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The Portrayal of Women in TVC and Film: An Analysis in the Gender Perspective

Md. Aliur Rahman

Assist. Prof. Dr., Dept. of Journalism and Media Communication, Green University of Bangladesh, arahman@jmc.green.edu.bd

Rahmat Ullah

Assist. Prof. Dr., Department of Political Science and International Relations, Istanbul Gelisim University, rullah@gelisim.edu.tr <https://orcid.org/0000-0002-1548-5966>

Israt Jerin

M. Phil Researcher, Institute of Social Welfare and Research, University of Dhaka and Research Fellow, Social Science Research Council (SSRC), Planning Division, Ministry of planning, Dhaka.

Md Rakib Hossain

Green University of Bangladesh

Abstract

Bangladesh is developing as a role model in the world by the great contribution of half of its population- the womenfolk. But recognition of their contribution in every sector including media are very negligible. Deliberately or unintentionally, the Bangladeshi media presents women as virago, petulant, subversive, subordinate, house maker, servant, etc. (Sharmeen,2011). Audio-visual media tends to use women's beauty as a symbol of sexuality in televisions and movies, as society views women in the same way. Though, audio-visual media have a vast potential to create awareness, educate people against gender discrimination and recognize women's contribution to society. But we observed that, in Bangladeshi films, female characters usually revolve around a limited number of images; the lascivious beautiful heroine, the loving mother, the vamp, or the woman of crooked character (Haq, 2006). This article aims to understand the trend of the use of content in powerful audio-visual media like televisions and films and its gender sensitiveness. Content analysis and case study methods have been used for the analysis. The works of literature and content which are collected from primary and secondary sources are analyzed to enrich the study reflections of

this paper. Based on the findings of the study this article concludes that in the social structure of Bangladesh patriarchal social system is prevalent and this dominance is observed in all spheres of society and the media is no exception.

Keywords: Portrayal of women, Media, Audio-visual media, Stereotype, Gender Sensitive, TVC, Film.

1. Introduction

In the process of socialization as a determinant of development, in the practice of rights and values, in establishing equality, equity, and justice between men and women, the media can play an effective role. But the life in reality around us is presented by the media, especially the content that is produced and presented in movies and TV commercials as a visual medium, most of them are obscene, insensitive, gender-biased, and degrading to women. This investigation aims to pursue the present scenario considering how women are represented in televisions advertisements and films and find out the way out of images of women as presented partiality, biasness, depictive, and unfair role-playing. Literature Review and Case study Methods have been used to analyze its nature. At the end of the article, some recommendations are made by reviewing the stereotypes and insensitive images that have emerged through the findings of the study.

In the light of the research objectives, seven publications have been reviewed in this article. This investigation analyses two Bangladeshi Films which are released after 2015 and three TV Commercials aired over the past decade. After analyzing the results in a qualitative method in social research, the authors of the article formulate a recommendation at the end of the article. An overall analysis finding of this article shows that – in films and TV advertisements, women are mostly presented in a stereotypical role. The image of women is portrayed in a biased and gender-insensitive way. Moreover, the results show that the struggle of women to make sure their own identity and find out the pinnacle of success, most often are overlooked by the media. Finally, it is revealed that within a capitalist society, women are presented as a symbol of sexuality for popularising the product and to make more profit. In most of these two mediums, women's participation is controlled and women are portrayed as a secondary role.

2. Interrelation among Society, Media and Women

The existing society is male-dominated and has a stereotype notion that male is physically and intellectually superior to the female. So, in a word, women are shown as inferior in the media; because media is the part of the society where women are treated inferior as human beings (Haque,

2006). For understanding the issue of women and media it is needed to conceive the interrelation among media, society, and women. Because women are a part of society. Society and state get information, learning, and policy from the media. On the contrary, the media do not treat women beyond the attitude which that society shows to them. Because, it is fully related to media's circulation, profit, and patriarchal ownership.

