

Breaking Stereotypes: Muslim Women on Screen in 21st Century

Afifa Baig & Garima Shrivastava

Abstract

In this era of information superiority, media dominates the society. Cinema is the popular form of mass communication and entertainment. It has always played a crucial role in documenting culture and tradition in the society. Hindi cinema has come so far with a long journey of 100 years and so has the character of Muslim women. It is kind of a mirror showing different shades of Muslim women character and her changing portrayal with changing times. This medium of entertainment has always been so impactful that the character depicted on the screen has touched the lives of the audience. When the term Muslim women comes to our mind the perception is that she would be of a lady covered under the veil or a hidden beauty or a shy girl wearing 'burqa' all the time. They are showcased as preservers of tradition. When we see earlier movies like Mere Mehboob, Mehboob Ki Mehendi, Bahu Begum the characterization of Muslim women is of passive, dependent and of unequal partner in every sense. But as the time changes, we can see the transformation in character also in the movies like Dor, Sultan, Naam Shabana, Secret Superstar and many more. The victim and submissive character has risen in 21st century into bold, fierce and confident women. This paper is an intensive study of two selected films that have redrawn the character of Muslim women: Lipstick under my Burka (2016), Gully Boy (2019). These two movies depict the breaking of stereotyped thinking of Muslim women on silver screen. The findings suggest that these two films depicts Muslim women characters as bold, independent and making choices about family and work that are not based on existing patriarchal system of Indian society. This study examines the changing representation of Muslim women characters in Hindi films.

Keywords: Women Empowerment, Muslim Women, Portrayal, Stereotype.

Introduction

According to Ramkisson (2009), Indian cinema is a popular facet of mass media which plays a crucial role in developing thoughts, constructing opinions and supporting cultural values. Hindi Films are one of the most influential medium for disseminating education and awareness. Cinema is easily accessible to everyone as it is one of the cheapest means of entertainment in India. Hindi cinema consists of several forms, from art or parallel cinema to commercial films and all are very impactful in their own manner. In India it is also considered as the most popular form of entertainment as people forget their worries sitting in theatre for three hours which leads unavoidable traces in the minds of viewers. Hindi Cinema is incomplete without women. From the commencement

of cinema Muslim woman have always been the center of attraction. Gentle, submissive and docile were the popular characters portrayed in the films. Their journey in the films is limited to as objects of love and ends in marriage. In commercial cinema women were considered as an object to attract male audience. They were portrayed as dancing in rain in red chiffon sari trying to seduce male counterparts. Their depictions are restricted to sex objects only. The Center for the Study of Women in Television and Films has released its report on 2014, titled "It's a Man's (Celluloid) World," and the news isn't good. The study examines on-screen representations of female characters in the top 100 grossing films every year. In addition to revealing some pretty dismal numbers when it comes to women in film and television, such as chronic under-representations, the prevalence of gender stereotypes and behind the scenes opportunities. The study also reported that there is lack of ethnic diversity in the media.

Muslim women are an integral part of our films showcasing different characters that not only touched lives of the viewers but also leaves a long lasting impression on their minds. Moin (2014) says that in earlier times Muslim women's character was restricted to defined outlines of womanhood. But as the time changed the portrayal of women has seen a shift from being docile or submissive to characters like bold, career-oriented and independent defining a new face of a muslim woman. Hindi cinema has been successful in portraying different shades of Indian women in a society dominated by male. The earlier era showcased the stereotypical Muslim women wearing burqa or hijab all the time. It also describes unequal treatment of women on screen. There is no freedom for taking decisions and forming opinions. Their whole life remains within the four walls of home. The roles were restricted to that of a student and get married according to the wishes of their family. The whole storyline revolved around the hero only. According to Parag (2013), "The characters of female protagonist are sketched as real life Muslim women in Indian society. In the movies too they are not treated in abstract manner." They are not treated as males were treated. Films like Pakeezah and Umrao-Jaan depict females in lead role but as courtesan or tawaif. Characters have a direct or indirect influence on the minds of audience and it also affects their living behavior as it is the key that keeps control over the movies. These stereotypical representations of Muslim women also leave unforgettable imprints on audience. There is no individuality of a woman in earlier movies. They were recognized by their roles like mother, daughter and wife. The heroines got lesser space and time on screen in compare to the male lead. The existing patriarchy draws a narrow framework for women where she always remains on a secondary position. But at the same time there were movies that took initiative of making films breaking the patriarchy framework. In 1982 the lead character of Nilofer tries to break the existing stereotype by presenting a strong character as she rejects the re-marriage proposal of her ex-husband. There are many movies in the past like Nikaah, Bazaar, Sardari Begum, Bombay and many more which attempt to break the stereotypical walls for women but they were not able to change the representation of women completely on silver screen.

