

Madonna or a Vamp – Is There a Way Out in Characterizing Realistic Female Roles in Hindi Films?

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The Characterization of Women in Hindi Cinema

The portrayal of women in Indian Hindi films is always a point of debate for its patriarchal attitude in creating an objectified female character for male gaze except a few. Most of the female characters are mere a hero's sidekick glam doll without any life or substance in the role.

According to Vrinda Mathur:

Events seldom catapult women characters of the Indian cinema to a white-hot spot. Women are shown as having no sphere of their own, no independent identity, no living space. The vitalizing power of the women characters is always absolutely ignored... They are mere fictional constructs (2002, 66).

The portrayal of women is stereotyped with restricted clichéd roles abiding by the strict constructs of the male lineal world. By going through the history of Indian cinema, the understanding of how the female characters evolved and the issues behind evolution helps to resolve and save the dignity of women from being objectified as “other.” As Maithili Rao perceptively observes:

Indian Cinema casts a mantle of invisibility over the very visible woman on the screen. Filmmakers seem to revel in depicting her physicality while her emotional, mental and psychic space is left unexplored. This is due to the obvious, conveniently alluring nature of the medium, but the challenge is to overcome this inherent limitation” (See *South Asian Cinema*, 2001,14).

From the Past to Present – The Progress in Portrayal of Female Characters

The Indian Hindi cinema has consistently institutionalized paternalistic attitudes through the ages where women were largely treated as decorative objects. The early films like *Dahej* (1950), *Gauri* (1968), *Devi* (1970), *Pati Parmeshwar* (1988) portrayed women as quiescent, docile and martyrs for their own families. A slightly better situation prevailed in the 1970s mainly because of the experimental approach of the “New Wave cinema” directors – Mirnal Sen, Rithwik Gadak, Sathayjith Ray, Bimal Roy, and many more on the list. Though these films were not

successful but they pioneered in their theme exploring female subjectivity, her familial role and civic virtues. For the first time a few women film makers brought women from the margins to the epic centre of their films. The sensitive depictions of women and their struggles featured in good number of films were made by women directors, Aparna Sen, Sai Paranjpye, Vijaya Mehta, Aruna Raje and Kalpana Lajmi.

By the failure of the experimental movies to hit the box office, the mainstream Hindi movies focused mainly on masculinity reflecting women as weaker sex. For example, the film *Insaaf Ka Tarazu* (1980) directed by B.R.Chopra was based on the serious issue of rape and the failure of judicial system to deliver justice. But the making of the rape scenes created sensation rather than sensitivity and concern. Though the film fails to fulfill its social responsibility to the contrary it was a blockbuster with a huge box-office profit.

The coming of the contemporary Bollywood modern cinema has been a harbinger of change for the representation of women in the Hindi cinema. The stories deal with the traditionally deemed taboo subjects such as incest, lesbianism, sexual liberation, toy boy, unwed motherhood and live-in relationship were dealt by a few daring directors. Examples are aplenty for such gusty stories dealing with the subject of live-in relationship (*Shuddh Desi Romance*, 2013), incest (*Highway*, 2014) and lesbianism (*Dedh Ishqiya*, 2014). The trend of producing women centric films is on the rise which rewrites the notion that such are commercially unsuccessful. The strong central female character movies like *Kahaani* (2012), *Queen* (2014) and *Piku* (2015) are a few among many in the list.

Need to Bridge the Gap between the Unrealistic and Realistic Female Characters

The above said powerful female characters are very few in number when compared to the majority of the female characters choosing, deciding and executing as per the norms and values of family, culture and society instead for themselves. The characters are stereotyped and clichéd as per the patriarchal norms and male gaze is the main reason behind the unrealistic portrayal of woman in cinema. The extremes of characters either a goddess or a female fatale removes the women on screen far from reality. It is not necessary that the female character should be strong or powerful but essentially she should be a dignified individualistic female living for herself as well for others without any compromise. This female character may be of any type – rich or poor,

good or bad, tall or short but definitely she is real to life. So the directors should first focus on evolving the real to life characters and further they can make them strong or powerful.

A Framework to Deconstruct the Construct to Develop the Female Character Arc

To create a real to life female character is a challenge for a director. He needs a framework to mould a complete character arc. The established framework is Joseph Campbell's monomyth which is adapted by many successful film makers. The monomyth has seventeen stages where the hero has to successfully venture his journey in order to make himself a complete character. For men, the quest is external whereas for women it's all internal. Hence, it was strongly felt that the hero's journey is inadequate and women in specific felt strongly for an exclusive heroine's journey.

