

**Tracing the Gender Misrepresentation in South Asian Movies and its  
Consequences in Reality**

By  
Samira Islam Tarin  
ID:18103014

A thesis submitted to the Department of English and Humanities in  
partial fulfillment of the requirements for the degree of Bachelor of  
Arts in English

Department of English and Humanities  
BRAC University  
January 2023

© 2023. BRAC University

All rights reserved.

## **Declaration**

I declare that my thesis titled “Tracing the Gender Misrepresentation in Media and its Consequences”, submitted by me as per requirement for the degree of Bachelor of Arts in English is my own work. I am solely accountable for this work's content. The research work adheres to the university's anti-plagiarism policies. It hasn't been submitted for publication or any other degree at this or any other university. Last but not least, I have cited all the relevant sources to finish this thesis.

ID: 18103014

**Approval:**

**Student's Full Name and Signature:**

**Samira Islam Tarin**

**18103014**

**Supervisor's Full Name and Signature:**

**Roohi Huda**

**Assistant Professor, English & Humanities**

**BRAC University**

**Examining Committee:**

**Abu Sayeed Mohammad Noman, PhD**

**Assistant Professor**

**Department of English and Humanities**

**BRAC University**

**Department Head:**

**(Chair)**

**Firdous Azim, PhD**

**Professor and Chairperson**

**Department of English and Humanities**

**BRAC University**

## **Ethics Statement**

For the purpose of this thesis, conventional interviewing guidelines have been adhered to. Since the interviews were strictly done under the guarantee of confidentiality, I have not revealed the names of any of the participants.

## **Acknowledgment**

**“Dear Allah”,**

Thank you for always showing me the right path in my life.

First of all, I want to thank Allah SWT for giving me the courage to fulfill my journey at BRAC University with blessings.

I express my heartfelt gratitude to my supervisor, Ms. Roohi Huda. This thesis could not have been completed without the assistance of my dear supervisor. This thesis work has been made possible thanks to her leadership, commitment, and supervision. She is an example of being humble and supportive toward her students. I want to express my gratitude to my parents for never giving up on me. Finally, I'd want to thank the faculty of the BRACU ENH department. Their lessons have had a subtle but significant role in this thesis.

**Table of Contents**

<b>Declaration.....</b>	<b>02</b>
<b>Approval.....</b>	<b>03</b>
<b>EthicsStatement.....</b>	<b>04</b>
<b>Acknowledgement.....</b>	<b>05</b>
<b>Abstract.....</b>	<b>08</b>
<b>Statement of the Problem.....</b>	<b>09</b>
<b>Research Questions.....</b>	<b>10</b>
<b>Introduction.....</b>	<b>12</b>
<b>Methodology.....</b>	<b>15</b>
<b>Literature Review.....</b>	<b>16</b>
<b>Chapter 1</b>	
<b>1.1:Introduction.....</b>	<b>19</b>
<b>1.2: Main Body.....</b>	<b>20</b>
<b>1.2: Conclusion.....</b>	<b>22</b>
<b>Chapter 2</b>	
<b>2.1:Introduction.....</b>	<b>25</b>

<b>2.2:Main Body .....</b>	<b>26</b>
<b>2.2: Conclusion.....</b>	<b>30</b>
<b>Chapter 3</b>	
<b>3.1: Introduction.....</b>	<b>32</b>
<b>3.2: Main Body.....</b>	<b>34</b>
<b>3.2: Conclusion.....</b>	<b>39</b>
<b>Conclusion.....</b>	<b>38</b>
<b>Works Cited.....</b>	<b>40</b>

## **Tracing the Gender Misrepresentation in South Asian Movies and its Consequences in Reality**

### **Abstract**

Women have historically been treated as secondary and inferior to men. Media has a great impact on female representation. “Various components of human psychological functioning, such as emotions, learning and memory, behavior patterns, desires, and personality competencies, are strongly influenced by gender roles and beliefs” (Ward & Grower 178). Gender is a socially constructed concept that generally is associated with the standardization and the formation of fixed categories. For example, for a large part of human history gender has been represented by only two divisions, male and female. However, the male has always been portrayed as superior in broadcast media. During the late 20th century and the 21st century, the issue of gender has been a reception ground of intense analysis and revision. As gender is not only limited to males and females. Thus, the main attempt of this research is to analyze how gender discrimination is portrayed in South Asian movies and songs as well as the influences of gender misrepresentation on South Asian culture and society.

**Keywords:** Broadcast Media, Gender Roles, Media, Discrimination, Standardization.



## **Statement of the Problem**

Gender examines the ways in which one's sexual differences manifest themselves in different periods and places, societies, cultures, and over the lifespan of an individual. Hence, "Gender" is a set of expectations that are defined by society. However, Judith Butler states that masculinity or femininity is differentiated in society because gender is about how people consider themselves in their brains (Butler 519). When a child is born, he or she does not understand the difference between becoming a man or woman, but they are forced to follow the pre-existing narratives of gender identity. Individuals act out through certain cultural or social expectations to give themselves a specific gender identity. Historically it has been shown that the man has always been the "Self" whereas the woman has been the "Other" just because of their biological differences (Butler 519). According to Butler, man has always been considered a subject whereas women are the object of possession or sexual object. Male-dominated society has intentionally constructed the concept of femininity to keep men in power. Media plays a particularly key role in terms of gender representation and society's expectations of gender identity. The aim of the paper is to analyze gender misrepresentation in broadcast media as well as the way gender discrimination always impacts individuals.

Media has a significant role in how individuals construct their identities and value their gender identities. Media promotes or visualizes discrimination between males and females. Afterward, males are portrayed to protect women or save them from bad situations. Males have always been shown as powerful, dominant, adventurous, and focused. On the other hand, females are often promoted as the ones who should only focus on being beautiful, be domestic as well as are expected to value sexuality. In several types of media, women are expected to imitate a certain beauty standard and are sexualized. They cannot have their opinions over men. In the field of gender research and

studies, it has been proved that people have always viewed men and women differently. Individuals have attempted to establish gender equality by raising awareness but, gender differences have never been solved in real life. The application of gender equality perceptions exists in society. In our society, a percentage of women are fighting to establish their rights in society. Still, some are unwilling to accept the privileges of gender equality because they want to be in their comfort zone - that is doing household work and raising children. On the other hand, the media is always covering the news of privileged women while raising awareness regarding gender equality. The main attempt of this research is to analyze the misrepresentation of females in movies and item songs for commercialism, how media has a great impact on gender roles, and the consequences in society.

### **Research Questions**

1. Why is there a gap in applying gender equality media and South Asian Culture?
2. How movies are impacting social expectations regarding gender?
3. Why is being a woman a historical idea?
4. Why is gender inequality yet to be solved?
5. How are pre-existing narratives connected with the definition of gender?

