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likewise, the themes of the characters in mardaani, exemplified by the patriarchs obsession with his daughters, are also a reflection of the social dynamics in india. the character of the patriarch is an idealised projection of the hindu cultural construct of the caste system, and the real-life patriarchs influence on the lives of women is no less disturbing. the most blatant and unapologetic of the patriarchal men in mardaani are mahavir phogat and his son-in-law, pawan kalyan. the former is a shaivite priest and the latter a devotee of durga. both have a penchant for young, self-assured, and independent women. they are obsessed with power, and their relationships with their wives are one long exercise in male-centric control. but in the end, it is the

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performance of the wife that makes them feel most fulfilled. in 1956, Reservoir Dogs was released, an American gangster film that is widely considered to be the first Hollywood gangster film. It starred a young actor named James Cagney, who went on to play a series of colorful, larger than life gangsters in several other movies. With all that said, Udaan, as do many other shows on Indian television, is a clear sign of change. The once-mighty Hindi film industry is also on its way to equality. The great dilemma is the fact that the quality of many of the mainstream films these days is extremely poor. And while the small screen is making efforts at championing women and girls in the spotlight, many of the larger scale production houses are continuing to make films that perpetuate stereotypes and objectify women in big budget productions.

### **Mardaani Full Movie In Hindi Hd 720p**

In a bid to make an immediate impact, the

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makers of Mardaani, Navotas natural history, National Geographic Channel series and Bollywood films Puja staged a media circus on the opening night. And by extension, the filmmakers went to considerable trouble to give their movie a splashy start. As Bollywood films go, the 5-million-rupee movie, shot in Bargai village in the state of Telangana, finds its footing in a hurry. It casts Indian tennis player Sakshi Malik in the title role, but the plot is not especially fresh. She is Sonam Kapoor, a wealthy commodities trader working in Mumbai, who has just married Aditya (Arshad Warsi). Disconcertingly, her new in-laws, the Thakurs of Bargai, are all expected to support her financially. Sakshi wants to make a fresh start, but they're not much they can do. With the exception of the Joker and the much maligned Boarding School of film on its way to becoming an official blockbuster, India's recent spate of films, from Beautiful to Piku, have retuned us to the fact that character doesn't always have to be

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linked to the title of a movie, and that a multitude of narrative trajectories can lead to its universalization. It suggests a new, somewhat unconventional way of thinking about women, and a world in which they're more than objects of pleasure, fans or accessories. It's a world where they are artists in their own right and can move independently without losing their sense of self and their inborn joy at being alive. It's an ecosystem where even the most subdued and downtrodden of women can achieve something extraordinary, including a stupendous man's pet project. Mardaani tells a story of two sisters. One is dazzling, brilliant and has no equal. She is gorgeously, exquisitely dressed, perfectly groomed and takes her earth-bound brother for a ride in a helicopter. The other is covered in mud and is none of the above. There's a corollary for every woman in the world. The latter is the unglamorous, unglorious, and unenviable mainstay of the human race, who has to live with dignity while coping with the legacies

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and the trauma of being the other one.  
Being unrecognizable, her dance is at the  
top of the show. 5ec8ef588b

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