The Heroine's Journey – A Mythic Structure to Attain Female Character's Inner Quest for Wholeness

The key to the Heroine's Journey is not her reward for victory, but how and why she fights, struggles, and perseveres to the end. - B.J. Priester

Maureen Murdock conceptualized The Heroine's Journey (1990) as a response to the Hero's Journey model presented by Joseph Campbell (the author of The Hero with a Thousand Faces, 1968) which failed to address the deep wounding of feminine. Her archetypal psycho-spiritual journey consists of different guide posts, anecdotes, and words of wisdom, guides the development of identity of modern women living and need for fulfillment in a patriarchal world. The journey for the heroine begins with an initial separation from feminine values, seeking recognition and success in a male dominated culture, experiencing spiritual death, and turning inward to reclaim the power and spirit of the sacred feminine. The final stages involve an acknowledgement of the union and power of one's dual nature for the benefit of all humankind (Murdock, 1990, pp. 4-11).

Murdock's The Heroine's Journey is a guide to understand how women lead the modern-day life in the quest of their identity and need for contentment in a patriarchal world. The author defines archetypal roles such as mother, father, daughter, son, masculine, and feminine are not gendered but rather they are the forces within the character of humanity needs to be recognized and

accepted. The cyclic journey is comprised of ten stages where the heroine can experience more than one stage at once, by experiencing more than one journey at the same time. For example, a heroine can be in a journey regarding her career where she's in the fourth stage but also going through a journey regarding her role as a feminist and be in stage six. Moreover, the journey is not restricted to age and definitely need not to be progressive. The heroine can be at the age of fifteen when she starts and not move on to the following steps until age of thirty five, or she could begin at the age of thirty five and proceed through the ten stages by the time she is fifty or above. The idea of no age bar for the heroine's is further explained by Maureen Murdock by using the metaphor of the Celtic Christian model of the triple Goddess which represents three stages of a woman's life – maiden, mother, and crone. This philosophy highlights the importance of each stage of life in its uniqueness and simultaneously as part of universal femininity. A married woman can still be in the maiden stage if she embodies youth, new beginnings, and innocence. The same way, a mother figure is not limited to give birth to children but can also be a mother to ideas, projects, orphaned souls, or her environment. Likewise, the spirit of the mother moon represents, sexuality, power, and fulfillment. A woman needs not to be elderly to incorporate acceptance, assertiveness and wisdom of the crone figure. This triple Goddess is seen as three moon phases in succession from left to right – the waxing crescent, the full moon, and the waning crescent represent to the maiden, mother, crone, respectively. The stages of a heroine's journey are as follows.

The first stage of a heroine's journey is the separation from mother/feminine values, such as motherhood, sensuality and empathy in reaction to androcentric society considering these values will weaken her to pursue the journey. The heroine perceives feminine as negative, powerless or manipulative rejecting the same including some of the good aspects like spirituality, emotional expressiveness, nurturing, creativity and intuition. To her feminine means humiliation, suppression, powerless and demeaned by the patriarchy. The separation in her get starts at the subconscious level during early childhood but the conscious manifestation burst out at any point of age depending on the issue she confronts like making personal preferences, priorities and decisions relating to her studies, career, marriage, etc. Thus heroine idealizes, identifies and allies herself with her father or the dominant masculine culture. This separation creates a deep divide between the heroine and her maternal qualities that need to be consoled and mend to succeed the journey.