## Introduction

Gender trouble is a common problem in Asian culture. “Gender Trouble aimed to explore the facts that certain established and forceful assumptions deter individuals from even considering what is conceivable in gendered existence”(Butler 8). However, during the late 20th century, the issue of gender has been a significant issue of intense analysis and revision. Gender can be defined as the characteristics of masculinity or femininity within a person. Depending on the society, gender can vary over time. Sex refers to the various biological and physiological traits that differentiate males, females, and intersex people, hormones, and the reproductive systems. Gender inequality is a common problem in South Asian culture. Gender relates to sex but differs from it. Sexual preference is connected to, but distinct from, gender, as is sex. Gender identity refers to a person's strongly felt, internal, and individual sense of gender, which may or may not correspond to the person's physiology or designated sex as a child. Media has a significant influence on gender identity perceptions. “Men and women both have gender issues, yet it is mostly women who experience gender inequity. India has the highest prevalence of gender disparity out of all countries”(Jha & Nagar 46). Discrimination between males, females, or another gender negatively affects individuals. The foundational elements and prerequisites for gender equality include access to education, financial freedom, and biological freedom. However, society continually holds women back in some way, preventing them from achieving their full capabilities across the globe.

Third Wave feminism has shown that gender is a performance that, when played repeatedly, becomes so ingrained in a person that they blindly identify with it. Gender is not merely a social construct. This is especially the case in the writings of Judith Butler (1999). Butler's research has paved the way for areas where masculinity has expanded in both idea and identification.

Moreover, Butler and other third-wave feminists have researched and expressed the perspectives of gays, lesbians, and other gendered persons in addition to attacking the rigidly established gender identities of males and females. Because of society's religious and cultural traditions, LGBTQIA used to be considered inferior. Gender studies how a person's sexual preferences exhibit themselves in various historical and cultural contexts, as well as throughout their lifetime. As a result, "gender is a collection of socially defined expectations." (Butler 519). However, masculinity or femininity is an existing concept but gender is about how people consider themselves in their brains. When a child is born, he or she is sometimes treated differently as a man or woman, and they are conditioned to follow the pre-existing narratives of gender identity. Individuals act out through certain cultural or social expectations to give themselves a specific gender identity.

A norm functions through social activities as the implicit baseline of normality, Judith Butler argues in "Undoing Gender" (Butler 41). Repeated acts of performance determine gender, which are used by society to divide men and women into two groups based initially on biological differences and later on other disparities superimposed by social practices. This claim, or rather assertion, by Judith Butler, is what gave her books like *Gender Trouble* and *Undoing Gender*, among others, their radical feminism. Each individual is compelled to participate in the act of becoming a male or a female in modern society, which, as Michael Foucault famously claimed, is similar to the design of the Panopticon. People are always watched. This discourse is made up of a series of repetitive practices that are supported by state ideology and the very structures of the modern state. According to Judith Butler in *Gender Trouble*, the body is a "passive media" through which cultural inscriptions are placed, creating a culturally produced body (Butler 41).

Because the person "I" exists before becoming a man or a woman, it is the second body that decides one's gender, whether one is a male or female, man or woman. Now, as soon as a person's gender is determined, they join a domain with its own system of authority. The major reason that society upholds gender is to uphold the social order that allows society to function. A child is born without knowledge of what it means to be a male or a girl or of how society would regard it.

According to the author Joris Vlieghe's article "Judith Butler and the Public Dimension of the Body: Education, Critique, and Corporeal Vulnerability, the female body is sexualized by men.

"Due to its physical incarnation, the newborn infant is given over to the care of others from the very beginning of its life. Therefore, rather than being dependent on the order of language, our existence is characterized by a dimension of fundamental passivity and unavoidable sensitivity related to our body's fragility. Because we are premature creatures, our bodies have what is known as "their unavoidably public dimension." (Vlieghe 164).

Furthermore, Simone De Beauvoir argued that women have historically been treated as secondary and inferior to men for three reasons. Firstly, society teaches women to be in a relationship with a man in order to fulfill their needs. For instance, women are conditioned to think that it is their role to attract a man with their beauty and patience in order to make them stay. Even if, a woman would have refused to get married, she would go through mental pressure from her society. Secondly, women are forced to follow external prompts to find out the approval of their worth. The last point was women have historically had fewer legal rights, and therefore few public controls. "De Beauvoir demonstrates that "A girl is treated like a living doll" which has the most powerful underlined meaning. Through it, the girl learns to be dressed up or to be pretty with not having any control of her own" (Butler 519).

Thus, by analyzing this gender issue in South Asian countries, this study will aim to highlight how their misrepresentation of women in songs and movies is impacting real-life situations. This study will also focus on how media is impacting South Asian culture and society and the consequences of movies, item songs, and other mediums on individuals' mindsets. Moreover, media can be used as a strong platform to spread gender awareness and the need, based on strong humanitarian grounds, to open up spaces within human societies where the fluidity of gender can operate freely by not restricting individuals with a fixed gender role based on the normative binary of gender and practicing prejudices. Those who are not part of this conventional binary, rather help and support unprivileged men and women, can assert themselves, both physically and psychologically, through their sexual identity and live in harmony and peace.

## **Research Methodology**

The research methodology that this study has adopted to carry out its analysis is content analysis on the portrayal of gender misrepresentation in Bollywood films and its consequences on South Asian culture. There has been a variety of representations of males and females in Cinemas as well. This research will focus on the influence of the media regarding views of gender. This study will take various theories of feminism in order to express and establish its research objectives.

The term "feminism" is broad and covers a wide range of ideas and ideologies. Therefore, this study will also include some perspectives that fall into the category of "feminist criticism." Since third-wave feminists encourage sexuality and accept all kinds of gender rather than just the traditional male-female gender identities, this paper will examine several parts of the arguments advanced by Judith Butler. Alongside Butler's notion of looking at gender as a representation through repetition to maintain the social order of society, and the fact that gender or biological differences are the main identities of men and women which determine their social influence. Media can help achieve this purpose and further help to realize that gender is not something universal that people are born with but rather created and constructed, and each individual must have the power to choose their gender. Gender is a set of expectations that society defines for us. If we emphasize the question of how all these gender differences have started, then we need to rediscover the historical juncture of dominant discourse within society and culture. All forms of culture have a certain pre-existing underlying narrative or dominant functional structure, and people need to follow them for belonging to a particular group within society. This paper is aimed to look at the application of dominant historical influences on gender, how gender is related to performativity as theatre acts, or the similarity between them and phenomenological overviews on broadcast media.

## Literature Review

There is a gap in media and reality in terms of applying gender equality in South Asian culture. Gender Inequality occurs when a person is treated unfairly because of their gender or sex. People who identify as women, non-binary, or trans must deal with prejudice and inequity. They are deprived of opportunities such as learning, earning as well as victims of violence, harassment, and poor treatment at home, at work, and in their larger communities. Movies and songs are a daily part of human life. Movies are a part of great entertainment in media that sometimes shapes the thinking process of society. However, the misrepresentation of gender, female body and eroticism in movies have a major impact on South Asian culture.

The influence of media on how people regard men and women is discussed in the 1994 paper "Gendered Media: The Influence of Media on Views of Gender" by Julia T. Wood. Three portions of this article will be regarded as being of utmost significance for doing the analysis of the research. The first portion of the aforementioned article is titled "Underrepresentation of Women," and it contains a thorough examination of how significantly underrepresented women are in the media. This research will demonstrate the stereotypical representations of women through this section of the essay.