Over the time, there has been a continuous change in the construction of women characters in Hindi cinema and still it continues. In the 21st century the reforms have seen not in the representation of women on screen as well as on the ground level too. According to Vasundhara (2016), "Media is a powerful agent of socialization. In the modern world media is the radar that captures the mood, pulse and ideologies of the age. The most vulnerable target is women."

Review of Literature

- **Sujaya and Sharma (2012)** opine that the increasing involvement of women in society helps in creating a modern nation. It is kind of a rising voice breaking stereotyped thinking in a male dominated nation. It also increases the volume of ideas and strategies to shape policies and programs for women in India. They also say that equality for both the sexes is a base for a developed country. No religion teaches discrimination whether Hinduism or Islam, both promote equality. Women's contribution and their role should be same and equal in the society.
- **Moin (2014)** explains that Hindi cinema has showcased different shades of Muslim women characters on screen from preservers of tradition and veil beauty in the films like *Pakeezah* (1971) and *Umrao-Jaan* (1981) to bold and strong characters like in *Ek Tha Tiger* (2012) and *Fiza* (2000). Muslim women have been portrayed as submissive and ignorant on screen because of the male domination in the industry.
- **Agarwal (2014)** says that however male domination has existed for a longer time but due to modernization of society, contemporary movies have seen a lot of modifications in the women characters which are confident and able to make their own decisions. She further adds the portrayal of women on screen is the reflection of changes in the society.
- **Manna (2017)** also describes that commercial cinema is one of the most impactful vehicle of the mass media which encapsulates the changes in the characters of women on silver screen. She deals with mis-representation and under-representation of women. The women character modifies with the time like being presented as sex objects sometimes, an ideal wife or obeying daughter or projected as a medium of fulfilling desire and nothing else. Her actual identity is still blurred in the films.

Research Methodology

For the current research, content analysis method has been chosen. Researcher has chosen two films in which there are significant and strong Muslim women characters depicting change in Muslim characters on the silver screen. The methodology used in this study is textual or content analysis. The qualitative study further helps in analysing these two films on few parameters in narrative manner.

According to Bannerjee & Kakade (2016), Structuralist Film Theory is necessary for constructing meaning in communication from the film with the use of codes and languages. This film theory helps in understanding the meaning in a film through various codes and conventions as to what it symbolizes. There are various camera angles that also symbolize the various meanings, sometimes hidden to convey a deeper message to audience. High camera angle in the film depicts the submissive part of the subject whereas low key angle highlights the dominating and powerful character. Another theory which has been used is the feminist film theory. Feminism is not new to anyone in today's world. It is not a word; it is a belief where both the genders exist with equality. The theory is about creating awareness among women about their rights and educating them about it. The feminist film theory helps in reaching the conclusion that the change in the depiction of Muslim women from being stereotypical to bold and modern is the result of third wave of feminism, says Nagarajan. In this third wave era of feminism a new face of women comes out with a more superior version and more active about their existence. This also applies on Hindi cinema where Muslim women being portrayed in a lead role with more positive and rational characters rather than seen as a sex objects all the time.

Definitions of key terms used in discussion

Before analysing the muslim characters and their representation in the films it is necessary to understand the meaning of these important aspects of the films.

- **Stereotype:** Stereotype means a framework created for women according to which she is judged. This framework consists of the terms like a woman has to be suppressed, shy, dependent, soft-spoken and weak and passive. For Muslim women its definition is, whenever a Muslim woman is represented on screen she only has to portray the characters like of tawaifs, obedient wife covered in the veil or shy at the same time. She has no right to take her own decisions.
- **Representation:** It means the manner in which Muslim women characters are presented on screen, whether she is presented as empowered or stereotypical character. Representation means how media actually portrays something on screen.
- **Women Empowerment:** This means strengthening the women rights as a human as well as a woman. If she is depicted in films as independent, bold and taking her own decisions; she is an empowered Muslim woman. But if she is portrayed as passive, suppressed and dependent, she doesn't come under the category of empowered women.

