who are supposed to guard Sonbai's (Smita Patil) honour, instead agree to trade it for the sake of the village's safety. So, Sonbai has to depend on herself for protection from the subedar. It reinforces the notion of honour being associated with the woman's body. (Wikipedia, the free encyclopedia)

Brief Story of Movies:

Hindi movies were one which popularized the genre of drama. There were three national awarded Hindi movies (2002-2004).

The Legend of Bhagat Singh (2002):

Bhagat Singh, a twenty-three year old revolutionary from Punjab who was hanged by the British on March 23, 1931, became one of the most celebrated martyrs of the Indian independence movement. A photo of him with a neatly-waxed mustache and rakish fedora was the basis for widely circulated iron that remains recognizable within the teeming

polychrome "Indian National Army" that allied with the Axis powers against the British during the Second World War), celebrates those sons of India who sharply disagreed with Mahatma Gandhi's emphasis on nonviolent resistance to colonial rule. Bose and Bhagat Singh popularly represent militant struggle and the embrace of shakti or physical force- the darker, bloodier counterpart to Gandhi's bhakti (or "devotion")- inspired emphasis on "truth-force" (satyagraha). However, unlike, Bose, who was attracted to fascist ideology, Bhagat Singh was a committed Marxist, an admirer of the Bolshevik Revolution, and a proponent of class struggle to avoid replacing "white sahibs" with brown ones on the achievements of Independence. Though Gandhi has always been more venerated and visible internationally, the fact remains that his biography and legend tells only part of the story of the Independence struggle, and his global prominence has tended to obscure the fact that the often violent deeds and will- to- martyrdom of his political opponents have likewise continued to be admire by the majority of Indians. (Wikipedia, the free encyclopedia)

Raghu Romeo (2003):

Raghu Romeo (Vijay Raaz) is a guileless man. Who hails from a lower middle class family? He is a 30-year-old waiter henpecked by his mother and by the boss who seldom pays him. In his naivete, Raghu thinks he must protect the virtue of that joint's floozies from grabby clients, especially Sweety (Sadiya Siddiqui), a hitman's honey whose cynical surface masks a soft spot for the clueless hero. But he only has eyes for Neeta, a quintessential TV-soap suffering-heroine played by not-so-nice Reshma (Maria Goretti). Unable to distinguish between reel and real life, Raghu kidnaps the terrified actress and takes her to the countryside house of Sweety. Turns out she is on the hit-list (for failing to pay off the entertainment industry's mob "protectors"). (Wikipedia, the free encyclopedia)

Raincoat (2004):

An unemployed Manoj alias Manu is told by his mother that they need some money for his sister's forthcoming marriage, and he sets out to find some. For this purpose, he visits his former Calcutta-based girlfriend, Neerj alias Neeru, whom he was to marry, but who preferred to marry someone wealthier, in Calcutta. He rings the doorbell, and the door is answered by Neerja herself, and he is invited inside. They talk and update each other on their lives. Neerja puts on Manoj's raincoat, so she could go out and buy something to cook for him. She warns him not to open the door nor let anyone in. After Neerja leaves a man knocks on the door, and requests entry into the house to use the toilet. Manoj opens the door and lets the male use the facilities. When this male finishes his business, he refuses to leave, and sits and talks with Manoj. It is during this conversation that Manoj finds out the stark truth behind Neerja, her husband, and their married life. (Wikipedia, the free encyclopedia)

III. OBJECTIVES & METHODOLOGY

To investigate the women presentation in National awarded Hindi movies, The Legend of Bhagat Singh (2002), Raghu Romeo (2003) and Raincoat (2004).

Objectives:

- To explore the total number of women contents in these movies.

- To evaluate the total time provided to the contents.

- To analyze the manner of presentation of women.

Methodology for Content analysis:

Content analysis is a method of studying and analyzing communication in systematic, objective and quantities manner for the purpose of measuring variables. Content analysis is an efficient way to investigate the content of the media. The following description will make it clear how the present research has been planned. Content analysis has been adopted for the study. This is a primary source of data collection. Here we selected the National Awarded Hindi movies.

