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Glam to Sham: Woman's Innate Desire for Commitment**Dr. Pooja Singh & Dr. Archana***BBD NITM, Lucknow, (U.P.) India***Abstract**

Suicide is a serious danger in people who have schizophrenia. If an individual tries to commit suicide or threatens to do so, professional help should be sought immediately. People with schizophrenia have a higher rate of suicide than the general population. Approximately 10 percent of people with schizophrenia (especially younger and adult females) commit suicide. Unfortunately, the prediction of suicide in people with schizophrenia can be especially difficult.

The triangular theory of love explains the topic of love in an interpersonal relationship. Psychologist Robert Sternberg's theory describes types of love based on three different scales: intimacy, passion, and commitment. It is important to recognize that a relationship based on a single element is less likely to survive than one based on two or more.

Key Words: Suicide, Depression, actress, crazy, madness, diva.

Suicide is a serious danger in people who have schizophrenia. If an individual tries to commit suicide or threatens to do so, professional help should be sought immediately. People with schizophrenia have a higher rate of suicide than the general population. Approximately 10 percent of people with schizophrenia (especially younger adult males) commit suicide. Unfortunately, the prediction of suicide in people with schizophrenia can be especially difficult.

Triangular theory of love

The triangular theory of love explains the topic of love in an interpersonal relationship. Psychologist Robert Sternberg's theory describes types of love based on three different scales: intimacy, passion, and commitment. It is important to recognize that a relationship based on a single element

is less likely to survive than one based on two or more.

Different stages and types of love can be explained as different combinations of these three elements. For example, the relative emphasis of each component changes over time as an adult romantic relationship develops.

Types of Love

Combinations of intimacy, passion, and commitment

1. **Liking** in this case is not used in a trivial sense. Sternberg says that this intimate liking characterizes true friendships; in which a person feels a bond, a warmth and closeness with another, but not intense passion or long-term commitment.

2. Infatuated love is often what is felt as "love at first sight." But without the intimacy and the commitment components

of love, infatuated love may disappear suddenly.

3. Empty love: Sometimes, a stronger love deteriorates into empty love, in which the commitment remains, but the intimacy and passion have died. In cultures in which arranged marriages are common, relationships often begin as empty love.

4. Romantic love: Romantic lovers are bonded emotionally (as in liking) and physically through passionate arousal.

5. Companionate love is often found in marriages in which the passion has gone out of the relationship, but a deep affection and commitment remain. Companionate love is generally a personal relation you build with somebody you share your life with, but with no sexual or physical desire.

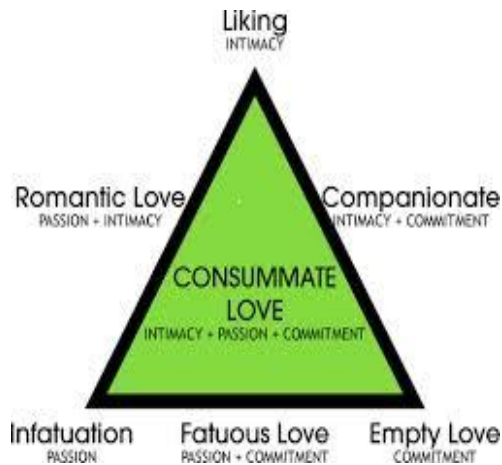
It is stronger than friendship because of the extra element of commitment. The love ideally shared between family members is a form of companionate love, as is the love between deep friends or those who spend a lot of time together in any asexual but friendly relationship.

6. Fatuous love can be exemplified by a whirlwind courtship and marriage in which a commitment is motivated largely by passion, without the stabilizing influence of intimacy.

7. Consummate love is the complete form of love, representing the ideal relationship toward which many people strive but which apparently few achieve. Sternberg cautions that maintaining a consummate love may be even harder than achieving it. He stresses the importance of translating the components of love into action. "Without expression," he warns, "even the greatest of

loves can die" (1987, p.341). Consummate love may not be permanent. For example, if passion is lost over time, it may change into companionate love. The balance among Sternberg's three aspects of love is likely to shift through the course of a relationship. A strong dose of all three components-found in consummate love-typifies, for many of us, an ideal relationship. However time alone does not cause intimacy, passion, and commitment to occur and grow. Knowing about these components of love may help couples avoid pitfalls in their relationship, work on the areas that need improvement or help them recognize when it might be time for a relationship to come to an end.

