PORTRAYAL OF WOMEN IN MOVIES AND MEDIA

Dr Anjul Sharma[1] and Dr. Nishi Sharma[2]

Abstract

The multitude of people in India, consciously or unconsciously, believe that movies, or media in general, are often said to be a reflection of society. It has been debated whether the media is the real impression of society, but without any doubt the media has a large sociocultural influence on society. Things appear to have gotten worse in terms of displaying females in advertisements over time. In most recent advertisements, a woman is either doing household works or attempting to make her husband, who is reading a newspaper or suffering from a cold, feel better. A woman manages the entire household even if she has a headache or a backache. These advertisements may be seen as encouraging sexism. They bolster the widely held belief that a woman should forego her own comfort to be able to do household activities without tiring. The same has been true for soap operas prior to now and in the present. While many of these soaps contain the fact that women have more decision-making power than men, It's unusual to find such examples in real life. Furthermore, women who dress modernly and appear confident are more likely to harbour negative intentions than their more conservative and less modern counterparts. The following points would be highlighted in the present Research work.

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[1]Assistant Professor, IPEC, Ghaziabad, AKTU University

[2]Asst. Professor, JSS Academy of Technical Education, Noida

INTRODUCTION

The buzzword of the globalization era is media. In fact, the rapid expansion of the term and the concept of current globalization has only been made possible by the global information revolution. It is widely recognized that the promotion and dissemination of information, with the social and economic advancement of women, can all be significantly influenced by the media. Because of this, the media frequently reflects the life styles, socialization patterns, participation rates, cultural barriers, political intrigues, religious manifestations, educational standards, social hierarchy, and, of course, perceptions of any given society. A label that is currently popular to account for peoples, activities, norms, ideas, goods, services, and currencies that are decreasingly confined to a specific geographic space and its local and established practices is "media," according to political scientist James Rosenau. In fact, the communication means can have a big impact on whether social norms and behaviour that support violence against women are upheld or challenged. The feminine aspect of objects can take many forms in new media, from common place hyper sexual, one-dimensional images to overt violence.

Researchers discovered that there are ten and a half times more articles about weight loss in women's magazines. The importance of a thin body as a measure of a woman's worth is reinforced by television and movies. According to recent reports, the majority—more than 75% female TV characters are underweight, with only one in twenty being larger than average. Male characters often make negative comments about overweight actresses' bodies. According to research, images of young, thin female bodies exposure that have been airbrushed has been linked to depressive disorders, low self-esteem, and the emergence of unhealthy eating habits among girls and women. Models today weigh 23% less than they did twenty years ago, when the average model weighed 8% less than the typical woman. Through messages about thinness, dieting, and beauty, the media tells "ordinary" women that they are constantly in need of adjustment and that the female body is an object to be perfected. Any behaviour intended to restrict a person through fear, humiliation, intimidation, guilt, coercion, or manipulation is referred to as emotional abuse. Any kind of torture that is not physical in nature is referred to as emotional abuse. It can take the form of insults, verbal abuse, unrelenting criticism, and disapproval. In its most technical sense, the revolution in information is the most recent phenomenon in India. The most recent phenomenon in India is the information revolution, in its most technical terms. During the last decade and a half of economic liberalization, the overall media landscape in India has changed dramatically. For those interested in social science, the way that women are depicted in Indian media—whether in movies, television series, news, media, visual advertisements, or modernized traditional media—is a major source of concern for study and research. According to some studies, social issues relating to women's status and opportunities received less than 9% of newspaper coverage, whereas sensational stories concerning women, which were almost always crime stories, received between 52 and 63%. Women are increasingly being portrayed as victims in the media that is the matter of great concern. According to some recent studies of news stories, sex and sensation are the primary motivations for the reporting. Recent studies on news reports indicate that sex and sensation are the primary movers behind the reporting.

Women's issues made up less than 2% of all articles in one of the four major English dailies studied in India, and even less in the other three. (Bahuguna).In addition to the protracted and divisive discussion surrounding the proportion of females in governing bodies,, the overall state of women in Indian society is worrying. Television advertisements for some commercial goods, such as cigarettes, laxatives, or articles of intimate clothing, have drawn a lot of criticism on moral grounds.

Newspaper columnists hardly ever have female writers. Most of the people who appear on Political activists or'socialites' dominate the front pages. In the coloured pages of the local press,where there is a lot of actor gossip, women are only ever depicted.from television series or movie stars, along with some sexy pinups. The English media also focuses on sexy photos of wild parties in five-star hotels and hot girls.Newspaper comments have occasionally been criticized for being in poor taste and offensive.

Even though women now actively participate and have more power to make decisions in all spheres of social and political life in India, their overall situation is still not great. Indian media frequently portrays women in a crude and offensive way. In audiovisual media, as sex objects, women has been depicted repeatedly.