The superficial continuous devaluing of female impacts on her inwardly paving way for a new of life by entering into masculine-defined sphere that is different than the role prescribed for her deciding to prepare to revolt against an organization or a group that is restricting her. “Most women seek power and authority either by becoming like men or by becoming liked by men.” (p. 37). Here starts the second stage of the journey by the heroine identifying with the father/masculine like the Greek goddess of civilization Athena symbolizing the second stage of the Heroine’s Journey, sprang full grown from the head of her father, Zeus. Her mother Metis had been swallowed whole by Zeus, thus depriving Athena of a relationship with her mother. She becomes father’s daughter because “father defines the feminine, and this affects her sexuality, her ability to relate to men, and her ability to pursue success in the world” (p. 29). The heroine considers the male world as “healthy, fun-loving and action-oriented” and the male ally not necessary should be the father, it may take other forms too like “boyfriend, teacher, manager, coach... or of a minister, rabbi, priest, or God” (p. 36). By allying with the masculine the heroine firmly believes in inculcating masculine traits like “discipline, decision-making, direction, courage, power, and self-valuation” (p. 37) to achieve success in this world. As long as the ally is genuine, heroine’s positive ego develops. The father’s warmth, playfulness and love are crucial for the girl’s heterosexual development. With some case where the “masculine figure is not a man with heart but a greedy tyrant drives her forward “more, better, faster” (p. 39) to be an “armored Amazon” (p. 38). If there is lack of positive masculine ally, where the father or the other father substitutes who are physically present and emotionally indifferent to her leads to paralyze her development. The “innate fear of female inferiority” drives the heroine to prove herself that she is different from men by being perfect and to overwork beyond her capacity. During this stage the heroine learns to “establish a woman’s competence in the world” which enables to discover her identity to express her heart, mind and soul.

The next stage of the journey is the Road of Trials and Meeting Ogres and Demons where the focus is on the internal and external tasks necessary for ego development. The heroine has to face external challenges and encounters demons and ogres who try to dissuade her from pursuing her chosen path. The demons may in the form of antipathetic parents, partners, patrons, and preachers discouraging her endeavours in combating gender justice to realize her dream. According to Maureen Murdock, the demon of the demons the heroine has to confront externally is the society that restricts her to do and what not – “you can do anything you want to do as long

as you do what we want you to do” (p. 48). In the outer world, the heroine goes through the same hoops as the hero to achieve success. This phase helps the heroine to clear the decks to climb up the academic ladder, achieve prestige, position and financial equity and corporate leadership. The thoughts of self-doubt, indecisiveness and fear are the internal demons; the heroine needs to fight it out. The reason for being in a shameful condition is the way of bringing her up right from her childhood days to be dependent, disregard their needs for another’s love and to sacrifice her autonomy and success to protect the other. If she is successful, the inner strength gains autonomy by shaking off the disposition of romantic love, dependency, and female inferiority.

At this fourth stage (Finding the Boon of Success) of heroine’s journey, the heroine slays the ogre and finds the metaphorical treasure of her journey. She becomes superwoman in her role, knowing her capabilities within society and stands apart and envious from the other female who have yet to start their journey further she dismisses them as lethargic and weak. Now she has attained the stage of “‘have it all’ - lucrative and personally fulfilling careers, loving, equal, and stable marriages, and joyous motherhood” (p. 63). Murdock wrote, “...in an effort to not be anything like their mothers, many young women became like men... measuring their self-esteem, their self-definition, and their self-worth against male standards of production” (p. 64). Though the external initial successful actions thrills the heroine slowly she had a feel of this achievements are never ending as the expectation or demand of patriarchal world is much more which leads to degenerating of feminine values. To overcome this disturbing feel, the heroine becomes more heroic to feed her ego. This is the stage where the heroine fails to be fully conscious of that when the progress towards the external world is illusory where the internal world is drifting away from her. To Murdock this is a great pretension where the heroine is constantly driving herself to stay occupied and to keep the mask of success in place so that she cannot ponder over the source of her victimization.

The new found way of life of the heroine is too restricted and limited. In the fifth stage of the journey, heroine realizes that the victory accomplished so far is illusory, frivolous, and ephemeral. The Awakening to feelings of Spiritual Aridity: Death is the fourth stage of the heroine’s journey where the beginning of spiritual death is sensed through physiological and psychological ailments. At one point the heroine experiences a kind of physical illness like chronic colds, bowel related issues or insomnia and also expressing her psychological issues like

getting depressed, exhausted, and burnt out. In spite of being in the heroic path with hardship to succeed in all endeavors, she is disturbed for something missing in her life. As per Murdock, some women who still hoard the feminine spirit can express their feelings of loss and vagueness whereas the masculine driven women get into extremes like alcohol, drugs or over-working leading to emotional disorder. This should be the moment for the heroine to understand that the journey she undertook failed neither to consider her physical and spiritual limitations nor her masculine had any concern for her feminine well-being. The above mentioned moment makes the heroine to realize that she has been exploited, manipulated and betrayed by the masculine world. The insistence of the patriarchy to the heroine is to be a good girl and to continue to be with the goal-driven world in order to get support / care of the father figures. Out of fatigue the heroine may intend to walk out of the masculine defined persona by saying “no” to the next venture which is not so easy because the masculine will sledging like “You’re just not up to the challenge.” It is very difficult for the heroine to digest such admonition as the validations and approvals are granted externally from the patriarchy. The myth of Iphigenia illustrates the betrayal by the father Agamemnon – exploits her blind trust of love with him and his willingness to sacrifice her life just to succeed in his mission of rescuing his brother Menelaus’s wife Helen and somehow Iphigenia’s life gets redeemed by the goddess Artemis. In *Leaving My Father’s House*, Jungian analyst Marion Woodman (1992) writes,