Tabulation and Data analysis

Table-1: Frame of the Movies

Name of the movies	Length of the movies	Women centric movies	Total space of women in movies	Women pictured songs	Total length Women pictured songs
TLOBS	**02:36:03**	**No**	**00:20:57**	**2**	**00:06:04**
Raghu Romeo	**01:35:29**	**No**	**01:10:06**	**2**	**00:07:32**
Raincoat	**01:52:54**	**No**	**01:29:25**	**0**	**0**

This table shows TLOBS, Raghu Romeo and Raincoat movies' length are (02:36:03, 01:35:29 and 01:52:54). These are national awarded movies, these are not women centric movies but the raincoat is can be called women centric movie because the space of women is 01:29:25 out of total timing. TLOBS and Raghu Romeo have 2-2 songs but in Raincoat has no women pictured song. In raincoat has one song that is also background song, which comes end's numbering of the movie.

Chart-2: Role of women characters

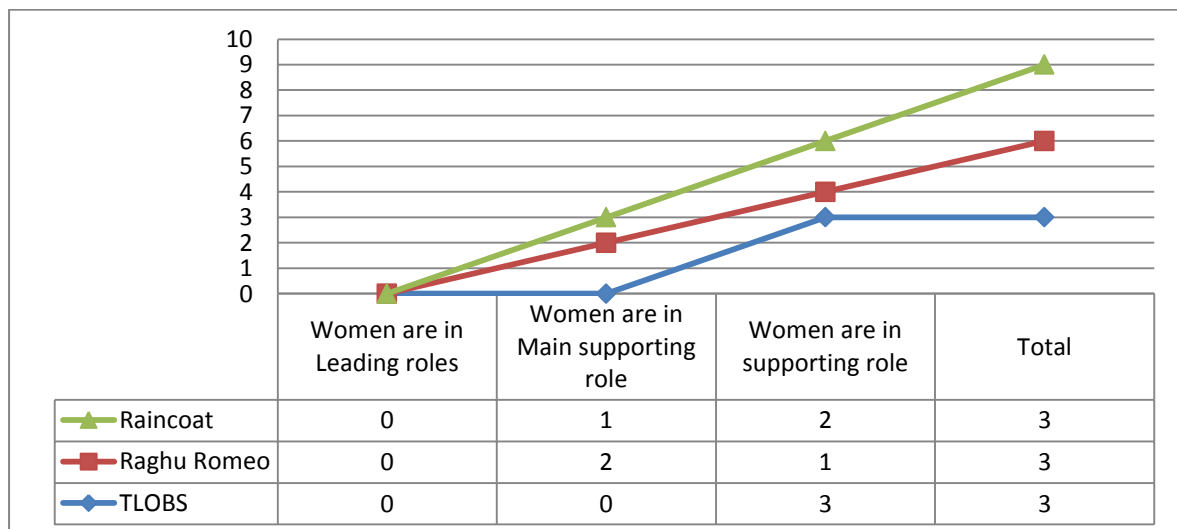|	Women are in Leading roles	Women are in Main supporting role	Women are in supporting role	Total
Raincoat	0	1	2	3
Raghu Romeo	0	2	1	3
TLOBS	0	0	3	3

Table 2 depicts the different types of women characters on screen. All the movies are male dominating movies. All the movies have three women characters. In TLOBS Ajay Devgan (Bhagat Singh) plays the lead role. Fraida Jalal (Vidyavati K. Singh, mother), Amrita Rao (Mannewali, Fiancee) and Indrani Banerjee (DurgaBhabhi, lady patriot) plays the supporting roles. In Raghu Romeo (Vijay Raaj) plays the protagonist role in Raghu Romeo, Sweety (Sadiya Siddiqui), Reshma/ Anita ji (Maria Goretti) and mother (Surikha Sikri) and the last movie Raincoat, Ajay Devgan (Mannu) in main role. Aishwarya Ray (Neerja) plays the main supporting role, Mouli Gangualy (friend's wife sheela) and Mannu mother (Surikha Sikri) play the supporting role.