"Gendered Media: The Influence of Media on Views of Gender" by Julia T. Wood discusses the influence of gender misrepresentation of media in Asian culture and society. By taking this article this paper will show how people get influenced by media such as movies, item songs, magazines or reality shows.

The phrase "Men's authority/incapacity" Women's appears in the second section. This component of the study will be utilized to demonstrate how men are portrayed in the media as social leaders who rescue women from their incapacity. Women as victims and



sex objects: Men as aggressors is the heading of the third section of the context of the article. This section of the essay will demonstrate how men are portrayed in the media as the dominating ones while women are portrayed as victims. To demonstrate that men and women in our culture have equal access to opportunity, the media frequently depicts rich or renowned women. This essay demonstrates why males view women as sex objects due to their physical differences as well as why women are incomplete without men. The media never portrays a woman as protecting a man or if this happens that is very rare.

Iain McMenamin and Michael Breen's "Media Coverage of Women in Politics and Sport" (2020) discuss how people want the media to portray reality and how women have advanced in reality. Compared to men, women still have lower involvement rates in politics and sports. This article will discuss why there are fewer women in politics and sports, as well as some of the media coverage of those issues.

The famous book *Gender Trouble* by Judith Butler, in which she claims that gender is a fabrication that is "inscribed" upon the bodies of people who are subsequently classified as males or females, will serve as the theoretical foundation of this study (Butler 519). In her research, Butler makes the claim that gender is not true or false, but rather performative, as it merely serves to create an identity that people have chosen to declare as something that is everlasting. This will be used to demonstrate that gender is not just confined to males and females and that it is a term that has no set definition and can have any recognized definition. Performance and specific circumstances that have dominated human history are the foundations of gender in society. For example, Old generation people always follow their cultures and rules and want the next generation to follow them. To be more specific, there is a difference between old-generation and new-generation individuals' mentality but new-generation people sometimes are bound to follow those rules to adjust in society.

Another journal article titled "Judith Butler and the Public Dimension of the Body: Education, Critique and Corporeal Vulnerability" (2010) written by Joris Vlieghe, will be of critical importance for this study as this journal article talks about the corporeality of human beings and how the identities associated with the body must conform to the social norms in the public sphere. Through this article, this research will

show why gender is a socially constructed idea and how pre-existing narratives are connected with the definition of gender for society.

Since the focus of this research is to showcase a part of the gender misrepresentation in South Asian movies, the purpose will thus be to show how commercialism has resulted in a lack of creativity in the South Asian movie industry. Firstly, this study will show the misrepresentation of gender in the South Indian film industry and how individuals are living with gender discrimination. Secondly, the study will show commercialism in the South Asian movie industry through the article titled “Globalisation of Popular Culture: From Hollywood To Bollywood” by Jonathan Matusitz and Pam Payano and *Bollywood: A Guidebook to Popular Hindi Cinema* by Tejaswini Ganti. Matusitz and Payano’s article shows how Bollywood has grown gradually and how capitalism has played a significant role in this evolution. The second of the two books by Tejaswini Ganti described above will be used to demonstrate the production costs of Bollywood films after the year 2000. Bollywood films' participation in commercialization and global corporations is increasing by producing more item songs. This study will attempt to demonstrate how Bollywood and its connection with capitalist institutions are related through these two works.

“Media and the Development of Gender Role Stereotypes” by L. Monique Ward and Petal Grower shows how gender stereotypes in media are increasing. By taking this article this paper will show that gender stereotypes are causing major problems in an individual's life and how they are getting sexually abused.

## Chapter One

### Living with Gender Issues and Media Portrayals

We live in a world where individuals are surrounded by technologies and media information. The cultural constructions and thoughts of people are related to the media. The gender issue is considered a common problem in our society. Media and gender issues are connected because the media has a great influence on this issue in our culture and society. Individuals' perceptions, understanding of subjectivity, and sense of identity are connected to the portrayals of media regarding gender issues. Movies, Reality Television programs, Cartoons, Item songs, and Social Media have a great influence on gender misrepresentation.

Analyses of how social groups are portrayed in the mainstream media have frequently focused on two issues: acknowledgment and dignity. Acknowledgment focuses on the amount of substance of portrayal and has frequently focused on the lack of representation of girls and women in terms of gender. Some claim that a lack of acknowledgment indicates that women are undervalued in culture (Ruble et al. 2006). Analyses of various types of youth-targeted television content highlighted that boys and men outnumber girls and women, with boys/men typically accounting for 60% or more of protagonists (Baker & Raney 2007, Gerding & Signorielli 2014, Hentges & Case 2013, Martin 2017, Sink & Mastro 2017, Walsh & Leaper 2020). Gender proportions in children's films have been reported to be comparable (Ward & Grower 179). Through the concept of gender performativity, it is to be argued that masculinity or femininity is not built-in because gender is about how people consider themselves in their brains.

The second concern is one of particular regard, which concerns whether people from each gender are portrayed in ways that reflect their sophistication and humanity, or whether they are

diminished to one-dimensional biases. Analyses have frequently revealed that members of each gender, particularly women, are portrayed in stereotypical ways, often described solely on the basis of their looks or relationship orientation, and with constricted personality characteristics and functions. The first of these biases emphasizes charm, body shape, personal features, and sexual attractiveness as fundamental to the worth of girls and women. Numerous tv program analysis results show that girls are more concerned with their looks (Baker & Raney 2007, Hentges & Case 2013). Various television programs and films have always portrayed female characters are only concerned about their appearance as well as they are portrayed as attractive ones (Ward & Grower 179). For example, in “Beauty and The Beast” movie the male character was portrayed as the ugliest and the female character was portrayed as the attractive one. In this movie the female character was attractive and the male character falls in love with her for their beauty.

When De Beauvoir claims, “woman' is a historical idea and not a natural fact, she clearly underscores the differences between sex, as biological facticity, and gender, as the cultural interpretation of that facticity. To be female is, according to that distinction, a facticity that has no meaning, but to be a woman is to have become a woman, to compel the body to conform to a historical idea of 'woman,' to induce the body to become a cultural sign, to materialize oneself in obedience to a historically delimited possibility, and to do this as a sustained and repeated corporeal project” (Butler 519). Evidently, it is argued that individuals believe that physical and direct perception is only sophisticated and mythic development which is basically an imaginary formation. For instance, women are seen as weak therefore they are weak or women are seen as sexual objects, therefore they are sexual objects. When a child is born, he or she does not automatically adopt the identity of a man or woman but they are forced to follow the pre-existing narratives of gender identity. Individuals act out through certain cultural or social expectations to give themselves a specific gender identity. Additionally, Butler is trying to establish the fact that gender is a performative accomplishment as well as it blurs the line of reality as it has been acted out through one’s body language, clothing, speech, etc. Thus, a boy is not masculine for liking sports and a girl is not feminine because of playing with a doll. Historically man has always defined the meaning of being human and considered women as the “Other” just because of their biological differences. According to case studies, man

has always been considered as a subject whereas women are the object of possession or sexual object. Male-dominated society intentionally constructed the concept of femininity to keep men in power.