In the Bangladeshi capitalist economic system globalization plays an important role in our economic system. As now the world become very much competitive, therefore, most of the media are busy with portraying women in a disrespectful manner where sex, nudity, vulgarity, cheap and unethical activities, etc. are given the utmost priorities. Negative things are encouraged often by giving priority to those issues which are unethical, such as polygamy, extramarital affairs, conspiracies, violations against women. Social problems which are related to women faced by them in real life, most of the time, are not shown in the advertisements. Women are presented in advertisements in such a way as they are only living for being dominated. They are focused on their attractive appeal and from beautification perception. Women's participation in the media is so less that they are rarely seen to produce movies or become the owner of a media house. Based on various studies on films and TV advertisements reveals that the main objective to represent women behind the coverage is based on sex appeal. Some commodities like beauty and lifestyle products, related advertisements always portray women in a very appealing manner. Discussion at the presenting style of TV advertisements and films articles most of the time it is found to be very much violent and offensive. Women are portrayed as sex objects in these audio-visual media in Bangladesh.

3. Defining Gender Perspective Terms in the Article

The significant terms which have been used for analyzing the gender perspective views in this article can be defined: Gender: Gender refers to the socio-cultural definition of man and woman, the way societies distinguish men and women and assign their social roles. Gender is also a socio-economic and political variable with which to analyze people's roles, responsibilities, constraints, and opportunities. The term gender is not synonymous with women; rather the term is used to refer to human or social attributes concerning both women and men collectively (UNESCO, 2012).

Gender portrayal: Gender portrayal refers to the way of presentation or perception on gender roles, behavior and characteristics by society, media, or any kind of medium. Gender stereotype: Socially constructed beliefs about men & women, often but not necessarily, sexist and negative, which ignore complexity and serve to rule out exceptions and choices (UNESCO, 2012). Gender-sensitive media: It's main focus is on the equality and gender dimensions of social diversity in the media. The document includes sections on actions to foster gender equality within media organizations, gender portrayal in the media and has case studies on gender mainstreaming in the media (UNESCO, 2021).

Gender analysis: Gender analysis is an essential element of socio-economic analysis. It refers to the variety of methods used to understand the relationships between men and women, their access to resources, their activities, and the constraints they face relative to each other. Gender analysis provides information that recognizes that gender, and its relationship with race, ethnicity, culture, class, age, disability, and/or other status, is important in understanding the different patterns of involvement, behaviour and activities that women and men have in economic, social and legal structures (Canada.ca, 2022).

4. Women in Media: Theoretical Reflections

Melvin L. DeFleur and Sandro J Ball-Rokeach (1976) clarified the relations between mass media, audiences, and society in the 'Theory of Media System Dependency'. According to their theory, the inter-relations between mass media and women can be present in such a way. 'Dependency relations of women' is laid inside the patriarchal social structure. Because, the male is the controller of the society, and role of women is never active rather always passive in the male-dominated society. For this reason, most of the members of the society like to watch the bizarre portrayal of women in the cycle of family and society in the patriarchy ideology. So, naturally, the patriarchal attitude reflects in the mass media that is dependent on patricidal social structure. As result, tri-relations among society, mass media, and the control body of the society and thus mass media focus on the dependence shape of women (Rahman, 2002).

Ali Reaz in his article "Why media Product Assumes a Given Shape: A Theoretical Inquiry" has concluded that "All the theories discussed so far accept that Media Products are not produced in

isolation but within a context of socio-economic structure of a given society, and in reaction to the duty assigned by the ruling group of the society to the media; As such, media products reflect a particular socio-economic and political structure overtly and covertly. ...The nature of media products is determined by the dominant ideology to exert its hegemony over society... It is ideology's function to reproduce the dominance of dominant ideology (Riaz, 1990).”

Gitiara Nasreen in her article 'Mass media and Women' stated that “The relation between mass media and women can look into three dimensions. These are the portrayal of women in media, participation of women in the media sector, and equity for the fulfillment of women's demand as the audience in media (Nasreen, 2006). In the article, Gitiara Nasreen mentioned that if the way women are portrayed in the media of Bangladesh has to be summarized in two words, then these will be; 'marginal' and 'negative' (Nasreen, 2006). This is the image that emerges from the representation of women in various media studies: a) When women appear in the news media, they are more likely to be involved in crime and entertainment (they are involved in most cases as victims in crime and portrayed as products in entertainment); b) Women are presented in stereotypes role in the media (shown as a homemaker, weaker and dependent, voiceless, etc.); c) Women are directly portrayed as a product in the TV advertisement; d) The most heinous crime like rape and sexual harassment are depicted as the main subject of entertainment in the film.