It takes a strong ego to hold the darkness, wait, hold the tension, waiting for we know not what. But if we can hold long enough, a tiny light is conceived in the dark unconscious, and if we can wait and hold, in its own time it will be born in its full radiance. The ego then has to be loving enough to receive the gift and nourish it with the best food that new life may eventually transform the whole personality (p. 115).

The feeling of emptiness begins to haunt, strengthened by the implication that she is letting others down – that they now think low of her.

The heroine is in her sixth stage – “Initiation and Descent to the Goddess” is encountered with a descent or dark night of the soul, a time of major de-structuring and dismemberment. It gives an apprehension of reason behind the suffering she is experiencing mostly because of the substantial sad situation may be a demise of a kith and kin, ruptures in relationship or livelihood threats. The

distress of loss is a stimulus to the heroine's descent to the underworld "is filled with confusion and grief, alienation and disillusion, rage and despair" (p.88). The woman in descent "feel naked and exposed, dry and brittle, or raw and turned inside-out" (p. 88). In terms of being civilized, the male world tunes the woman to be cheerful by suppressing her pain/emotion and gratify the near and dear one. During the descent in the underworld there will be no sense of time, time will be endless hence she cannot hasten her stay. She is thoroughly preoccupied, sad, and inaccessible and cannot be comforted and feels abandoned. This is the period of voluntary isolation where her acquaintance from the outer world assumes that she has lost her senses. As a whole this "is a spiritual experience for the heroine who is moving more deeply into self rather than out of self" (p. 89). In the process of heroine's descent, she must redeem the dark Goddess in herself that gears her to affirm herself of not to be ashamed of being prejudiced as "disagreeable, ugly, and a bitch, as no longer willing to smile, swallow feelings, numb out, and please" (p.103). The journey into the belly of whale is to experience the complete feminine cycle and to accommodate the darkness rather than seeking for external consent or accomplishment. The descent is a compulsion, not a glamorous journey but a sacred journey that strengthens the heroine and clarifies her "sense of self." To make this descent to darkness, Murdock explains, "...the woman puts aside her fascination with the intellect and games of the cultural mind, and acquaints herself... with her body, her emotions, her sexuality, her intuition, her images, her values, and her mind" (p. 90).

The above discussed experience of de-structuring and dismemberment is a core feature of the ancient Sumerian myth of the sisters Inanna and Ereshkigal. Inanna, the Queen of the Heaven and Earth (Great Above), journeys to the underworld to console her sister Ereshkigal, the Queen of the Hell (Great Below). Ereshkigal's consort Gugalana has died and Inanna obliges the conditions and crosses seven gates to reach the underworld to be with her sister. The gatekeeper at each gate orders to remove one of her regalia, the symbol of her power. As soon as Inanna reaches the Underworld, Ereshkigal fixes her with "the eye of death and hangs her on a peg to rot." Inanna sacrifices herself for the earth's essential for life and renewal. Her death and subsequent return to life antedates Jesus Christ's crucifixion (the male version) and resurrection by more than three thousand years.

The greatest challenge of the heroine's journey is to experience and to overcome "the deep sadness a woman feels about her separation from the feminine" (p.121). In the seventh stage of the journey – 'Urgent Yearning to Reconnect with the Feminine', the heroine look forward to regain a bondage with the sacred feminine to accept her own self. The understanding of this stages becomes much easier by the way Maureen refers to the mythological women - Inanna, Ereshkigal, Demeter, Persephone, and Kali. The urgent yearning to recouple with the feminine and to heal the mother/daughter split that occurred with the initial rejection of the feminine because of her mother being fuddy-duddy, super spiritual and superstitious but now she understands her mother and values her intuition, creativity and wisdom. She will also develop interest in domestic chores like cooking, gardening and handiwork. As the male world constructed the heroine to suppress internalized feelings of sexual desires, body size and menstruation as shame and branded as sluts, the heroine now has a strong urge to reclaim her sexuality.