Furthermore, Simone De Beauvoir argued that women have historically been treated as secondary and inferior to men for three reasons (Butler 519). The first point was society teaches women to be in a relationship with a man in order to fulfill their needs. For instance, women think that it is their role to attract a man with their beauty and patience in order to make them stay. Even if, a woman would have refused to get married, she would still be held to man's standards through external pressures such as fashion industries, charmer, etc. Secondly, women are forced to follow external prompts to find out the approval of their worth. The last point was women have historically had fewer legal rights, and therefore few public controls. De Beauvoir demonstrates that "A girl is treated like a living doll" which has the most powerful underlined meaning (Butler 519). Through it, the girl learns to be dressed up or be pretty along with not having any control of her own.

"The importance of beauty for girls and women is highlighted in a second area of gender ideas that has been investigated, emphasizing that women are expected to be attractive and, as they age, sexually alluring. Research in this field has frequently been based on the theories of objectification theorists (Fredrickson & Roberts 1997), who contend that regular exposure to society's treatment of women as sexual objects causes women to understand and accept this point of view, increasing their propensity to consciousness and to value their looks over other aspects of oneself" (Ward & Grower 184). The issue is that news and media use would cause girls to self-objectify and have problematic appearance beliefs due to the ubiquity of sexually objectifying images of women in popular media.

Simone De Beauvoir intentionally compared the idea of gender with the performance of theatre or acting. To put it another way, she describes that it is instituted through the certain stylization of the body, the gestures or the way we dress the body in a certain way or enhance it in a specific method. Also, Butler's notion of gender performativity implies that gender identity is unstable as well as she compared gender

with repetitive performances because the key is within the repetitiveness of the gendered acts. Butler clarifies that an act is performative in the event that it produces an arrangement of impacts. Since gender identity or perspectives is persistently shaped through gender acts or physical movements, the author has suggested not to view gender as a stable identity as it keeps changing through evolution or generation to generation. For instance, a few years ago the color pink used to be considered a typical color for boys by society while nowadays the exact same color is considered typical for girls which imply that gender does not stay the same over time. Hence, it can be argued that Butler is questioning if gender is socially constructed by society, then how that construction works or how it is being maintained, or why individuals are forced to follow the set of rules given by society as this a habit which is formed over time. Moreover, the media deliberates some gender expectations in society which plays a vital role in perpetuating gender accomplishment.

In other words, the performative acts in theatrical situations are identical to the activities by which gender is constructed. The objective I have is to look into how gender is as well as the potential for gender culture to shift as a result of specific physical behaviors (Butler 11). In this instance, Butler is attempting to demonstrate the existence of a phenomenon relating to gender roles in theatrical and real-life performances. For instance, a sensitively related theatrical drama depicts a girl's thoughts or emotions. On the other side, they portray a boy as a resilient individual who perseveres and ultimately finds a solution to every issue, and these two distinct representations of the act have been scripted in such a way. Some movies and tv shows in the media have been scripted in such a way that any reader or audience can trace the total mental state and gender of the characters.

In response to the increasing effect of commercialism, the Bollywood and Tollywood film industries have been struggling to produce movies that are both original and creative. Along with the historical component, Bollywood's affiliation with capitalist economic institutions has another justification. "The distinguishing features of popular Hindi movies - song and dance, melodrama, rich production values, focus upon celebrities and entertainment," Tejaswini Ganti writes in her book *Bollywood: A*

Guidebook to Popular Hindi Cinema. As a result, the term "Bollywood" is now used to designate both a certain industry and a particular subset of that sector's filmmaking that is intensely focused on commercial success and mass popularity" (Ganti 3). A chart of Bollywood movie cost analyses is displayed in the book by Ganti. Bollywood films and the item songs are portraying the female body in such a way that it is impacting the mind of individuals.

According to the results, females who viewed more sexually objectifying television favored sexualized attire for the other girls and thought that boys who read more sexualized periodicals wanted sexier clothing for themselves; like girls to wear such outfits. "It is noteworthy that this predilection for sexier attire was associated with greater body image concerns. In yet another research, when girls (aged 6 to 11) were asked to remark on pictures of sexualized and nonsexualized girls, those who regularly watched television shows with more sexually objectifying content were more likely to acquire a "sexualized girl stereotype" (Stone et al. 2015, p. 1606). This assumption was established by considering the sexually explicit girl to be more famous but inferior to the nonsexualized girl in regards to athleticism, intelligence, and cheerfulness"(Ward & Grower 184).

The development of gender stereotypes is increasing in the media. Gender issues have already been a problem. The gender portrayal of these numerous television programs and movies are making gender issues more stereotypical. For example, a child grows up watching cartoons where the male is superior and female characters are dependent on them. At a young age when a teenager sees reality television programs, they learn that women are more into household work whereas the male characters are focused on career goals and economical contributions. Afterward, the item songs set up the idea in an individual's mind that female bodies are for sexualization. As in item songs, it is solely visible that women are dancing by wearing attractive or short clothes to give men pleasure. In most of the item songs, it is visible that men are sitting and enjoying the dance of the women. In a news article titled "Bollywood's Item Songs is More Damaging Than We Think & It's Time To Not Be Okay With Them" the author argued that whether item numbers are required or not has been a point of contention for many years. Item songs are primarily employed in Bollywood films as an advertising

strategy to entice viewers to the theaters, but when we think about it, they seldom have any significance or relevance to the story. They seem to have been inserted into the story against their will in order to call attention to the concept of women dancing among groups of males (2020). The actress is featured in item songs to grab the attention of the audience so that they watch the movie by going to the theatre. However, the lyrics are also problematic because through the lyrics women get body-shamed. For example, the song “Chikni Chameli” and its lyrics are body shame because they are sending the message to individuals that women need to be slim or they need to have a zero figure if they want to be attractive. There are numerous songs with vulgar lyrics like this. Even after realizing that gender is not about someone’s anatomy most of us never question the different terms of gender excluding male or female. The primary purpose of an item song in media is to amuse viewers and boost the film's commercial viability by appearing in teasers. Although they don't add to the movie's chronology, filmmakers choose them since they give them the chance to choose possible hit item songs from the collection.

Media is a source of entertainment for individuals. Hindi Cinemas are full of suspense, excitement, spice, and melody. One will frequently discover that the plot is illogical, terrible, and perhaps even absurd. Rarely are these commercial films produced with the intention of telling a compelling storyline. Starting from cartoons, movies, and songs, Indian cinemas are trying to entertain people by applying these marketing strategies which are misrepresenting girls and women.



## **Chapter Two**

### **Impacts of Gender Misrepresentation in Society**

Gender misrepresentation in the media has a major impact on our culture and society. Gender is an identity that is related to the self-esteem of a person. Modern media effects may contribute to the growth of identity. Youths are constantly exposed to mass media through tv news, films, and commercials. A patriarchal culture is an established society with a male-dominated system of power. Authority and control go hand in hand. Men have a certain set of advantages for the influence of media that women are deprived of in a society where men have much more power over women.