	<i>Intimacy</i>	<i>Passion</i>	<i>Commitment</i>
<i>Non-love</i>			
<i>Liking/friendship</i>	<i>x</i>		
<i>Infatuated love</i>		<i>x</i>	
<i>Empty love</i>			<i>x</i>
<i>Romantic love</i>	<i>x</i>	<i>x</i>	
<i>Companionate love</i>	<i>x</i>		<i>x</i>
<i>Fatuous love</i>		<i>x</i>	<i>x</i>
<i>Consummate love</i>	<i>x</i>	<i>x</i>	<i>x</i>



Love, acceptance, respect, to be desired, security, passion, are all things a woman may want in her relationship. As a matter of fact these are basics that probably everyone wants. There are certainly others and each person has specific desires. What I want to focus on here is the specific aspect of emotional safety in relationships.

The challenge in satisfying this desire is that the feeling of “safe” is sometimes generated from opposing dynamics, and this can create conflict. How a woman feels with a man can change moment to moment depending on these opposing forces this can lead to confusion about what she wants. It can also confuse the man as she appears to want two different things. If we become aware of the conflicting beliefs paradigms this can begin to make a lot more sense and clear up the confusion.

First let's understand some of the aspects that create a feeling of safety in a relationship. A man's unconditional acceptance of a woman means that there is no judgment and criticism. She can communicate honestly, be herself, and feel emotionally safe. There are also physical and financial factors that can appeal to a

woman's sense of safety. Sometimes a woman will trade one of these comforts for another in her relationship. It is emotional safety that I want to address. It is the one that creates a great deal of confusion.

In contemporary society we consider men and women equal. The conventional role of a woman has changed. Since time immemorial she is considered as the counter part of the male in the society. Her traditional role of the bearer and rearer has now changed. But if we talk about the sexuality of both the sexes then there is a big question mark on the women. Even today she is expected to be the receiver not the initiator in those acts which are directly or indirectly connected with sex or sexual encounters. Therefore becoming a sex symbol in public is not an easy task for a woman and those who have dared especially if we talk about Hollywood, Bollywood and Tollywood in so many years had a severe downfall in their personal as well as professional and social life.

Women have always been a matter of enigma for all whenever she had tried to break the chains of her ideal identity she had to face several negative repercussions. Woman's sexuality is always seen as secondary to men because what men wanted from women was always important and women were expected to oblige. A revolution came in the latter decades of the 20th century and earlier years of the 21st century in the thinking of women when several strong sexual characters like Marilyn Monroe, Silk Smitha, Parveen Babi, Nafeesa Joseph, Jiah Khan glazed the silver screen. These actors changed the very meaning of feminine sexuality. They portrayed from

their bold scenes and characters in the movies that woman is something else. Desire and sex no longer remained the prerogative of the men in fact they now became an object in the life of these desirous and desirable women.

When we peek in the personal life of these divas there is nothing but vacuum; it's beyond imagination that women who reigned and haunted each heart had no one to call their own; whom everyone desired actually nobody wanted. After all what could have happened that these women either took their own lives or died desolate and alone? After enjoying such a glamorous, centre stage and spot light life were they scared of being alone? Or at heart every woman needs love, commitment, stability and home to call their own was driving them insane? There is hidden desire in women they want to be home maker. Were these sex symbols marred by this same desire or guilt of revealing the private to public gnawed at them alive? After all they were even girls next door kind.

Jiah Khan, a 25-year old Bollywood actress, who committed suicide by hanging herself made news as she was in the show business... Earlier show business stars like Guru Dutt, Parveen Babi, Nafisa Joseph, 'Silk' Smitha, and the legendary Hollywood celebrity Marilyn Monroe also took their lives. Why did these rich and famous celebrities take such a drastic step?

According to World Health Organization (WHO) estimates, India records one of the highest suicide rates in the world, with 1.7 lakh victims every year. Over half the total suicides among women and 40 per cent of

suicides among men in India are between the ages of 15 and 29 years.