In today's media, the overtones of sexual equation are much more overt. The conventional inhibitions and presentations appear to outweigh the media planners' orientations. Women are typically portrayed in Indian media as meticulous, religiously intolerant, only wanting to be with their own family, politically naive, socially inevitable, and very contemporary culturally. The use of women in advertising as sex objects has drawn some criticism in letters to the editor, and the cheapness and vulgarity of how women are presented in ads has

drawn some very mild reproach in our media literature. Advertising criticism frequently results from the big business strategy of falling for the hype and rising instead.

Newspapers frequently focus on topics like rape, crime, politics, scandals, sports, and economics while utterly avoiding serious discussions and debates about women in general. Newspaper columnists hardly ever have female writers. Politicians or so-called socialites typically make up the majority of those who appear on the front pages. Only coloured pages featuring hot pick-up and pinup girls, gossip about TV serial actresses, and other celebrities are used in the vernacular press to depict women.

The images of sports stars are also presented in a way that highlights their attractive bodies. In Latin America, where it predominates prime time programming from Mexico to Chile, the closed soap opera is more prevalent. Geet and Dil Mil Gaye are examples of this in India.These "telenovelas" may run for three or four years and include hundreds of episodes. They are broadcast every night.However, since they are eventually intended to come to an end, the closed soap opera differs significantly from the open form both in terms of its conception and its audience. The phrase itself denotes a stylistic and cultural incongruity: the circumstances

Originating with Simone de Beauvoir's view of the female as the "Sexuality and womanliness have always been considered "other" to man, registering difference between groups of people and being exploited and transmitted socio-culturally in ways that allow one group to dominate the other (Beauvoir , 2009). These women's sexuality and womanliness have always been accommodated by male-constructed stereotypes that, through projection and appropriation, have successfully maintained the status quo "as the

domesticated underclass, second sex. It is interesting to observe how popular TV shows support and spread the very ideas that, regrettably, obstruct the way for further emancipation and sociocultural advancement.

As the nation aspires to modernise and globalise itself, and as state legislative and judicial systems strive to emancipate the underprivileged, By 1940, 90% of all commercially sponsored daytime broadcast hours were devoted to serialised domestic radio dramas. In the 1930s, the American press coined the term "soap opera" to describe this wildly popular genre. The term "soap opera" alludes to the fact that cleaning product manufacturers sponsor them, while the word "opera" suggests an ironic incongruity between the daytime serial's domestic narrative concerns and the most aristocratic of dramatic forms. What distinguishes the soap opera form is its serial nature (Pingree and Cantor,1983). Examples of open soaps include The Guiding Light, the 1980s wave of US prime time soaps (Dallas, Dynasty, Falcon Crest), British serials like Coronation Street, East Enders, and Brookside, and the majority of Australian serials. The fact that modern TV soap operas and serials use women as models for pricey costume jewellery or jardousi sarees may seem strange to women in our society. Furthermore, despite resembling some aspects of society, stereotypes like a wronged wife, a controlling mother-in-law, and strained relationships between sisters-in-law fail to accurately reflect the changing and shifting patterns of identity within the family. They fail to take into account all of the new career options and way of life that are open to Indian women, and they continue to hold onto some deeply ingrained beliefs that are challenging to shake.

In recent years, there has been a significant shift in the way women are portrayed in Indian advertising. The way women are portrayed in advertising evolves over time, reflecting societal transformation. Advertising is one of the major media that affects our daily lives both consciously and unconsciously and is responsible for shaping society in a much broader sense. Women are no longer confined to the confines of the kitchen. Their desire to walk out the door taught society to think differently. Marketers wisely used this transformation process to strategically launch their product and advertisement. Das (2000) investigated the portrayal of women and men in Indian magazine advertisements from a variety of magazines in 1987, 1990, and 1991.Vela et al. (2007) investigated male and female stereotypes in Spanish magazine advertising over the last three decades of the twentieth century. The findings revealed that male and female portrayals have changed significantly in the last 30 years, despite gender stereotypes persisting. The findings also revealed low and decreasing levels of sexism in Spanish magazines. Dwivedy et al. (2009) investigated men's and women's role portrayals in India's most popular men's, women's, and general interest magazines from October 2006 to April 2007. Ads were content analyzed to identify male and female role portrayal patterns across magazine types. It was discovered that male and female characters are portrayed in traditional roles. Men's magazines portray men and women in very traditional roles, whereas women's magazines do not.