Films and Songs are the most popular forms of broadcasting, and they are essential for shaping public perception, forming visual images, and upholding existing cultural norms. Film is considered to amuse viewers from all over the world to build an unique society from the existing one. Moreover, a world that offers relief from the monotony of everyday life. Cinema transforms one's perspective and helps to create modern, cultural, and political ideals.

Sexuality is portrayed in films that impacts individuals and fall into three categories. The first is that women are misrepresented, which indicates wrongly that men are the societal expectation and that women are unnoticed or inconsequential. Second, stereotypical portrayals of men and women represent and uphold socially accepted gender stereotypes. Third, portrayals of male and female interactions place a focus on conventional boundaries and justify violence against women” (Wood 31).

To keep women out of the power structure, a patriarchal societal system has been developed. However, men have traditionally been the main earner and women have consistently been marginalized. Few business women find it difficult to avoid thinking about gender discrimination in the workplace. For instance, in some workplaces women are not allowed to wear Western clothes as well as they are bound to follow certain rules. Most of us, if not all of us, are aware that it happens; nonetheless, some of us are shocked by the seriousness of some of the acts. For instance, young girls are frequently the targets of sexual harassment at work. While the media does cover all of these topics, they are not allowed to reveal the real cause of everything. There is little prospect of justice being served if a person is harassed by someone who comes from a political family in this generation. The reason behind the sexual harassment of a girl is somehow related to the portrayal of women in movies or item songs. "For viewers and marketers, one notable feature of how modern action heroines are promoted and presented is their oversexualized visual portrayal. Because it clearly defines the point at which action heroines are presented as products for male consumption, this eroticized promotional approach is significant"(Brown 19). Modern heroines are presented erotically in the movies and item songs.

Masculinity is seen as the "man's" ideal role, in which the male family members work to provide for the household while their women handle all the housekeeping or manual labor and take care of the family members. It is a part of a greater trend. The majority of international policy on economics and society has identified the issues with gender inequality and gender stereotypes in the business and the home. However, few competent earners are seen as hard-working men whose wife is not required to work. Gender discrimination has always been created by society to keep men in power and the definition of being a "woman" has also been given by men. In this male-dominated society, few women are deprived of their basic rights in society. On the other hand, in few movies it is portrayed that women are born only to learn the household works or the person who is not allowed to work like men. Women were deprived of their rights and ignored in the civilized world.

In South-West Asian countries, adolescence is not the same for boys and girls. Most of the girls typically confront significant restrictions on their freedom of movement and their abilities to make choices that will impact their employment, career, marriages, and social ties, whereas boys experience complete flexibility. “Patriarchy is more of an established framework of male dominance in society than it is a fundamental one. Men are also given more control over issues relating to human rights in this system. To illustrate their argument, feminists, however, refer to the advantage bestowed upon men and women as a "patriarchy” (Weber 1947).

The major developments in women's rights that have been achieved in South Asia are a result of the women's movement, which has been highly active in the country. And yet, the patriarchal society is a kind of supremacy that still exists in South Asia in its most primitive form. “The definition of a patriarchal culture had already been augmented prior to Weber by feminist organizations that developed the idea of male superiority over females while paying little consideration to how people controlled one another and by those double systems theorists who aimed to advance an equal society. In particular, feminist organizations developed the idea of male dominance over females while paying little attention to how people controlled one another, and those double systems theorists who sought to promote an idea and myth of patriarchal culture as a structure that coexists with capitalistic" Prior to Weber, the definition of patriarchal society had already been expanded” (Walby 214). In reality, the government and -monitored laws and polices, the regulation of sexuality, and the dominance in culture and religion all contribute to the continuation and perpetuation of patriarchy.

Throughout history, men received greater importance and privileges such as fundamental human rights, political, economic, or property rights than women. Gender discrimination and the patriarchal society always impacted women and their daily life. Although the patriarchal society has evolved, there was a period when women did not even have the power to vote. Moreover, male violence and this aspect of patriarchal society act as a form of threat between men and women. “Women have been assaulted by unidentified men for engaging in alcohol consumption in public places in Bangalore, India, for celebrating Valentine's Day, for taking part in protests and rallies throughout

South Asia, or for questioning the society or the government” (Nainar 3). In Bangladesh, a huge number of women report getting bit by their husbands. Particularly in rural or underdeveloped areas, women lacked the guts to speak out against injustice. Women and men have distinct perspectives on sexual interactions.

In Bollywood cinemas, female characters are not allowed to study and their family asks them to get married at a very early age. This kind of story influences society's people not to spend on girls' education so in South-West Asian culture it is also visible that girls are getting married at a very early age. For instance, the prevailing idea in this system is that marriage is necessary for the individuals. Lastly, patriarchal culture is in charge of creating numerous social norms and regulations for both men and women. For instance, men are expected to be the head of the household and make all decisions for it, according to custom. She is unable to lead the family, though, because she must take care of everyone and manage every task like a machine. These attitudes have shifted in metropolitan regions as a result of women's improved access to education and work in their ideal sectors. They have also developed tremendously as a result of speaking out against societal ideas. The significant reason behind the patriarchy in society is the dominant discourse and pre-existing narratives is the media's representation of men as the powerful ones. Basically, the prevalent discourse is about using power for one's personal gain. Men from the ruling class have abused their position of influence to enact laws that favor them and ensure their continued dominance in society. However, it is abundantly obvious that gender is a set of socially determined expectations. Gender has never been defined as how a person feels, wants to act, or sees themselves in the world. For instance, in earlier eras, if a girl wanted to dress up like their wish, she was not allowed to do that due to social pressure and the predominant rhetoric. In addition to being utilized as objects, women have historically been ruled or used as living dolls that can only be controlled by others.

“ Without first comprehending the concept of sexism and its unique cultural and geographical interactions with the capitalist system, it is possible to understand the inequalities in gender representation in some of these three fields of employment. The combination of class and status resulted in the emergence of distinct varieties in

patriarchy and the segregation of gender. Although sexual equality in the workplace is not the manifestation of class and status, it was seen in ancient or post-capitalist societies, it does take unique forms. Through several social activities, this becomes firmly ingrained, to the point where it becomes an integral element of the dominance of men”(Walby 217).

Gender misrepresentation also creates problems in the workplace. There has never been sexual equality in Bangladeshi workplaces. In South Asian countries, the function of the earner has strengthened the patriarchal role. This role has always existed in Bangladesh. In South Asian countries, men's roles have always included going to school, working hard, and supporting their families. In South Asian society, a woman's identity in south Asia is determined in connection to the men whether by her brother, father, spouse, or son—each of whom becomes more significant at various points in her life. “South Asian women has always been identified through the male members of their family. The situation of widows in places like Nepal and areas of India is an illustration of how widows have practically vanished from society. Despite the fact that the celebration may involve their children, they are not permitted to participate in any family celebrations. They are required to adhere to a predetermined melancholy style of living because they are termed unlucky” (Nainar 3). For instance, it formerly seemed like a pipe dream to send a female to school. Boys were supposed to go to school and work outside, while girls were supposed to stay in the house. In the eighteenth and nineteenth centuries, women were prohibited from learning to read and write. Women’s identity has never been as easy as men's to achieve whether it is personal or professional. The major spectrum of desires or dreams of women from all types of backgrounds is feared by Bangladeshi women. For example, women suffer a lot while choosing careers. They come from extremely impoverished origins. They prefer to temporarily ignore their concerns when they have enough money to visit a single-screen theater with inexpensive tickets.