5. Objectives of the Study

Studying the review and observations of the content, it can be assumed that the status, position, and images of women in media are largely reflected from the patriarchal point of view. Simultaneously, it is also tried to explore how women's images are portrayed and how should be presented in film and television advertisements in the gender-responsive perspective of practicing social rights and values in society. Considering this perspective, data and information have been collected and analyzed considering the following objectives. To unveil the form of women's participation, representation, and contribution against men in the film and television advertisement as the mainstream audio-visual media. To analyze the present reality of women's images and portrayal in the gender-responsive perspective along with social and stereotypes point of view. To present gender-sensitive directions by identifying and analyzing barriers to building a positive image of women in the media in light of social justice and sensitivity.

6. Methodology

In this study, qualitative data have been used for analysing the research issue. The data were collected from primary and secondary sources. The 'Content analysis method was used for analysing the data collected from related books, articles, and pamphlets. In addition, the paper has collected and analysed the related news and articles published in Bangladeshi print media from 2014 to 2020. Furthermore, the content of various Bangla movies and advertisements were especially observed and examined; because Bangladeshi women have much participation in these sectors. Additionally, case studies of three TVCs and two films have been done for more clarification of the objectives of the study. The literature in the paper mostly covers journal articles, pamphlets, books, content that are collected from primary and secondary sources are analysed to enrich the discussion of this paper. This paper has used the news and articles published from 2014 to 2020. Content of various Bangla movies and ads are also analyzed. By considering the need, nature, and objectives of this research project, the case study method has also been used to find out how women are presented in the media of Bangladesh in an exaggerated form of real-life circumstances.

7. Literature Review

Based on the following literary review, an attempt has been made to understand how the image of women has been reflected in film and TV commercials in the global arena as well as in Bangladesh.

Rahman, Aliur (2002), "Portrayal of Women in the Media of Bangladesh, Right, A journal of the Practitioners, Development and Research Activities," SAMATA, Dhaka

In the article, the writers show stereotypical notions and perceptions on women's contribution, participation, and representation in the male dominating society in mass media. The writers state that mass media presents women's image as products. The womenfolk are treated as individuals. Screen media more frequently brings the glitzy side of women's beauty. Most of the commercial or entertaining contents of the media present only women's beauty. They seem that their program may incomplete without showing their prettiness on the screen. More often it is shown on the screen that women are quarrelsome and voiceless. The article also reveals that the articles or stories

on womenfolk publish in the newspapers are sometimes very attacking and defilement against women's dignity. The news media do not emphasize the news-related to women's prime needs. The writers also state the existing situation of women's participation in the mass media. Where it is shown that the participation of male numbers is so big than the female number. Moreover, the female workers, producers, or owners of the media houses are rarely seen.

a) Ahmed, Mushtaque (2002), 'The Portrayal of Women in Primetime Advertisements on Bangladesh Television'; b) Sultana, Sheikh Mahmuda (2002), 'Women in Dhaka Movies: In the Kingdom of Monsters, God and Husband's- Characterless, Extra and Sati', Ganomaddhom O Janosamaj, Gitiara Nasreen, Mofijur Rahman and Sitara Parvin Edited, Shrabon Prokashoni, Dhaka.

The research study finds that – women have to rely on men for no reason. The advertisements portray women as domestic workers such as – washing clothes, cleaning toilets, mopping floors, cooking, taking care of husbands and children, etc. Most of the time women are portrayed as beauty-content. As a representative of capitalist society, advertising seeks to make women a symbol of sexuality, weak and inferior. Whereas it has nothing in common with real-life women. In TV advertisements, women are portrayed as quarrelsome. It is seen that – neighbors came and spoke badly against the daughter-in-law to the mother-in-law. In this study, it is shown that – in advertisements, women are always presented as mentally and physically weak. Women always seek advice from men and males play the role of advisor. Women are only shown inside the house. Women's participation in outside work is not shown. This has been noticed in this study – in advertisements women are portrayed as more vulnerable and negative than in real-life society. As a result of the capitalist subculture, women are always presented as sexual objects.