Researcher aims to ascertain few parameters necessary to analyse these two films. The parameters chosen are:

Characterization

Theme

Symbolism

The secondary data has been collected from books, articles and journals.

Research Questions

- RQ1: What are the changes in portrayal of Muslim women in contemporary Hindi Cinema?
- RQ2: What are the themes taken in Muslim society centric films?
- RQ3: What are the changes taken place with regard to costumes, language and mise-en-scene in Muslim centric films?

Selection Criterion for the Films for analysis

Two films from last years have been chosen for the analysis. The films essentially have prominent muslim women characters.

- Discussion
- Lipstick Under My Burkha (2016)
- Direction - Alankrita Srivastava
- Producers -Prakash Jha and JB Angels
- Story - Alankrita Srivastava
- Cast - Konkana Sen Sharma, Plabita Borthakur, Ratna Pathak and Ahana Kumra.

The whole story revolves around Shireen (Konkana Sen Sharma) a muslim woman lives with her husband and three children and totally under control of her husband; Buaji (Ratna Pathak) a 55 years old widow; Rehana (Plabita Borthakur) a muslim teenager girl having a dream of becoming a singer like Miley Cyrus and Leela (Ahana Kumra) a beautician who wants to marry her lover. Later the four ladies who come from different backgrounds find a same motive and decide to live their dreams ignoring the boundations they were trapped in. There are two Muslim female characters in the film (Rehana and Shirin) that belong to conservative families. The other two leads (Buaji and Leela) are not Muslim characters but face the same restrictions after possessing the professional liberty.

Characterisation

- **Shireen (Sen Sharma)** a muslim woman lives in Bhopal. She is a saleswoman. She works secretly as her husband doesn't permit her to work outside the home. She is suppressed by her husband. She is a mother of three children. Her husband is narrow-minded and considers Shireen only a machine to fulfill his desires. She has no value as a wife as well as a human-being too. She aspires to become sales-women as she possesses qualities of a good sales woman. But she is not at all supported by her husband. Instead of disrespect from her husband she is loyal to him. But later she gets to know that he is cheating on her and she finally chose to part her ways from

husband. She is a strong and talented woman. After all this suppression she continues to chase her dream and finally gets the best sales woman award.

- **Rehana Abidi (Plabita Bothakur)** plays a Muslim teenager college going girl character. She aspires to become a singer like Miley Cyrus. She wears burka because of her strict family rules and regulations. She also has desires and wishes to live her life with freedom. She wants to live her life like other girls of her college does. She also wants to wear jeans and loves to do make-up but not behind the burka. She wants to enjoy parties and have fun with friends as other people of her age do. But her strict father and his conservative thinking oppresses her dreams. Later on she rebels against her family and chooses to live her dream.
- **Leela (Ahana Kumra)** is a beautician living in Bhopal. She wants to get married to her boyfriend Arshad and elopes to Delhi. She wants to have her own business like Band Baaja Baraat with her to boyfriend. But as the story progresses she finds out that it's not easy to fulfill her dreams easily as she is a woman. Later on, her boyfriend also leaves her. She is a bold and frank girl who fulfills her desires but she feels that she deserves better than this. She is able to take her own decisions as her mother wants to marry her with some other guy but she refuses to marry.
- **Bua-Ji (Ratna Pathak Shah)** plays a character of 55 years old widow lady. She runs her family business. She is a respected personality of her area. She used to attend sat-sung and religious functions. She secretly reads erotic Hindi novels in night. She has a crush on her swimming trainer.

Theme

The theme of film 'Lipstick under my Burka' is a tale of four women representing four generations living in the walls of Hawai Manzil in Bhopal. All four women possess different dreams but with same motive i.e. to have a better life. Alankrita Shrivastava's tale is all about women's dream, hopes and their needs and wants. According to Singh (2017), "This film is a plea for women to not give up on their dreams and their voices silenced in the patriarchal society. That she does it without being preachy and in an engaging mode makes her film even better." The film tries to portray the unsaid pain of women; that is she never allowed to speak openly about her feelings and needs to anyone. The women are not treated equally and are also not considered as a human many times. Alankrita showcases the same scenario that it is not wrong to see dreams and chasing the same. Women also have the right to live their life according to her own terms.

Symbolism

1. The film's four characters Usha, Shireen, Rehana and Leela represent four generations as well as different religions. But still they all have one thing in common a desire to live beyond all the boundations and old customs set due to patriarchy for the women of our society. The film depicts that woman

have to suffer, doesn't matter what age group they belong. At every point of life she faces suppression from the society.