Jiah Khan began her career in film with two high profile movies, 'Nishabd' and 'Ghajini'; she was also a part of the multi-starrer 'Houseful'. She appeared to have had a promising career ahead of her. Suicide is synonymous with speculation. She was dissatisfied with her romantic relationship and the roles that she was offered in forthcoming films. She was indeed suffering from depression for a short while. However, depression is not just 'feeling blue'. All people tend to feel sad sometimes but most are able to move on from that feeling to a more positive state of mind. A depressed person stays with the sadness for a longer period of time and his/her mood also affects and disrupts his/her day-to-day life.

Global statistics regarding the subject are quite revealing. They show that depression affects one in five women and one in 10 men at some point in their lives. Depression is, therefore, a serious public health concern. However in the case of India, there is still a social stigma attached to approaching a mental health professional for help. There is a difference between depression, feeling sad or 'blue'? Some of the symptoms of depression are a prolonged feeling of sadness over a period of more than two weeks, loss of sleep or sleeping more than usual, reduced or increased appetite, irritability, loss of pleasure in normal activities and generally decreased energy levels.

Jiah the emerging actor in an interview to a daily said, "She told about her getting

abused by her former boyfriends and how an older man had raped her when she was 14 in London and how at one point in her life, she would get only one meal a day". All this led to troubled mind set, depression, need for commitment, stability, and love. Before committing suicide she might have thought that, "It's better to be unhappy alone than unhappy with someone."

Silk Smitha (2 December 1960 – 23 September 1996) was a South Indian cinema actress. Even though Smitha appeared in some character roles, she became popular through her glamorous appearances in softcore films. Born as Vijayalakshimi into a poor family in Eluru (in Andhra Pradesh), she left school after the fourth standard, determined to become a film star. Moving in with her aunt in Madras (then the centre of the South Indian film industry), her first job was as a "touch-up" girl to small starlet. But a life of foundation and lipstick was not for her, she soon found a sponsor who renamed her Smitha. Silk landed her first break in the Malayalam film - Inaye Thedi - in 1979. Dusky damsel is what the critics called her. Her dark complexion, pouting lips and sultry half inviting eyes gave her an edge and her next role. After garnering much notice and acclaim with her first major role, in the Tamil movie Vandi Chakkaram (The Wheel), in 1979, Smitha assumed the name "Silk," after her character's name in the movie. Silk Smitha went on to star in over 200 Tamil, Malayalam, Telugu, Kannada and a few Hindi films. Her dance numbers and her bold performances in films like Moondru Mugam have made her the ultimate symbol of sensuality in Tamil, Kannada, Malayalam and Telugu cinema.

Her item numbers in films like Amaran were also celebrated at the box office. Some film critics, historians and journalists have referred to her as a "soft porn" actress.

The screaming headline in a southern film tabloid back in 1980s said it all – "Only sex and Smitha sell in the south." That was the truth if there was any at the time. 1982 was a great year for southern actor Silk Smitha who had nine releases lined up. Even though all the films looked the same, no one was complaining because at the time the crowds just went to see her on screen and no one could get enough. Every time the star came on screen, they screamed "Silk". This was followed by a deluge of cat calls and whistles. She was the star, rather superstar. Everything she touched turned to silk. Every movie she starred in turned to gold. Silk had arrived but she had taken the tough route.

The vast majority of her movies are softcore and a common theme is her playing a freakishly strong agent in skimpy bikinis beating up huge thugs. Even in the rare non-sexual roles, she impressed critics and audiences, such as her role of a wife hurt by her husband's infidelity in Alaigal Oivathillai (1981). One of her films, Layanam, has earned a cult status in the Indian adult film industry, and was remade as Reshma ki Jawani. Her most respected film is Moondram Pirai, remade as Sadma. Smitha was found dead in 1996 in her Chennai apartment. In the previous year she had tried to shift career in order to become a film producer. Financial problems, disillusionment in love and an alcohol dependency apparently led to depression. It is suspected that Smitha committed suicide. She was full of life but she gave that up may

be thinking, "I don't mind living in a man's world, as long as I can be a woman in it."

Imagine a superstar, who epitomized the bold, the beautiful and the bohemian, reportedly being handcuffed and ankle-cuffed and carried by four policemen from the JFK airport in New York to a mental hospital because she refused to go through the customary checks growing uncontrollably hysterical... Imagine a top heroine chucking up the sizzle of B-town to seek solace and sanity with a guru-philosopher in the US. And while she did return to 'functional sanity' the first time she came back, the second time round she'd reached a point of no return.