Table- 3: Types of women characters

	TLOBS	Raghu Romeo	Raincoat
Wife	-	-	2
Mother	-	1	1
Wife+Mother	1	-	-
Social activist	-	-	-
Singer	-	-	-
Fiancée	1	-	-
Bar Dancer	-	1	-
Girl friend	-	-	-
Working Woman	-	-	-
TV actress	-	1	-
Patriot	1	-	-
Other	-	-	-
Total	**3**	**3**	3

This table shows the different kind of women characters in movies. In TLOBS wife+ mother (Farida Jalal), fiancée (Amrita Rao) give enthuses and encourage Bhagat Singh and the patriot (Indrani Banerjee) take part in freedom fight with the freedom strugglers. Mother **(**Sadiya Siddiqui) rebuked Raghu because he was watching TV serial most of the TV. Reshma/ Anita ji (Maria Goretti) played the TV actress role; Raghu inspired her as a TV actress role Anita ji and bar dancer Sweety (Sadiya Siddiqui) worked in a bar dancer & fall in love with Raghu and the last movies Raincoat Aishwarya Ray (Neerja) and Mouli Ganguly (Shila) played a wife role, all story moves Neerja and Maunnu, before Neerja marriage they were in love. Surikha Sikri (Mannu's mother), she was ill in whole movie.

Table- 4: Art of living of women characters in cinema

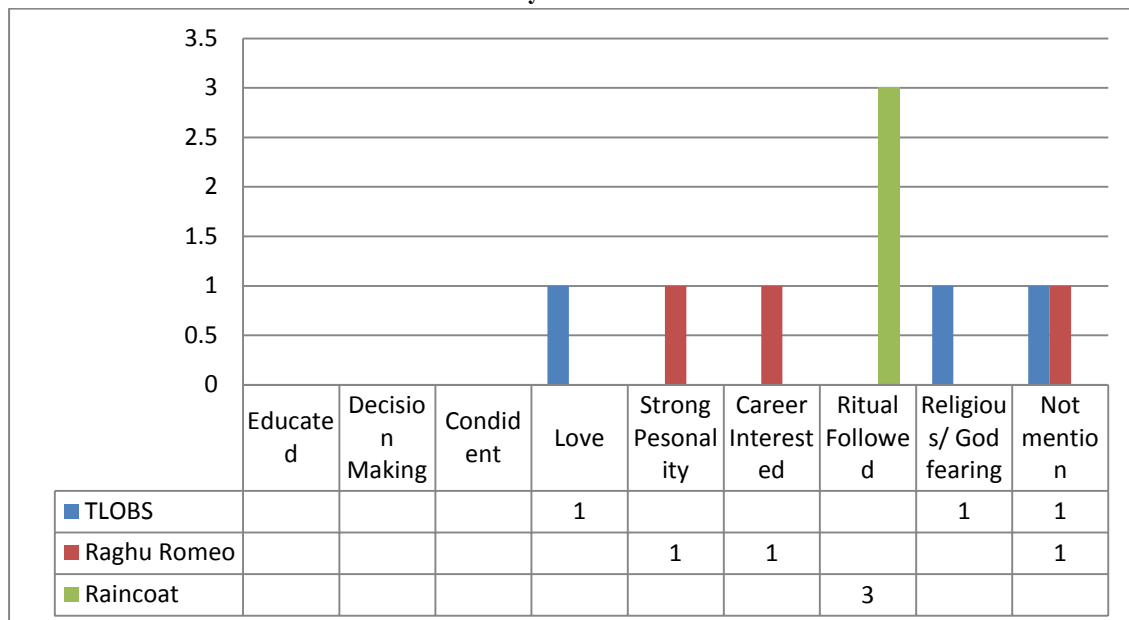| Names of the Movies	Before Positive/ after Negative	Before Negative/ after Positive	Positive + Negative	Positive	Negative	Not Mentioned	Total
TLOBS	-	-	-	3	-	-	3
Raghu Romeo	-	1	1	1	-	-	3
Raincoat	-	-	-	3	-	-	3