One more reason for the separation of woman's body from feelings is "incest, rape or physical abuse" (p.117). She restores her body from the patriarchy that denied her femininity by consciously following new healthy practices such as self-hygiene, self-care, fitness, nutrition, lovemaking and spiritual healing. The entire stage of this journey is a slow organic process. Though awaiting for an outcome which is uncertain creates abnormal anxiety, the genuine characteristic of the feminine that permits things to happen in its own natural manner. The task of the feminine is to find out "being instead of doing" (p.128). The 'being' demands the acceptance of oneself, to remain with oneself and not necessary to 'do' to prove oneself. Murdock reiterates the same – "... If I can accept myself as I am, and if in harmony with my surroundings, I have no need to produce, promote, or pollute to be happy. And being is not passive, it takes focused awareness." By restoring the integrated feminine to the conscious level of the heroine, she becomes sensuous and renewed by light, color, smell, touch, and taste in the world in and around her.

The mother and daughter split have affected the heroine's relationship to the inner feminine. If she discerns the hurt of her inner feminine and if she comes to know that her mother is alive and approachable, she look forward to heal that wound by reestablishing her initial relationship. In the eighth stage of the journey, 'Healing the Mother/Daughter Split' she realizes that she cannot

be complete to proceed her journey until the wound is healed like the mythological story of Demeter and Persephone. It is not necessary that it should or only heal the heroine's own mother probably Gaia, the original mother but repossessing her own body, intuition, creativity and wisdom. At this point she requires reconnecting with the discarded feminine aspects in order to get back the mothering and mothered feelings. The healed relationship of mother and daughter after the split determines "by how a woman integrates the archetypal Mother into her psyche, which includes Mother Earth and the cultural view of the feminine" (p.135). The heroine is now proud of her body which was scorned and ridiculed by the male world. She is like "water under the bridge, turbulent at one time but becalmed now" (p.133). The turbulence she mentions here is the affectation in her life because of the split from the feminine. To quote the words of Maureen Murdock for exact understanding of the feel:

I am aware that I have overridden my body, ignored its needs, and pushed it beyond exhaustion to illness. I have taken it for granted the skills that come to me easily, I have ignored my intuition. I have felt guilty about taking time to incubate. I have expected struggle instead of ease and have not fully enjoyed this precious gift of life. (p.133)

As the heroine focused more on the outer world ignoring her inner being seek out healing in the experience of divine ordinariness such as "washing the dishes, cleaning the toilet, or weeding the garden" (p.139). The grounding of herself in the ordinary like engaging in routine domestic chores gets nurtured and healed. If the heroine fails to heal the wound of her mother/feminine she will be a perennial daughter-in-waiting feeling unworthy and incomplete. Like Mesmeranda, the heroine has to retrieve the discarded feminine to reclaim her feminine power. The feminine mentioned here is "to be visible outside as well as inside, to be acknowledged and praised for what I know, and to ask for what I want" (p.153).

The penultimate stage of the heroine's journey is "Healing the Wounded Masculine" where she makes peace with the "masculine" approach taking back her negative projections on the men in her life. The healing of unrelated, wounded aspects of her masculine nature creates an awareness in identifying the negative aspects of her masculine nature that misguided her to ignore her health and feelings, refuse to accept her limits, told her to tough it out, and never let her to take rest. At the same time, this healing creates to aware of the positive aspects of her masculine nature that strengthened her will to bring her images into fruition, helps her to speak her inner

truth and assert her authority. The masculine is not gender, it is an archetypal force like feminine, a creative force that exists within both men and women and when it becomes unhealed it will turn out to be “combative, critical and destructive” (p. 156). Murdock explains the importance of healing by narrating the legend of the Holy Grail. The sacred Grail which is a creative feminine principle that is accessible to all but able to cure the wound of the Fish King only by the compassion extended by the young Parsifal asking “What ails thee?”