Parveen Babi's nemesis lived within her. In the demons of her mind. The most exquisite face to have hit the Hindi screen in the 1970s, Parveen reportedly suffered from paranoid schizophrenia, which triggered a systematic disintegration of her personality and life. Some claim that her mental disorder was a result of substance-induced psychosis and alcoholism. Some blame a series of failed relationships with Danny Denzongpa, Kabir Bedi and most importantly Mahesh Bhatt. Some link it to a genetic disorder. And some even to an adolescent trauma where reportedly a young, trembling Parveen was hidden under a heap of mattresses in a truck by the nuns of her school during the Ahmadabad riots in the 1960s. The fear of being killed continued to be the subtext of her life... only to eventually kill her.

What could be more heartbreaking than a superstar having to identify herself? Six years after she fled to the USA to seek

refuge in philosopher and Guru UG Krishnamurthy, Parveen Babi walked down the Mumbai airport tarmac in November 1989 holding a placard that read 'Parveen Babi'. She knew her longtime secretary Ved Sharma, who was there to receive her, wouldn't be able to recognize her.

While the restrained Ved Sharma, now in his late 70s, feels protective about his late star client Parveen, his son, the young Lalit Sharma is more forthcoming about sharing impressions and memories of 'aunty' as he addressed the actor. Says Lalit, "Papa saw a fat lady with soda bottle and thick glasses at the airport, her hair all messed up, holding a board with her name! Parveen aunty had put on a lot of weight and had changed beyond recognition." He reflects, "With due respect to her mental state, it's a curse for a beautiful woman to lose her looks."

She was the only Indian actress to have featured on the cover of Time magazine." But she had a homely side too. Beneath the makeup and behind the smile she was just a simple girl who wished for the world.

Her most intense relationship was with Mahesh Bhatt. He was a struggler then and she a big-time actress. But when your girlfriend expects you to leave your wife, it gets dicey. Also, when a man gets involved with a mentally-depressed woman, his life becomes hell. Parveen was always insecure of losing her men. With due respect to her mental state, she was a confused and scared personality.

Incidentally, when Parveen first felt something snapping within her, she was introduced to guru and philosopher UG Krishnamurthy by Mahesh Bhatt. In

September 1979, she quit the industry to follow her guru. She returned the following year rejuvenated and went on to do super hits like *Shaan*, *Kaalida*, *Namak Halaal*, *Khud-daar* and *Mahaan* (between 1980-82) Reportedly, she had broken off with Mahesh Bhatt by then.

In July 1983, at the peak of her career, Parveen abruptly left India to be with UG in the US again. Allegedly, the release of Mahesh Bhatt's *Arth* (Bhatt's semi-autobiographical film based on his turbulent relationship with Parveen) and her disturbed state of mind led her to ditch it all for good. And when she returned from the US again in 1989, she was a different Parveen altogether.

There were a lot of bizarre incidents related to Parveen Babi and she suffered from extreme mental trauma. In fact, in keeping with her bizarre behaviour, Parveen had assigned shares to her dead relatives in her will. Finally, Parveen Wali Mohammed Khan Babi was buried next to her mother at Santa Cruz, Mumbai on January 23, 2005. But to all those who once knew her, she had died long ago.

It was with **Arth** that Bhatt's fascination with immortalizing Parveen Babi on the silver screen began. In Bhatt's own words **Arth** was a semi-autobiographical film about his relationship with Babi. Through *Kavita*, Smita Patil delivered a convincing performance as a mentally unstable actress. The role was small, but was far more complex than that of Shabana Azmi's in the film. In the last scene of **Arth**, *Kavita* (Patil) tells *Pooja* (Shabana) "I fell in love with a man, not your husband. I wanted a home of my own, I didn't want to break your home."

According to Bhatt, "Parveen felt guilty about our relationship, she tried to cover it up with her put-on western attitude but she was very conventional."

Actress Marilyn Monroe was born as Norma Jeane Mortensen on June 1, 1926 in Los Angeles, California. During her all-too-brief life, Marilyn Monroe overcame a difficult childhood to become of the world's biggest and most enduring sex symbols. During her career, Monroe's films grossed more than \$200 million. Monroe died of a drug overdose on August 5, 1962, at only 36 years old.