Colonial dominance did not alter the literature in any way. When a child reads a book about a woman who only cares for her family and does housework, for example, such a woman may influence the child's development. So, if a youngster grows up seeing a woman handle every aspect of domestic chores, that child would develop her own

perception of women as solely being good at being housewives. In Bangladeshi media, women are also represented as being weak. For instance, there are moments when women are repeatedly sexualized in Bangla movies. On the other hand, in item songs, the lyrics of the song are so abusive, and the actress gets sexualized. All these portrayals of women impact in a bad way and people see women in a negative way and their body gets continuously sexualized. Additionally, women are frequently depicted as being tortured in films, which impairs people's capacity to think clearly. This was also quite successful commercially and was quickly and dynamically improved in the decades that followed.

“Some criticism may be warranted regarding the style of Bollywood movies and whether the present US interest in these films is more than just a wave of awareness regarding new film genres. Without a doubt, the Bollywood formula exudes an energy that suggests an extremely creative and commercially alluring vitality while, at the same time, preserving a deep connection to their roots as they navigate transitional impulses”(Sarkar 2008). For instance, the big hit song and catchy step used by the item girl to release the sexual tension in India's dance and desire industry. Although the song has nothing whatsoever to do with the movie's plot, this popular dance number is a major draw for viewers.

Films can support in fostering an attitude of inclusivity and acceptance towards all gender identities existing within the subcontinent that are governed by normative structures such as religious and cultural values through depicting universal issues of human suffrage because Cinema has formed its intensity in addressing the issue by bringing out the hardships of the sexual minorities both within themselves and with the culture. Gender discrimination in films is impacting the mindset of our culture and society. For example, if a boy watches a movie full of vulgar language towards women, their dress, or their characteristics then it will influence them in a certain way. They will get manipulated by the movie and their mindset will turn into actions.

Media also portrays religious content over female appearance. Getting bad comments from boys at the roadside is a very common problem in this world. In movies sometimes the director shows that boys are passing bad comments to the girls for wearing short clothes. It is also visible in the media that parents do not allow their girls to

complete their studies or go out for the fear of religion, rape, and eve-teasing. This sort of content influences South Asian parents' mentality and sometimes they do the same with their children to protect them. Item songs have grown in popularity and have become a mainstay in commercial Bollywood films. It is futile to misrepresent and ignore their historical relevance due to its troubling flaws. "Media is supported by advertisements, and they have a significant impact on what is portrayed. We just need to consider what is best for advertising to understand the predominance of gender stereotypes in programs, magazine material, and other media. They seek to support programs that develop or widen marketplaces for their goods. Portrayals of women in the media as sexual objects, devoted housewives, and parents support the very roles where the majority of consumption occurs"(Wood 36). Moreover, the popularity of the item songs are increasing day by day.

"Some movies seem to challenge you to say anything about the female body that isn't merely redundant because the display of the female body and the fetishism of breasts, thighs, and hair are so extreme. Naturally, the female form has wildly exaggerated sexual traits, the clothes are skimpier than one could (or should) imagine, there is no obvious method for the outfits to stay in place, and these women clearly depict simple adolescent thoughts of masturbation"(Brown 55). For example, *Murder* (2004) represents beauty and boldness in a erotic way. The story of this movie also reveals how the actress gets engaged around a passionate extra marital affair. These stories are very manipulative. The matter of concern is that every day people are being harassed and teased in South West Asian countries. Women and students continue to face harassment everywhere, including in their own homes. However, some parents decide to marry off their daughters in order to shield them from mistreatment. South Asian culture frequently blames girls for being the victims rather than emphasizing the culpability of the attacker. Male dominance consistently highlights the problems that women confront in order to uphold their dominance or their desire to rule over everything. Femininity and masculinity are not yet innate in Bangladesh. Although it is a secular country, the laws are largely based on religion. The concept of morality can mean very various things to different men. Additionally, there have been heinous crimes who were morally upright and well-behaved, as well as individuals who contributed significantly to society while

living unethical daily lives. If movies and songs in South Asian countries convey such messages through the misrepresentation of women and their body then it will be problematic for them.

### **Chapter Three**

#### **Gender Inequality is yet to be Solved in Movies and Reality**

One of the most prevalent types of human rights abuses and breaches is discrimination, in all of its manifestations and forms. Inequality and intolerance have a lot in common. Discrimination affects the individuals and groups it targets directly, but it also has long-lasting, indirect effects on society in general. People are prevented from completely achieving their full capacity both for themselves and for society. In societies where discrimination is permitted or accepted brings consequences for the individuals. In South West Asian countries gender inequality is yet to be solved completely in movies and reality.

However, in South Asian movies the misrepresentation of female and the cinematography of the item songs are problematic. “Mulvey and the throngs of critics who have drawn on her ground-breaking work contend that women's status as the focus of cinematography is connected to a complex series of patriarchal reasons and disempowering film practices”(Brown 121). There is a reflection of the patriarchal society in these South West Asian countries. “Given both male dominance and female weakness are depicted in the media favorably, it is crucial to consider if media messages



encourage the exploitation and brutality of women. It is currently very well established (Hansen & Hansen, 1988) that mainstream coverage of sexual abuse is associated with increased acceptance or even tolerance of crime” (Wood 38). For instance, sexual abuse and rape are increasing in our country. Women can not travel alone at night because of getting afraid of rape. Rape is increasing because of the media’s coverage of the item songs and various movies. Numerous movies represent that women are wearing short clothes and getting raped for that. For example, the movie “The Model”(2016) represented how a girl who wants to be a model faces a dangerous obsession from the photographer. The photographer was sexually obsessed with the girl and tried to take advantage. At one point, he tried to rape the girl. So, it can be said if individuals watch these sorts of movies it will impact them very badly. However, men might end up doing the same action as the movie characters.

There are numerous films that may be cited to support the idea that the film business is a place for creative expression and that films, as a unique kind of art, can help people understand the inner workings of human nature and the customs of various civilizations. Movies can convey historical perspectives and voices that would not have been possible to express verbally or in writing. Nevertheless, despite all of these positive characteristics of the film industry, it is clear in the modern period that many movies are produced in the sector, particularly in Bollywood and Dhaliwood, without regard for originality.