This table shows the art of living of women characters. All the female characters are positive in start to end. In Raghu Romeo, Reshma is before negative than positive type character, starting of the movie she was arrogant and dramatic. Sweety (bar dancer), positive + negative character, she is positive with Raghu, because she loves Raghu and Sourabh Shukla (Don/ Bhai) loves Sweety, but she use him for Raghu's job and Surekha Sikri mother is in positive character, she always rebukes him for his senseless. In Raincoat Neerja, Shila & mother and TLOBS's mother, Mannewali and Durga Bhabhi all are in positive characters.

Table -5: Symbolism of Non- Virtue (Presence on screen)

	Smoking	Drink alcohol	Sexual advancements	Appear in item number	Highly interactive with other man	Flirting	Sexual relationship before and after marriage	None	Total
TLOBS	-	-	-	-	-	-	-	3	3
Raghu Romeo	-	-	-	-	-	1	-	2	3
Rain coat	-	-	-	-	-	-	-	3	3

This table shows that the symbolism of non- virtues of woman character in on screen. In all the movies TLBOS, Raghu Romeo and Raincoat, all the women characters in these movies are stereotype expect Sweety a bar dancer, she is flirting with men who come in bar, but she finds true loves with Raghu.

Table-6: Personality Virtues Women in cinema

	Educated	Decision Making	Condident	Love	Strong Pesonality	Career Interested	Ritual Followed	Religious/ God fearing	Not mention
TLOBS				1				1	1
Raghu Romeo					1	1			1
Raincoat							3		

This chart shows the personality virtue of women in movies. First movies TLOBS, women Amrita Rao loved with Ajay Devgan, Farida Jalal as a mother religious and God fearing lady, she played a sikh character and the patriot's virtue not mentioned. Second movie Raghu Romeo Reshma was very career interested woman she as a TV actress, Sweety was a bar dancer strong personality lady, she helps Raghu for his job and Surikha Sikri, a mother looks always worried for Raghu but her virtue is not mentioned. Aishwarya Ray, looks ritual followed woman, she gets married on her parents 'decision and followed the marriage rituals. Shila (Mouli Ganguli) she is also married and followed the rituals. His mother is seeking lady and followed as a mother ritual.

Table-7: Type of costume used by the women characters

Name of the movies	Traditional	Nontraditional	Traditional +Nontraditional	Total
TLOBS	3	0	0	3
Raghu Romeo	1	1	1	3
Raincoat	3	0	0	3

This table shows the types of costumes i.e. traditional, non- traditional and traditional + nontraditional. In TLOBS & Raincoat all the women characters are traditional. In TLOBS all three female characters wear duptta on their heads. In Raincoat, Neerja wears saari but her blouse's strip is out in whole movie. In Raghu Romeo, mother is only wearing saari traditional costume. But Sweety wears always nontraditional costume i.e. jeans, bar dress and Reshma wearing traditional + nontraditional costume like jeans, langha- chunni, saari ect.
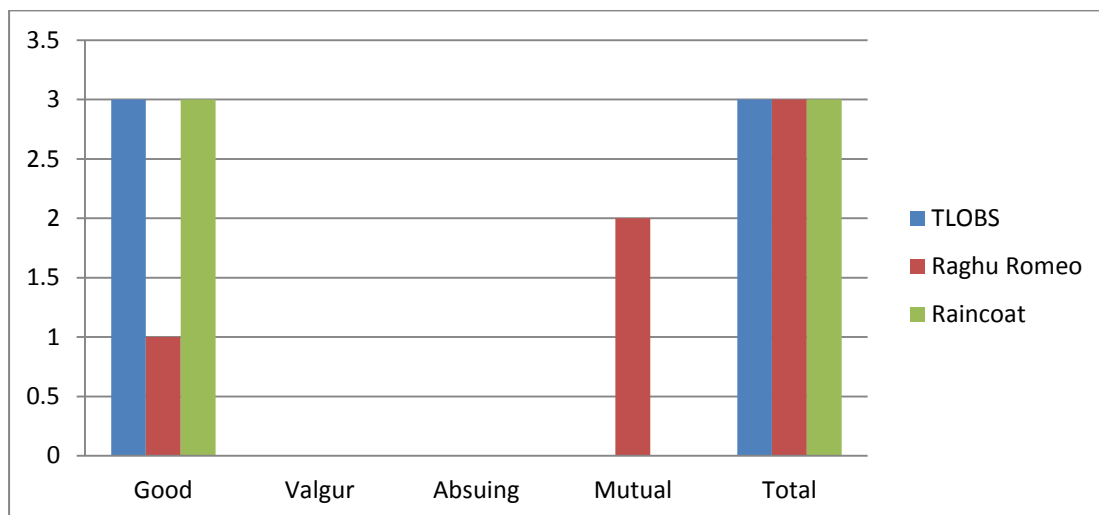
Chart -8: Languages/ wording used by the women characters