Women are the symbol of sex. Women are puppets of men who can be played in any way they want.

In Bengali Films humiliating words are used such as – *modular Gola*, *Ek Mon er boats*, etc. Women are always presented as sexually attractive. Excluding sex, there can't be a movie. Women are portrayed as sexual objects and the object of oppression. This research study finds that – women are forced to endure everything. Women will be sexually abused, as this is normal. The portrayal of women in Bangladeshi Films is stereotypical. When women walk alone on the streets, they become the target of rapists. Therefore, men are considered as the shelter of women. Women

are always presented in films as sexually appealing. The only aim of women is to win the hearts of men. Therefore, gender inequality is very fluently presented in Bangladeshi Films.

Mishra, Deepanjali, (2015) “Portrayal of Women in Media”, KIIT University Bhubanesware, India.

This study shows that – in advertisements, women are projected in a very bad way. As seen in most advertisements – women are washing clothes, cooking, serving food to family members or she is trying her best to make her husband feel good. The women have to do all the housework despite having headaches and backaches. Moreover, the advertisements are encouraging sexism. The old notion that women are oppressed and neglected is still prevalent. The research study found that- the portrayal of women in the media is very much stereotypical. Nowhere are women shown to be strong, confident, or able to make their own decisions.

Kamrun Bahar, Kazi (2019), ‘Role portrayals of women in Bangladeshi Television Advertisements and it’s Changes with the Context of Time’, International Journal of Scientific & Engineering Research, volume 10.

In this research study, it is shown that women are being exploited in advertisements for decades. Women are stereotypically portrayed in advertisements. Although some changes are taking place at present, it is very slow. It is known from this study – women are being portrayed in the media only as an enjoyable subject. Women are always projected as a pleasure product. Most of the time the women's character is presented as exploited. The research study also found that – with the change of time and society, the portrayal of women is also changing. But this change is happening at a very slow pace. This trend of change started in 2010 and since 2013, this change has been accelerating.

Johnston, Jane (2010) ‘Girls on screen: How Films and Television Depict Women in Public Relations, The University of Queensland, Australia.

It is known from this article- most of the roles that are given to women are technical or supporting roles. Women are not seen as the central character. There is no diversity in the portrayal of women in the media. Most of the time in television series and movies, women are presented as immoral, neglected, weak, etc. Although some of the characterizations are positive, it is very small in

number. The media image greatly affects the attitude and beliefs of the people. But the portrayal of women is very negative in the media.

Aditya, Anukriti, (2020) 'Representation of Women in Contemporary Bangladeshi Movies: An Analysis', Daffodil International University, Dhaka, Bangladesh.

The study finds that – Film is a powerful medium. It is a reflection of society. In this research work, it is evident that most of the films in Bangladesh are male-dominated. In almost all the films, the male is the central character. The portrayal of women is often from the males' point of view. Women are always portrayed as oppressed, weak, terrible, or just as a beauty-object. Women are considered only as a symbol of sex.

The research study shows that – Cinema halls in Bangladesh are not gender friendly. The names of most of the films in Bangladesh are weird, the stories are Hindi film copy and the central character is always male.

7.1. Findings from Literature Review

Reviewing the context of the above kinds of literature the following key recommendations are extracted:

The womenfolk are treated as individuals in mass media.

Screen media more frequently brings the glitzy side of women's beauty. Most of the TVCs or entertaining contents of the films present only the women's beauty.

Media seems that their program may incomplete without showing women's prettiness on the screen.

More often it is shown on the screen that women are quarrelsome and voiceless.

As a representative of capitalist society, TVCs and films seek to make women a symbol of sexuality, weak and inferior. Whereas it has nothing in common with real-life women. In advertisements, women are portrayed as quarrelsome.

In advertisements, women are always presented as mentally and physically weak. Women always seek advice from men and men play the role of advisor. Women are only shown inside the house. Women's participation in outside work is not shown.

Women are always presented in films as sexually appealing. The only aim of women is to win the hearts of men. Therefore, gender inequality is very fluently presented in Bangladeshi Films.