Pornographic movies are a significant business, earning about \$365 million annually in just the United States alone and outclassing other movies by a factor of three (Wolf, 1991). Sex, brutality, and the oppression of one person by another—typical women by men—are the three main themes that define pornography as a genre and are extremes of those that are prevalent in media generally (Basow 317). In one research, more than 80% of X-rated movies featured scenes in which one or more men oppress and take advantage of one or more women; in these movies, three-fourths show physical violence against women, and more than half clearly show rape (Cowan et al., 1988). For commercialism and business strategy Pornographic movies show how women are oppressed.

“A startling 50% of college men acknowledge they have pushed, persuaded, or forced a woman to have sex or have had intercourse with her after making her drink, despite the fact that

the majority of them claim they have not harmed anyone; Over 80% of men who admitted to acts that met the criteria of rape stated that they did not think they had committed sexual assault, and one-third of college men said they would rape women if they thought then nobody would discover out. Some academic institutions have 1 in 12 men who have been involved in behaviors that meet the legal description of sexual victimization”(Wood 39).

Media have had a significant influence on how we think and behave in the twenty-first century. A way for people to become aware of many facets of numerous cultures all over the world and to learn about those aspects of history that cannot be discovered in books, media has shaped our culture and our individual as well as collective viewpoint. Women are shown as dramatic objects of visual pleasure from this angle, which can guarantee a larger audience and, as a result, a greater commercial view. There are Bollywood commercial films that were made and produced specifically to display erotic components in order to draw in more audience, despite the fact that many film reviewers have claimed that erotic content can coexist side by side with the creative elements of the movie. *Jism 2* will be one of the movies this research will cover. *Jism 1* and *Jism 2* are sequels to older films of the same name. There has been a conscious effort made during the production of these films to provide what is considered as visual pleasure. *Jism 2* is two hours and ten-minute film featuring storyline twists, but it's important to note that the storyline in the film was heavily eroticized. Mahesh Bhat and Puja Bhat, the film's producer and writer and two well-known actors and directors, did not consider investing in any innovative component of the plot and instead concentrated only on the sensual contents.

In the present line of research, it may be assumed that the single focus was chosen in order to produce, within the constraints of Bollywood movie censorship, extremely suggestive oversexualized content that would control the story and draw viewers in. “Humans also have some knowledge of victims of abuse and other sexual assault victims. Approximately 33% and 66% of all females have experienced sex assault before turning 18 years old (Clutter, 1990; Koss, 1990). Up to 75% of young women claim to have experienced compelled intimacy of some sort at least once” (Wood 39). In South Asian countries maximum number of girls claimed that they have faced some sort of

harrasments, bad comments and sexual assault at least once in their life. Some girls are prevented by patriarchal conventions from pursuing their ambitions of acquiring a great education, access to medical care, and general awareness of their well-being.

“The foundation of the cinema industry is essentially distinct from other media, such as television or newspapers" because it often depends on audiences for revenue generation rather than advertisements or government financing Wasko (2004) contends that movies are viewed as "commodities created and disseminated within a capitalist industrialization" and that creators and administrators of production companies have their own political and financial objectives. Because of this system, cultural goods are being produced and traded like other commercial goods” (Rasul and Proffitt 566).

The issue with movies that show any kind of discrimination toward women is that they make female viewers feel unworthy. Many women might conclude from seeing these movies that the behaviors portrayed there are acceptable when in fact they are not. Bollywood must learn to stop using these personalities to defend sexual harassment, stereotypes, and patriarchy in nations where these issues already pose serious threats.

The Housefull series is promoted internationally as a comedy film genre. The greatest instances can be seen in a Charlie Chaplin film, although comedy acts have been shown throughout history to have many elements of knowledge, virtue, and societal criticism. Furthermore, the aforementioned commercial Bollywood films have utterly absurd narratives, frequently involving comedy of errors, and offer no meaningful takeaway to the viewer.

“While the vast majority of media communications may not be erotic, the key ideas of pornographic material, brutality, and male dominance of women—are reflected in it in relatively subdued ways. As we've seen, these similar themes are present across popular culture, which typically portrays men as superior in regard to numbers, position, power, and will. Music, youtube videos, and tv programs with significant violence against women often air, desensitizing both men and women to the abnormality and intolerance of brutality and violence between people” (Wood 39).

A film that depicts the deeply intellectual life and hardships of Bengali mystic poet Lalon Shah is *Moner Manush*. The superb treatment of complex existential issues and the

straightforward exposition of storylines in *The Bicycle Thief* have impacted generations of filmmakers and authors. Contrarily, the movie businesses are currently used as a platform for practicing commercialism, such as product advertisements, star promotions, and the advancement of fashion brands, etc., which forces movie shareholders and production companies to produce films with surface-level plots devoid of any depth, repetitive romantic scenes that reduce movies to a simple form of cheap enjoyment rather than a distinctive art form, and a presentation of goods and clothing that lacks. Additionally, “the absurd narratives of the Bollywood film industry's commercial productions are a remarkable characteristic. This is something that goes beyond the first feature of films that are classified as commercial Bollywood films. Additionally, Fredric Jameson writes in his book *Postmodernism, or The Cultural Logic of Late Capitalism*, "Your liberty and practice is thereby itself surrounded within your ability for just this excruciatingly painful interaction with freewill in the initial place”(Jameson 328).

“An Irresistible Market: A Critical Analysis of Hollywood-Bollywood Co Productions” by Azmat is a journal article. Jennifer M. Proffitt discusses the impact of commercialization in the film industry and how films are created with the goal of gaining global market dominance. As a result, viewers' reactions to a film are not based on the critical assessments and observations of film critics; rather, the market determines what spectators will experience. As a consequence of this phenomenon, the media and film industry has evolved into one where the focus is no longer on the creative aspects of the films but rather on conducting in-depth market research and utilizing marketing techniques to ensure that the audience will watch the film despite its lack of significant artistic or creative elements and its abundance of features like absurd plots and highly over-sexualized contents. Firmly embedded in society's fiber, this prejudice and violence against women and girls are ongoing and systematic. And while women and girls are progressively speaking out to fight for equal rights, especially through feminism campaigns, there has been a resurgence of doubt and denial of global standards addressing women's rights, equality of the sexes, and gender-based crimes in recent years. Almost all human rights treaties prevent gender-based discrimination. Various women and girls remain confronted with oppression and violence, being deprived of their independence, dignity, and independence, and sometimes even life, despite the significant progress achieved in ensuring women's rights throughout the world.

The government has reportedly taken action to enhance the women's development policy, according to the item. In a statement on the Rights stated, "Withdrawal or configurations of the reservation system, particularly to articles 2 and 16, would indeed indicate a state current party dedication to eradicating all barriers to women's complete equality and its ability to ensure that women are capable of taking part across all aspects of personal and professional lives without fear of being treated differently against or reprimanded" (Walby 1989).

These laws ensure women enjoy all the fundamental rights of women including basic human rights. Moreover, "CEDAW rights mentions employment opportunities where it is said that men and women should have an equal salary, security, free choice of profession, and extra privileges during marriage and pregnancy. All these laws are created to change the thinking process of individuals shaped by a patriarchal society" (Walby 1989).