Now the time has come for the heroine to face and proclaim her ‘shadow tyrant’ and let it go which she had served long by ignoring her feelings, intuitions, dreams and body. This act is not easy because it needs “a conscious sacrifice of mindless attachments to ego power, financial gain, and hypnotic passive living. It takes courage, compassion, humility, and time” (p. 158). This process of letting off the archetype of a lone ranger or a warrior is nothing but realizing of machismo. The decoding of jargon machismo is “I can tough it out, I’m strong, I don’t need any help, I’m self-sufficient, I can do it alone” (p. 159). The heroine without doubt requires the support of the positive inner masculine – the man with heart.

The ‘hieros gamos’ (the sacred marriage) is the marriage of ego and self that unites all the opposites. As June Singer writes in “A Silence of the Soul”, it is best to content with something less than perfection (expectation of the masculine) and something less than completion (expectation of the feminine) and willing to accept life as it comes. The fourteenth-century English countryside story “Gawain and Lady Ragnell” signifies how the healing of both the distorted feminine and the wounded masculine transforms them to the woman of wisdom with a man with heart. This union further results in the “birth of the divine child” – “a divine of androgenous being autonomous, and in a state of perfection in the unity of the opposites” (p. 160).

In the final stage of the journey, the heroine heals the split between feminine and masculine and faces the future with a new understanding of her inner self and the world/life. Unlike the equalitarian attitude of Paleolithic, Neolithic, Celts, Native Americans and many more ancient cultures, the present world culture is one that promotes polar identities. In a dualistic society, the “other” is viewed as “something to better, to control, to distrust ...to dominate, or to own. Dualism breeds suspicion, confusion, misperception, contempt, a lack of trust” (p. 169). Further this dualistic mindset develops a view of “control or be controlled” which is internalized by both

majorities and minorities in a culture. In the process of fully integrating the feminine and masculine energies acquired on her journey, the heroine can see past these constructed binaries can interact with a complex world that includes her but is larger than her personal lifetime or geographical/cultural milieu.

Murdock adds,

The circle is inclusive, it does not exclude. The symbol of the feminine is the circle, exemplified in the womb, the vessel, and the grail. Women tend to cluster, they like being related, helpful and connected. They have always done things together, like sewing, quilting, pickling, and watching children in the park. They ask each other for support, and they celebrate each other's accomplishments. (p. 174)

Hence, the heroine begins to form a circular perspective of connectivity between all beings and energies. The circle as a shape of holistic equality has its roots in primeval mandalas, King Arthur's round table, and the sacristy of the full moon in multiple cultures. The union of masculine and feminine involves knowing wounds, blessing them, and letting them go in a continuous cycle of death and rebirth. This culminating integration includes the masculine, the feminine, the discarded and replaced personas, and the accepted dark sides of all parts of the heroine. The journey is coming to an end here whereas it keeps on moving circular and circular. The heroine becomes stronger and stronger at every end of the each circle, like a painting that has been layered over layer, the painting gets enhanced by its grace and aesthetics. As a whole the healing of feminine and masculine changes "the consciousness on the planet from one of addiction to suffering, conflict, and domination to a consciousness that recognizes the need for affiliation, healing, balance, and inter-being" (p. 183). The tenth stage of the heroine's journey is not an end but a beginning of the next journey because to a heroine this is a pilgrimage to learn how to honor and preserve the dignity of all life forms and evolve herself as a whole.

The understanding of being a whole to Maureen Murdock is the heroine by undergoing the journey becomes a weaver who knits men and children to protect "the web of life," a creator who gives birth to young ones, a healer who unravels the mysteries of "the body, blood and spirit," a lover who embraces and listens to the hearts of victories and grief, an alchemist who unearths miseries of women and "transform cultural wounds," a protector who digs out darkness and

“honor the unseen realms,” , a driver who maneuvers through mysteries to a safe and wonderful life, a singer, a dancer, a prophet, a poet and so on.

Maureen Murdock ends “the Heroine’s Journey” with “The Invocation to Kali” by May Sarton praying the goddess Kali to help to be always hopeful as the spirit of the gardeners knows that darkness is equally essential as light for birth and bloom and bears the significance of the roots in the mind.

The female character should have answers for the following characters

Who am I?

What’s my tribe?

What’s my journey?

Where am I going?

Why am I here?

The female character should also explore its emotional truth by answering the following two questions of how do I live my life and how do I make my choices in order to make herself a complete woman?

Conclusion

The female characters are no more a subject of criticism if the film makers are going to make use of this framework not only for the central female characters but also for the secondary female characters. As a result the women will be treated with dignity which is good for the women, film industry and also for the society.

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