Marilyn Monroe was born as Norma Jeane Mortensen (later baptized as Norma Jeane Baker) on June 1, 1926, in Los Angeles, California. During her all-too-brief life, Marilyn Monroe overcame a difficult childhood to become of the world's biggest and most enduring sex symbols. She never knew her father, and once thought Clark Gable to be her father—a story repeated often enough for a version of it to gain some currency. However, there's no evidence that Gable ever met or knew Monroe's mother, Gladys, who developed psychiatric problems and was eventually placed in a mental institution. As an adult, Monroe would maintain that one of her earliest memories was of her mother trying to smother her in her crib with a pillow. Monroe had a half-sister, to whom she was not close; they met only a half-dozen times.

Growing up, Monroe spent much of her time in foster care and in an orphanage. In 1937, a family friend and her husband, Grace and Doc Goddard, took care of Monroe for a few years. The Goddards were paid \$25 weekly

by Monroe's mother to raise her. The couple was deeply religious and followed fundamentalist doctrines; among other prohibited activities, Monroe was not allowed to go to the movies. But when Doc's job was transferred in 1942 to the East Coast, the couple could not afford to bring Monroe with them. At 7 years old, Monroe returned to a life in foster homes, where she was on several occasions sexually assaulted; she later said that she had been raped when she was 11 years old. But she had one way out—get married. She wed her boyfriend Jimmy Dougherty on June 19, 1942, at the age of 16. By that time, Monroe had dropped out of high school (age 15). A merchant marine, Dougherty was later sent to the South Pacific. Monroe went to work in a munitions factory in Burbank, California, where she was discovered by a photographer. By the time Dougherty returned in 1946, Monroe had a successful career as a model, and had changed her name to Marilyn Monroe in preparation for an acting career. She dreamt of becoming an actress like Jean Harlow and Lana Turner.

Monroe's marriage to Dougherty fizzled out as she focused more on her career. The couple divorced in 1946—the same year that Monroe signed her first movie contract. With the movie contract came a new name and image; she began calling herself "Marilyn Monroe" and dyed her hair blonde. But her acting career didn't really take off until the 1950s. Her small part in John Huston's crime drama *The Asphalt Jungle* (1950) garnered her lot of attention. That same year, she impressed audiences and critics alike with her performance as Claudia

Caswell in *All About Eve*, starring Bette Davis.

She would soon become one of Hollywood's most famous actresses; though she wasn't initially considered to be star acting material, she later proved her skill by winning various honors and attracting large audiences to her films.

Starring as a young married woman out to kill her husband with help from her lover. The emerging sex symbol was paired with another bombshell, Jane Russell, for the musical comedy *Gentlemen Prefer Blondes* (1953). The film was a hit and Monroe continued to find success in a string of light comedic fare, such as *How to Marry a Millionaire* with Betty Grable and Lauren Bacall, *There's No Business like Show Business* (1954) with Ethel Merman and Donald O'Connor, and *The Seven Year Itch* (1955).

With her breathy voice and hourglass figure, Monroe became a much-admired international star, despite her chronic insecurities regarding her acting abilities. Monroe suffered from preperformance anxiety that sometimes made her physically ill and was often the root cause of her legendary tardiness on films sets, which was so extreme that it often infuriated her co-stars and crew. "She would be the greatest if she ran like a watch," director Billy Wilder once said of her. "I have an aunt Minnie who's very punctual, but who would pay to see Aunt Minnie?" Throughout her career, Monroe was signed and released from several contracts with film studios. Tired of bubbly, dumb blonde roles, Monroe moved to New York City to study acting with Lee

Strasberg at the Actors' Studio. She returned to the screen in the dramatic comedy *Bus Stop* (1956), playing a saloon singer kidnapped by a rancher who has fallen in love with her. She received mostly praise for her performance.

In 1959, Monroe returned to familiar territory with the wildly popular comedy *Some Like It Hot*, with Jack Lemmon and Tony Curtis. She played Sugar Kane Kowalczyk, a singer who hopes to marry a millionaire in this humorous film, in which Lemmon and Curtis pretend to be women. They are on the run from the mob after witnessing the St. Valentine's Day Massacre and hide out with an all-girl orchestra featuring Monroe. Her work on the film earned her the honor of "Best Actress in a Comedy" in 1959, at Golden Globe Awards. Reunited with John Huston, Monroe starred opposite Clark Gable and Montgomery Clift in *The Misfits* (1961). Set in Nevada, this adventure drama features Monroe, who falls for Gable's cowboy but battles him over the fate of some wild mustangs. This was her last completed film. In 1962, Monroe was dismissed from *Something's Got to Give*—also starring Dean Martin—for missing so many days of filming. According to an article in *The New York Times*, the actress claimed that the absences were due to illness. Martin declined to make the film without her, so the studio shelved the picture. At the time, Monroe's professional and personal life seemed to be in turmoil. Her last two films, *Let's Make Love* (1960) and *The Misfits* (1961) were box office disappointments.