2. The film's title Lipstick under my Burka also has a hidden symbolism. Burka here not only indicates just a piece of cloth but it also points out all those hurdles and boundations created by the society for crushing the dreams and hopes of a woman. Whereas lipstick here symbolizes the dreams, wishes, hopes and desires of a woman that are kept hidden behind the burka or conventional old norms.
3. In a scene where everyone finds out that Usha (Ratna Shah Pathak) known as bua ji still have fantasies and sexual desires. Everyone who used to respect her started criticizing her because she is an old lady of 55 age and in our society women of this age group should only be a part of sat-sung and devote themselves for religious works. This symbolizes the so-called old norms created by our society for every age group and where a woman is judged according to these norms only.
4. In a scene where Leela asks Shireen with moist eyes and heavy heart "Pata hai hamari galti kya hai?" "Hum sapne bahut dekhti hain" symbolizes that deep pain of a woman where she taunts on a patriarchy system of our society which doesn't allow them to even dream and having hope. This depicts the pathetic condition of women.
5. In this film Lipstick showcases the freedom and a life full of hopes whereas burka highlights the suppression.
6. The whole film revolves around a rosy character which is just an imaginative character but actually resides in all the four women. Rosy is full of hopes and dreams. She wants to fulfill her desires and she is not ashamed of expressing her feelings in imagination. The time when these four women try to express their desires boldly, they are boycotted by the society. This symbolizes the harsh and bitter face of the people around us. These people are those who only see women as obeying and dutiful daughters and mothers not as an independent and bold ladies.

Gully Boy (2019)

- Direction - Zoya Akhtar
- Producers - Ritesh Sidhwani.
- Story - Zoya Akhtar and Reema Kagti.
- Cast - Ranveer Singh, Alia Bhat, Kalki Koechlin, Siddhant Chaturvedi and Amruta Subhash, Vijay Raaz and Sheeba Chaddha.

Zoya Akhtar's film Gully Boy is a story that revolves around two youngsters Murad (Ranveer Singh) and Safeena (Alia Bhat) living in the gullies of Mumbai. Murad belongs to a poor Muslim family living in one of the chawls of Mumbai. Murad wants to be a rapper but hesitates as poverty and society pressure stops them to fulfil his dreams. Alia comes from a middle class Muslim family having a dream of becoming a surgeon. Both are in love with each other since childhood.

“Gully Boy is unconventional in terms of its setting and the larger issues of class perceptions and social prejudices that it addresses, but its central narrative construct a defiant underdog fighting daunting odds in a bid to become a rap star traverses familiar ground” says Chhatterjee (2019). Later on Murad’s family and friends support him to fulfil his dream.

Gully Boy is more than a story of a rap singer. It also showcases social evils existing in our society like domestic violence, class-bias and poverty.

Characterisation

- **Safeena (Alia Bhat):** Safeena’s character is not in the lead but leaves a deeper impact on viewers. Safeena is a normal middle class girl having a dream of becoming a surgeon. She wears hijab but behind the veil Safeena is bold and fierce lady and lives life on her own terms. She is a brilliant student. She wants to marry her childhood friend Murad. In a scene where she beats a girl on messaging her boyfriend Murad depicts Safeena as possessive lover which is mostly one of the characteristics of our male-actor in Hindi films. She is clever and smart too. She is a fun-loving girl who wants to do makeup, hangout with male friends and wants to do party but somewhere the so-called orthodox mentality of society and her family stops her. She is a supportive girlfriend who continuously motivates Murad to achieve his goal. She is an independent girl as she says in a scene to Murad, “*Tujhe jo karne ka hai kar, mein surgeon banne ja rahi hoon apan mast jeeenge*” indicates that she equally wants to contribute for their future financial life. Later on some tensions arise between them and both get separated but she continues to focus on her education. This depicts that she is mentally very strong. She fights for her rights as her mother stops her not to continue the study after she gets to know about the affair. Later Safeena convinces her dad to let her study further. No matter she lives in an orthodox society but neither veil nor patriarchy shackles are able to stop her as she is 21st century girl; she knows her rights and perfectly knows to fight for her rights.
- **Amruta Subhash (Murad’s Mother):** She has a small role in the film. She is a Muslim, who lives in a joint family in the chawl of Mumbai. She is completely dependent on her husband. She has been shown doing household chores in the whole film. Her value is not more than a servant in the house. She is brutally abused by her husband and faces domestic violence. Her husband brings a second wife, much younger than her. She is a supportive and caring mother. She spends her whole life seeing poverty and sacrificing for her children. When she leaves the house her own brother blames her for failure of the marriage. Later on when Murad’s starts earning she lives with their children happily.
- **Sheeba Chaddha (Alia’s Mother):** She is a typical Muslim woman who wears hijab and follows the orthodox social norms and wants her daughter to follow the same. She is not a supportive mother. She always insists that Safeena should attend family functions instead of going to classes. She is not

in favour of giving freedom to girls. This showcases the narrow mentality somewhere.