A groundbreaking film from the early days of cinema was Mother India. In this movie, Nargis plays Radha, a poor villager who struggles valiantly to raise her sons. She is held up as a model of justice. She killed her immoral son out of loyalty to her morals and for the sake of justice.In this century, Hindi cinema has been a major source of inspiration for Indian culture. It has shaped and expressed modern India's changing scenarios to an extent that no other art

form has ever done. People's perceptions of various aspects of their own lives have been influenced by Hindi cinema. Three films with three different perspectives on women. They identify areas where "modern feminism" collides with "traditional values," to some extent. Films have also been heavily influenced by religion and mythology, with female characters viewed as the epitome of virtue and values, capable of doing no wrong. After independence, the image of women as "Sita" has been evoked repeatedly in many films. Much has been said in recent years about Hindi cinema breaking stereotypes about women and the phenomenon of the 'coming-of-age' Indian woman. It reminds us of a few moments in film history when women were shown not only in white or black, but also in various shades of Grey. While Indian cinema celebrates its 100th anniversary, let us not forget the enthralling roles played by Meena Kumari in Sahib Biwi Aur Ghulam (1962), Nargis in Mother India (1957), and Waheeda Rehman in Guide (1957), to name a few. Even Kajol's performances as Simran in DDLJ (1995) and Priyanka Chopra in Fashion (2008) are noteworthy. The working woman disappeared from the popular blockbusters of the 1990s, which confined Indian women to the confines of the home.

The film Astitva brings up taboo topics like extramarital affairs and domestic violence. In this movie, a woman finally leaves her husband and son behind after trying to forge her own identity outside of marriage. Only a small percentage of the classic Bollywood films featured strong, independent women.In early films, women are depicted as being oppressed by various societal pressures and being forced into a secondary position by powerful environmental forces of society. In fact, these women were portrayed from a male perspective in that men must protect and control them if they are to

have respectable or independent identities. Pakeezah (1971), Nikaah (1982), Bazaar (1982), and Umrao Jaan (1982) are a few examples .

Queen is the tale of a small-town girl who is devastated but quickly resolves to stand up for herself and take a solo honeymoon. She makes new friends, learns about the world and life while travelling, and returns changed and prepared to take charge of her life. The 2011 movie No One Killed Jessica demonstrates how a regular woman can overcome all obstacles and fight for justice. Pink (2016) proclaimed to the nation that a woman's "No" truly means "No." He cannot force her to do anything against her will, regardless of what she wears or how she lives. The modern film industry has made an effort to tackle taboo topics like sexuality, infidelity, and surrogacy,divorce, live-in relations etc.There are numerous films with stories that are centred on women in modern Bollywood cinema, or you could say that these films portray women as strong individuals who take charge of their own lives and are granted the same rights as male actors.

Despite the advancements made by Bollywood films and the increased accessibility of these films, things haven't changed much for Indian women, as objectification of women continues in most Indian films in the form of item numbers or explicit love scenes. These continuities are evidence of Western neocolonialism's ongoing influence, this time invested in the circulation of cultural products that express Western/racist ideals of women and feminity. Advertisers find fair skin sells in a Washington Post article about India's massive market. An Indian movie star walks along the beach in a television commercial for sunglasses, flaunting his brand name glasses and six pack abs.Soon after, a slew of white models begin to fall from the sky, forcing the

Indian movie star to flee for safety. The Hindu Right uses scriptural authority to justify the objectification of women. In her essay "Where women are worshiped, the Gods rejoice," Kumkum Roy locates Hindutva attempts to construct an identity for the Hindu woman in Manusrnriti, an ancient Indian text. Women were equated with material goods, with men in command. The heroine in Pardes is framed within the male gaze throughout the film, beginning with the voyeuristic camera operated by the male director, the heroes who covet her, and the male audience who fantasizes about her. In the film, a kabaddi match is played between two competing parties who want their son to marry Ganga. The winner receives the trophy Ganga'.One has to wonder how a scene of such crassness and insensitivity got past a Censor Board that made such a big deal out of the use of an archaism to refer to a part of the female anatomy in Shekhar Kapoor's Elizabeth. As a result, the reference to Mantamriti above is not merely proleptic, but serves to highlight the dangers of using texts like these as modular forms in identity formation.

CONCLUSION

As a result, it is possible to conclude that the portrayal of women in the media reinforces rather than reduces prejudices and stereotypes. None of these women were self-defining, strong characters who made and chose for themselves. They were always deciding, choosing, and acting in accordance with the norms and values of their family, culture, and society. In this sense, a hero who smoked and went to a cabaret dance was still a pure man, but a heroine who dressed in a sexually attractive fashion (wore revealing attire), or a vamp to whom the hero goes to satisfy his desires were not all true, as the point of this analysis is not to argue that women should not be objectified or that women in films should not expose their bodies. These are individual decisions made by actresses and directors. However, the way sexuality is portrayed on screen has an undercurrent that conveys messages to the audience, reinforcing preexisting stereotypes in society and adding strength to the vicious cycle. Do films lead to sociocultural stereotypes or do these stereotypes find their way into films?

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