Chart -7 indicates the languages/ wording used by the women characters in on screen. In TLOBS, the female characters are always using good languages; all female characters in this movie are traditional, also all three Raincoat female characters are good and wording, well behavior women. But in Raghu Romeo, Sweety and Reshma use good, vulgar and abusing words. Sweety as a bar dancer is always using vulgar and abusing words, Reshma as a TV artist using good but when Raghu kidnapped her she using abusing words. Raghu's mother, she using good words, but she always rebukes Raghu.

Table-9: Economic status of women characters

| Name of the movies	Rich	Poor	Before rich after poor	Before poor after rich	Middle class	Not mention	Total
TLOBS	1	-	-	-	-	2	3
Raghu Romeo	1	1	-	-	1	-	3
Raincoat	1	1	-	-	-	1-	3

This table defines the economic status of women characters. In TLOBS, Bhagat Singh belongs to a rich family, so his mother is rich woman, but his fiancée and Durga Bhabhi economic status not mentioned. Raghu's mother's condition is very poor, she lived in slum area, and her house dropped in rain. Sweety as bar dance, she earns money in bar, she has own house in village and Reshma a TV serial superstar actress; she lived very high class life.

Table- 10: Types of songs pictured on women characters

Name of the movies	Inspired	Casual	Romantic	Sad	Drama	Patriotic	Theme	Other	Total
TLOBS	1	-	1	-	-	-	-	-	3
Raghu Romeo	0	-	-	-	2	-	-	-	3
Raincoat	-	-	-	-	-	-	-	-	3

This table-9 shows the different types of songs pictured on women characters in TLOBS, Raghu Romeo & Raincoat. The different types of songs are inspired, casual, romantic, sad, drama, patriotic, theme and other songs. In TLOBS has two songs, one is inspired and second is romantic song pictured on Amrita Rao and Ajay Devgan. In Raincoat have no songs. In Raghu Romeo, songs are dramatic; one song is pictured on Reshma and second songs are played by Raghu & Reshma.