As seen in most advertisements – women are washing clothes, cooking, serving food to family members or she is trying her best to make her husband feel good. The women have to do all the housework despite having headaches and backaches.

With the change in time and society, the portrayal of women is also changing. But this change is happening at a very slow pace.

Films in Bangladesh are male-dominated. In almost all the films, a male is a central character. The portrayal of women is often from the males' point of view. Women are always portrayed as oppressed, weak, terrible, or just as a beauty object.

8. The Gender Portrayal in the TVC

The TVC may seemingly be sensitive. But, gender insensitivity will be visible only when you try to look at it with sharp eyes. In most of the advertisements, women will bear the burden of waiting for more than men. There, men only keep account of the day, women have to count the number of days, hours, minutes waiting for husbands. The woman is on her way home from night duty. Naturally, it may seem that women are using shopping while managing the house and office. The responsibility of women has been highlighted, a positive thing. But, there is extra work or responsibility imposed on women. Where her husband is exhausted from 9 AM to 5 PM offices, the house and the market have been put on the shoulders of women. Neither keeping women away from responsibilities nor imposing responsibilities can be an example of gender equality. On the contrary, gender equality is equal responsibility of both men and women.

Some gender insensitivity ads of television channels are discussed below:

8.1 Case study-01; Product: Jui Coconut Oil; Run Time: 50 Second

Story: Husband is busy with his phone while his wife tying his tie and trying to get attention. Then she said, "I'm old now, you don't like me anymore". Then she went away and started making up to look herself beautiful. She tries so many things to look better as she wants the attention of her husband. A song from the background says " Mirror mock you and said you're not beautiful". She tries so many things and finally, she found herself ready to impress her husband. After her husband came home and she again tries to impress him with her beauty but her husband didn't notice anything. But when she opened up her hair he looked in the mirror and find herself attractive and

tries to get close to her by touching her hair. She asked "what are you looking for?" he replied, "your hair" and she looked at "Jui coconut oil" with a smile. He then tries to touch her hair but she refused and said, "No need to touch hair, you go and do your work." Then in the background playing " Sun is calling come and dry your hair in my sunshine". He touches her hair and gets the smell of it while she put wet clothes on the rope. She indicates her hair as a beautiful part of her body. Finally in the ending background sound says "Jui Narikel tel, the romance started from here".

Gender Sensitivity:

The advertisement shows a naughty-sweet relationship between Wife and husband. Where wife tried hard to get attention but she couldn't. So, she tries so many beauty-products as she thought she need to look gorgeous to get attention. She also asked the mirror, if it looked good? Then her husband came home and get attracted to her hair and their sweet love story began again.

Gender Stereotype in this TVC:

1. Women are helpless to their husband's choice: In this TVC, it shows the wife is desperately trying to get the attention of her husband but he was not interested. And wife felt helpless because she couldn't make herself look good as her husband wanted. This clearly shows how women are helpless to reach out to their husband's choices.

2) Women should be attractive to their husbands: This TVC shows that husband didn't give any attention to his wife until she make herself look good as her hair. This indicates that the wife has to be attractive for her husband's notice.

3) Society decides women's beauty level: In this TV advertisement, the mirror plays a symbolic role. It can be a portrayal of men's thinking or society's notion of women's beauty. Where the wife looks for an answer whether she looks good or not. Mirror one replied "you didn't look good" and after using some beauty product mirror said "you look good".

This shows women need to know if they look good or not from others.

4) Women as an attractive product: This TVC promotes women as a product of attraction to men. Where men will only think women should be attractive like that. And that makes men understand that women are only attraction for men and women only take care of them for men.

5) Beautification is all for women: This focused when wife makes herself look good with her hair, her husband started to give attention to her. And she uses so many things to look attractive. This purely indicates women's beautification is important and also of their particular body parts.

6) Women as a sexual object: Until she makes herself look good and attractive her husband didn't give any notice to her. And when her hair looks beautiful her husband started to love her. The advertisement shows their love relation to attract audiences, where the wife is used as a sexual object.