Theme

Zoya Akhtar's Gully Boy is a story based on struggling life of a rapper (Murad Ahmed) who lives in ghetto area of Mumbai. The film is based on true life of the real gully boy Naezy and Divine. The area showcased in the film is the ghetto area of Mumbai where dreams are crushed under the pressure of poverty. Murad is an ambitious boy who dreams of a better life. The story also highlights the issues of class disparities, domestic violence and issues regarding dispossessed people who are nothing in the world of rich people. In a scene where Murad's boss taunts him that, "Naukar ka beta naukar hi banega" indicates the narrow mentality of upper class towards the lower class. It also depicts the gap between the two classes of our nation. Zoya Akhtar's film also leaves a message that doesn't matter from which class you belongs to, dreams always comes true if you passionately follow them. Same is applicable for Safeena, she fights for what she really wants and she completes her medical degree.

Symbolism

1. In a scene where Murad's father is preparing to bring her second wife at home, no one at home is happy but can't show the courage to stop him as he is the only earner of the family. This also symbolizes the worst condition of muslim woman where although she is treated like an animal but chooses to remain silent because of her children as she knows if she speaks up, her whole family would be thrown out of the home. This also showcases the narrow mentality where the society believes that woman is the goddess of sacrifice, this is her fate to accept what is happening to her and remain silent. This is one of the major reasons behind the degrading value of women in society.
2. "Is basti mein sari palkein geeli kyu hain?
Din pathrele raatein zehrele kyu hain,
Kyu bebas hai jhunjhlaya hai jo bhi aaya hai
Kyu lagta hai ye basti ek andha kuan hai"
These lines written by Murad exactly describe the frustration and suffocation of Murad and her mother. The other meaning of these lyrics explains the actual realities of every ghetto area of our country.
3. In an another scene a group of foreigners visiting to see this ghetto area of Mumbai, enter in Murad's home to use the toilets but starting taking the pictures of his home saying "Every inch is being used, its incredible" but Murad's grandmother says that they have to pay Rs. 500 to enter the home symbolizes their pain whereas for the foreigners it's an amazing place to see. In a single frame two different situations has been picturised. One is the

worst and suffocated life of Murad and his family whereas foreigners find their house incredible as every inch of the house is fully occupied. But this is because Murad's family has lack of space but from other point of view this is very creative way of keeping things.

4. The scene portrays an existing typical orthodox mentality where it is considered that education is not that much necessary for girls as all other household works are. In a scene where Safeena says, "Ammi mera medical hai aisi vahiyaat shadiyo ke liye apna lecture nahi bunk kar sakti mein". Her mother replies that, "Sabke saamne du tujhe ek rakh ke teri mamu ki beti ki shadi ko tu vahiyaat boli, ek din agar class chhooti to qayamat nahin ajayegi" shows the negligence the importance of study as safeena is a girl. She forces her to bunk lecture for cousin's marriage. As she feels that it is more important than education.
5. There is only a one fight scene in the whole film and it is picturised on Safeena who hits hard other girl on messaging her boyfriend Murad. In earlier movies if a girl fights it is not considered good but here it portrays the bold and strong character of a woman.
6. In a scene where a girl is singing a song on a college stage, some boys starts teasing and insulting her and she leaves but Sher a famous rapper of the college asks what they don't like about the song? They replied "ladki pasand nahi aayi" reflects negative aspect that still judges women on the basis of their physical appearance only. But Sher does not accept that and answers those boys in his Rap style showing the other positive aspect of the society which believes in power of woman.
 "Tujhe chhedne ki Talab hai
 Tu nakli wala mard hai
 Mardangi pe kalank
 Haiwaniyat ki shakal"
7. When Safeena's parents get to know about her affair, her father asks her why has she hidden this fact from the family. Safeena replies, "Agar sach kahungi to aap mujhe kabhi bahar nahi jaane denge". Her mother asks her that you go college and clinic too what else you want to do? She further replies, "Bahar jana hai, dosto ke sath party karni hai, picture dekhna hai, lipstick lagana hai ladko se baat karna hai ...chupchup ke nahi aap logo ke samne unko ghar bulana hai jaise normal log karte hain, agar aap ye sab allow karoge to mein kabhi jhoot nahi bolungi" . Her mother tightly slaps her and say mar ja kahi ja ke symbolizes the orthodox mentality of her mother.