Chart- 11: Grooming style of women characters
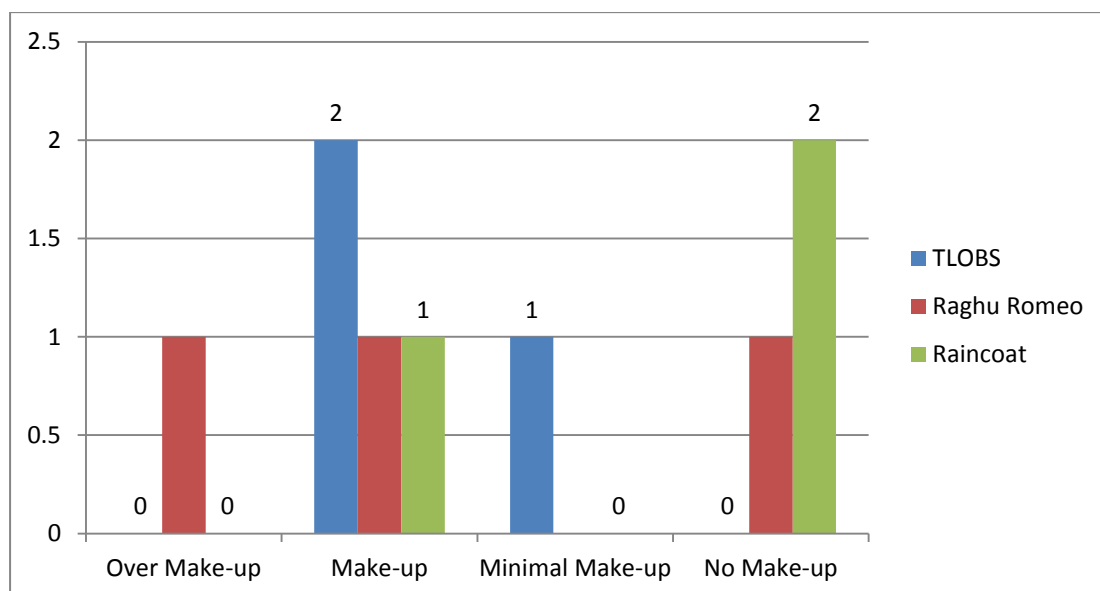
This chart indicates the grooming style of women characters on screen. In Raincoat Aishwarya Ray (Neerja) and Surekha Sikri (mother) look without make-up. Aishwarya Ray as Neerja looks very beautiful without make-up. Mouli Ganguly (Sheela) is looking with make-up. In Raghu Romeo, Surekha Sikri, (mother) looks no make-up in Raghu Romeo, whereas Sadiya Siddiqi (Sweety) a bar dancer and Maria Goretti (Reshma) a TV actress looks Over make-up in Sweety and Make-up in Reshma. Amrita Rao (Mannewali) finacee and Indrani Banerjee (Durga Bhabhi) carry patriot look in make-up. Lady patriot looks always in sindoor, bangels etc. and Bhagat Singh mother looks in minimal make-up.

Table-12: Living style of women in cinema

Names of the Movies	Marital	Single	Engaged	Live in relationship before & after marriage	Widow	Not mention	Total
TLOBS	2	-	1	-	-	-	3
Raghu Romeo	-	2	-	-	1	1	3
Raincoat	2	-	-	-	1	-	3

This table depicts the living style of women characters in cinema. Most of the women characters are stereotypical type woman characters. In TLOBS mother and patriot are married, Amrita Rao is fiancée of Bhagat Singh, and he breaks the engagement but she continues this relationship. In Raghu Romeo, Sweety and Reshma are single, and Raghu's mother is widow. Neerja and friend wife are married, but whole movie Neerja's husband not appears and Mannu mother looks old and widow.

IV.   CONCLUSION

There are three national awarded Hindi movies; in these movies have 3-3-3 main and supportive women characters. Most of the women characters are stereotype. Two movies stories are moving the female characters, Raghu Romeo and Raincoat. All these movies are male leading movies. TLOBS's story not depends on female characters, but rest of movies fully female dependent movie. In TLOBS, Bhagat Singh mother' words are very touching Beta hanste hue jana….. And his fiancée (Mannewali) never break their relationship, this things are play very important role in movie and patriot (Durga Bhabhi) takes part very active in freedom struggle with Bhagat Singh's party. In Raghu Romeo, sweety, get true love (Raghu) at end and Reshma's life change with the reason of Raghu's imaginary. At last she became Anita ji (TV role) in her inner personality. In Raincoat, Neerja, before marriage loved with Manu, but when she meet him, she never show that she is poor, for this she tells lies, lies and lies. She is poor after that she helps Manu, gives him her bangles, without say anything. Shila, reads Manu's letter, then she gives him money and mobile. All the female characters play the important role in such movies.

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