As a result, most unprivileged women are not aware of their legal rights, freedom, and lifestyle. However, individuals' lifestyles are related to the media to some extent. The media's representation of certain things sometimes changes the mindset of people either in positive or negative way. Sometimes their mindset turns into their action and women become the victim. On the other hand, women who live in the village are not interested in accepting the rights and opportunities which they can have. They are happy with their household and sometimes they accept all the tortures from men. Because of their mindset and culture, they have accepted and normalized violence from men.

## **Conclusion**

Women must speak out for the future of their betterment rather than ignoring and hiding the issues related to gender inequality. The problems must be heard and understood by society. Individuals should recognize the reasons that the misrepresentation of women in movies and songs are unacceptable. Individuals are living with gender stereotypes that are portrayed in South Asian media. Media shaped the mindset of society and culture. Culture and media are related to each other. Commercialism advances capitalist interests while ignoring the need to make films with a genuine creative aspect that may be used to depict the more complex facets of human life and culture. This study has tried to show how movies, songs, advertisements, and capitalist methods have trumped the dimension of the majority of the Film industry by analyzing aspects of commercial movies that, to a significant extent, intersect ideas. It is impossible to deny the fundamental impact of capitalism on the movie business, both historically and monetarily. However, if films, which are considered to be the kind of art that is most widely appreciated in terms of culture, start to dominate due to capitalist production methods. To fulfill their business strategy the film industry is creating false

consciousness among individuals by overpowering eroticism in the media. In the long run, women are becoming the victim and their bodies are getting sexualized by people.

Women are facing abuse, rape, and other dangerous incidents of misrepresentation. The awareness and perception may be negatively affected in the long run. This paper has conducted its exploration with the intention of highlighting the potential risk of the manipulation of a powerful artistic medium by capitalist ideologies, if people continue to grow at this rate it can create a variety of new spaces through which power structures can exploit and manipulate people using techniques like creating false awareness and creating a film market with few options where the viewer will be hegemonized by films with overpowering eroticism.

An issue that needs to be carefully addressed by the current generation is how heavily capitalism is involved in the making of films and how commercial goals dominate the artistic side of movies. This will affect the state of the art for upcoming generations. Gender misrepresentation issues should be addressed among individuals. It has taken decades for gender equality to be realized on a worldwide scale. Even while the world has made great strides toward gender equality, violence against women and girls still occurs at disproportionately high levels. From a young age, children get influenced by the stereotypes of gender in the media. A better, more equal economy is required for the economic empowerment of women. It is closely related to the security of women and the protection of their human and civil rights.

The major issue of media representation of gender is both the right to free speech and the right to information are threatened by gender-based violence, which can occur both online and offline. When female journalists are silenced, it undermines democracy as a whole because it causes women to become self-censorial and avoid being in public. By producing women and gender-transformative material, the media should set an example for the advancement of women's rights. Starting with mainstream news regulations and entertainment industry self-regulation, humans need cohesive laws, norms, and procedures across all sectors.

Participating Countries and the broadcast sector need to prioritize the security of female journalism employees as a primary concern. Efficient measures for concerns and

resolution must be established, as well as a safe environment. Individuals need to acknowledge that the media plays a critical role in attaining gender equality in all spheres by breaking down gender stereotypes.

### Works Cited

Brown, Jeffrey A. "Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture." *Amazon*, University Press of Mississippi, 2016, <https://www.amazon.com/Dangerous-Curves-Heroines-Fetishism-Popular/dp/1617039403>.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, Taylor & Francis Group, 2006.

Butler, Judith. *Undoing Gender*. New York: Routledge, 2004.

Carroll, Noel. "The Image of Women in Film: A Defense of a Paradigm".

*The Journal of Aesthetics and Art Criticism*, vol. 48, no. 4, 1990, pp. 349–360.

Ganti, Tejaswini. *Bollywood: a Guidebook to Popular Hindi Cinema*. Routledge, 2013.



Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham, NC. Publication, 1991.

Gendered Media: The Influence of Media on Views of Gender.

[www1.udel.edu/comm245/readings/GenderedMedia.pdf](http://www1.udel.edu/comm245/readings/GenderedMedia.pdf)

“Gender Equality and Women's Rights.” *OHCHR*, 30 Dec. 2022,

[https://www.ohchr.org/en/topic/gender-equality-and-womens-rights?gclid=CjwKCAiAwc-dBhA7EiwAxPRylMd46u0MtqnSkUkeFSij2VUveKirUimkSdlWrY8uKsfcUuPMWpF\\_3xoCy4MQAvD\\_BwE](https://www.ohchr.org/en/topic/gender-equality-and-womens-rights?gclid=CjwKCAiAwc-dBhA7EiwAxPRylMd46u0MtqnSkUkeFSij2VUveKirUimkSdlWrY8uKsfcUuPMWpF_3xoCy4MQAvD_BwE)

“Judith Butler: Your Behavior Creates Your Gender: Big Think.” YouTube, 6 June 2011,

[youtu.be/Bo7o2LYATDc](https://youtu.be/Bo7o2LYATDc).

Kagan, Julia. “Breadwinner.” *Investopedia*, Investopedia, 29 Oct. 2022,

[www.investopedia.com/terms/b/breadwinner.asp](http://www.investopedia.com/terms/b/breadwinner.asp).

Khan, Maliha. “CEDAW at a Dead End in Bangladesh?” *The Daily Star*, 7 Mar. 2019,

[www.thedailystar.net/star-weekend/news/cedaw-dead-end-Bangladesh-1711840](http://www.thedailystar.net/star-weekend/news/cedaw-dead-end-Bangladesh-1711840).

Matusitz, Jonathan, and Pam Payano. “Globalisation Of Popular Culture: From Hollywood To

Bollywood.” *South Asia Research*, vol. 32, no. 2, 2012, pp. 123–138.

*Media and the Development of Gender Role Stereotypes.*

[www.annualreviews.org/doi/10.1146/annurev-devpsych-051120-010630](http://www.annualreviews.org/doi/10.1146/annurev-devpsych-051120-010630).

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol. 3, no. 16, 1975, pp.

6–18.,

<http://www.jahsonic.com/VPNC.html>

Performative Acts and Gender Constitution: An Essay in ...

[seas3.elte.hu/coursematerial/TimarAndrea/17a.Butler.performative%5b1%5d.pdf](http://seas3.elte.hu/coursematerial/TimarAndrea/17a.Butler.performative%5b1%5d.pdf)

Rasul, Azmat, and Jennifer M. Proffitt. "An Irresistible Market: A Critical Analysis of Hollywood-Bollywood Coproductions." *Communication, Culture & Critique*, vol. 5, no. 4, 2012, pp. 563–583.

*Theorising Patriarchy - Sylvia Walby, 1989 - Sage Journals.*

[journals.sagepub.com/doi/abs/10.1177/0038038589023002004](http://journals.sagepub.com/doi/abs/10.1177/0038038589023002004).

Vlieghe, Joris. "Judith Butler and the Public Dimension of the Body: Education, Critique and Corporeal Vulnerability." *Journal of Philosophy of Education*, vol. 44, no. 1, 2010, pp. 153–170.