Conclusion

Both the films Lipstick under my Burka and Gully Boy break the stereotypical representation of women on silver screen. Characters of Shireen, Rehana and Safeena are independent, bold and aware about their rights. Shireen and Rehana

live in stereotypical atmosphere but do not follow the set rules. They live their own life on their own terms. They don't need man's support for a better life. All the characters are able to make decisions for their own self. Stereotypical environment still persists but Muslim women have seen breaking these old norms and are brave enough to fight for their happiness. The change has been seen on the screen but patriarchy is so complex and deeply enrooted in our society that its effects still appear on the silver screen. The characters are bold and active but also have to face the violence. These two films are the examples that there are always two options for everyone; one is quietly accepting the things as they are or be courageous to fight against all evil practices. Both the films present that with the second option it's time for Muslim women to stand for their rights and happiness. Shireen, Rehana and Safeena come from stereotypical families and face hurdles in choosing their career and happiness. Later on all the three characters break the stereotypical portrayal on silver screen.

Referenes

- Agarwal, R. (2014). Changing Roles of Women in Indian Cinema. *Silpakorn University of Journal of Social Sciences, Humanities, and Arts*, Vol. 14(2), 117-132.
- Bannerjee, S., & Kakade, O. (2016). Bollywood Films and Muslim Women: A Content Analysis. In B. Keerthi & M.Abraham (Eds.), *Bollywood Films and Muslim Women: A Content Analysis* (pp.83-94). Srinagar, Vishakhapatnam: Desh Vikas.
- Chatterjee, S. (2019). Gully Boy Movie Review: Ranveer Singh Kills It, Supported by Fiesty Alia Bhat. Retrieved from <https://www.ndtv.com/entertainment/gully-boy-movie-review-ranveer-singh-kills-it-supported-by-feisty-alia-bhatt-3-out-of-5-stars-1993312>
- Ganti, T. (2004). *Bollywood: A Guide to Popular Hindi Cinema*. New York: Routledge.
- Iyer, S. R. (2016). Women and the Media. In B. Keerthi & M.Abraham (Eds.), *Bollywood Films and Muslim Women: A Content Analysis* (pp.105-112). Srinagar, Vishakhapatnam: Desh Vikas.
- Kumar, P. (2013). Identity of Muslim Women in Hindi Movies. *European Academic Research*, 1 (6), September 2013; ISSN2286-4822.
- Manna, M. (2017). Cinema and National Identity: Representation of Women in Indian Cinema - Reference to Bollywood. *New Man International Journal of Multidisciplinary Studies*, 4(3), 4-12.
- Moin, A. (2014). Portrayal of Women in Hindi Films with special reference to Muslim Characters. *Excellence International Journal of Education and Research*, Vol.2 (5), May 2014; ISSN2322-0147.
- Nagarajan, M.S. (2011). Feminist: the Indian Context. Retrieved from <https://www.thehindu.com/books/feminism-the-indian-context/article2586471.ece>

- Ramkisson, N. (2009). *Representations of Women in Bollywood Cinema: Characterization, Songs, Dance and Dress in Yash Raj Films from 1997 to 2007*. Howard College Campus: University of KwaZulu-Natal.
- Singh, S. (2017). Lipstick under my Burka review: It's the 'lady-oriented' film for the masses. Retrieved from <https://www.indiatoday.in/movies/reviews/story/lipstick-under-my-burkha-review-alankrita-shrivastava-1025506-2017-07-21>.
- Sujaya, C.P. & Sharma, K. (2012). *Towards Reality*. New Delhi: Centre for Women's Development Studies.
- Vasundhara, Y. (2016). Media and Women in Telangana State. In B. Keerthi & M. Abraham (Eds.), *Bollywood Films and Muslim Women: A Content Analysis* (pp.199-208). Srinagar, Vishakhapatnam: Desh Vikas.
-