In her personal life, she had a string of unsuccessful marriages and relationships.

Her 1954 marriage to baseball great Joe DiMaggio only lasted nine months (she wed playwright Arthur Miller from 1956 to 1961). Monroe made her now-famous performance at John F. Kennedy's birthday celebration, singing "Happy Birthday, Mr. President."

On August 5, 1962, at only 36 years old, Marilyn Monroe died at her Los Angeles home. An empty bottle of sleeping pills was found by her bed. There has been some speculation over the years that she may have been murdered, but the cause of her death was officially ruled as a drug overdose. There have been rumors that Monroe was involved with President John F. Kennedy and/or his brother Robert around the time of her death.

Monroe was buried in her favorite Emilio Pucci dress, in what was known as a "Cadillac casket"—the most high-end casket available, made of heavy-gauge solid bronze and lined with champagne-colored silk. Lee Strasberg delivered a eulogy before a small group of friends and family. Hugh Hefner bought the crypt directly next to Monroe's, and Monroe's ex-husband, Joe DiMaggio, famously had red roses delivered to her crypt for the next 20 years.

Monroe did not own a house until the last year of her life, and had surprisingly few possessions. One that she prized was an autographed photo of Albert Einstein, which included an inscription: "To Marilyn, with respect and love and thanks."

During her career, Marilyn Monroe's films grossed more than \$200 million. Today, she is still considered the world's most popular icon of sex appeal and beauty, and is

remembered for her idiosyncratic sense of humor and sly wit; once asked by a reporter what she wore to bed, she replied, "Chanel Number 5." On another occasion, she was asked what she thought of Hollywood. "If I close my eyes and think of Hollywood, all I see is one big varicose vein," she replied.

The final years of Monroe's life were marked by illness, personal problems, and a reputation for unreliability and being difficult to work with. The circumstances of her death, from an overdose of barbiturates, have been the subject of conjecture. Though officially classified as a "probable suicide"; the possibility of an accidental overdose and that of homicide have not been ruled out. In 1999, Monroe was ranked as the sixth greatest female star of all time by the American Film Institute. In the decades following her death, she has often been cited as a pop and a cultural icon as well as the quintessential American sex symbol.

Every woman wants to believe that no matter how many women her man has loved (or thought he loved) before, he loves her infinitely more. What he thought was love was nothing compared to how he feels for her. He should show her that he is proud to call her his—in public, to his friends, family, and strangers. Imagine women whom every man desired but no one had the audacity to commit would have felt so lonely and pained as Marilyn Monroe said, "Being a sex symbol is a heavy load to carry, especially when one is tired, hurt and bewildered." A statistic says that women need four things love, commitment, stability

and good sex. But the case has to be chronological. Ironically these women got all the attention, admiration, love and good sex but the things without a relationship cannot survive is commitment and stability; which they were fully deprived. As it has been rightly said, A wise woman kisses but doesn't loves, listens but doesn't believes, and leaves before she is left. No one can imagine the sense of insecurity she is marred by.

Human beings are in search of novelty throughout their life and this search leads to human interactions and relationships. For a person complete isolation is out of question. By instinct humans are social in nature and desire, love, passion; companionship is inevitable for them. Therefore, social anomic crisis occurs due to the lack of above mentioned characteristics. Hence suicide, mental disorders including depression, anxiety, mood swings etc. are the resultant factors of these unsatisfied feelings and desires. The question is what an individual wants in his or her life and specially females. Women need to be desired, loved and emotional and social security is of primary importance for them. Thus the trauma starts in a woman's life when she is deprived of such things. We must consider that, "She is good, but not an angel. She does sin, but is not a devil. She is just a small girl in a big world trying to find someone to love." Sex symbol is even a woman first who craves to be a home maker. Yes that's true in hearts of her hearts every woman wishes to be a home maker cocooned in the walls of her husband's fort.

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