8.2. Case study-02; Product: Lux Superstar Mim, Can You Guess the New Lux Perfume; Run time: 14 Second.

Story: First a water lily is shown and also assume that a swamp full of water lily, where a woman coming from under the water as she is getting bath there and background sound says "Get lost in the fragrance of time". Then Lux soap is focused on the model and again says "New Lux floral Sensation of premium perfume".

Gender sensitivity in this TVC:

This TVC shows that new lux soap arrives and a lady model showing her body and beauty to attract audiences to buy that product which is visibly gendered insensitive.

Gender stereotypes:

1) Women as a beauty object: In this TV advertisement, there is only one lady model and she continuously shows her beauty to attract audiences which is gender insensitive and in gender lens, we can say that this model is used as a beauty object.

2) Women as a sexual object: The model in this TVC shows her body and is also seen to take a bath which can tickle audiences with sexuality. This TVC is forcefully showing women as sexual objects.

3) Voice of women use seductively: In whole TVC, there is two background dialogue utter by women which is Ok. But the way those dialogues sound is not Ok. They are intentionally using women's voices in seductive ways that attract audiences. And it can also make audiences uncomfortable in many ways. This indicates that the voice of this advertisement is hamper gender sensitivity very badly.

8.3. Case study 03; Product Name: Winner Hotpot, Ad; Length: 50 seconds

An advertisement of Winner Hotpot has been selected as a case study in the discussion titled Women in Advertising. We see two characters in the ad. Employed husband and his doctor wife. The story at the beginning of the advertisement is that the working husband is working in the day

shift, while his doctor wife is working in the night shift. They have not seen each other for 11 days; the husband was saying that with regret. At that time, the wife was telling in the voice-over, the time is 11 days, 13 hours, and 17 minutes. At the same time, the woman is heard to say that she will be able to return home only after a few days when her night shift is over. We see that woman returning home with the market in hand. The woman also had a doctor's dress apron in her hand. So, we can say that he went straight to the market from there after completing his night duty at the hospital. Let's move on to the story. At this stage we see, another day the husband character has returned home after finishing the office. As before, he regrets and says in voice-over, I know I won't be able to see you back home even today. Then he sees his wife writing on a sticky note on the door, "I'm not here, but your dinner is ready." Then a smile appeared on her husband's face. In the next step, the woman wrote in a sticky note, "Today you have to eat bread, even if you don't like it." The woman was saying the dialogue in such a tone that it was as if she had done something wrong by leaving the bread of dislike at dinner.

Analysis Gender insensitivity in the Winner Hotpot TVC:

The prevailing thoughts in society have been highlighted in the advertisement in question. They are summarized below:

The rule of counting the waiting hours seems to be only for women: Men only count the days, women count the days, hours, minutes of the husband's waiting. What is meant here is that waiting for women is an innate rule. They do it for hours. It's their job.

The responsibility of managing the house is for women: The advertisement shows that women will finish their work as well as run to the market with bags. At the end of the market, she will finish cooking and prepare it for her husband. So that the husband is not inconvenienced. But the husband could not do the same thing? Here it is meant that the responsibility of managing the house belongs only to the women and not to the men.

Women are comparatively emotional: the language and style of advertising also highlight a lot. When the husband was saying, I miss you; In reply, the wife said I miss you two. The difference, however, was that the woman's manner of speaking was comparatively deep and painful. Women are portrayed here more emotionally than men.

Traditional ideas about women: The boy will be an engineer and the girl will be a doctor. Although the advertisement does not give a clear idea about the profession of the male character, according to the stereotype, the female character is portrayed as a doctor.

Conclusion: If you look at the advertisement with a critical eye, you can see that women have been included in the advertisement only for the sake of beauty. Women and advertisements are bonded seem as close souls. Women are presented in advertisements as products.

Now let's think of a solution: The advertisement could have been presented to make some positive changes without highlighting women unnecessarily. For example, women could be focused on normal daily life, not just waiting. The advertisement would have become more gender-sensitive if the equality of responsibilities between men and women had been maintained without imposing additional responsibilities on women. Seeing work as work. This kind of stereotype of women's work, men's work could be avoided. It is better to involve not only women but also men in tidying up the house and cooking. After all, an advertisement would be gender-sensitive if men and women were presented as partners without any distinction.

9. The Portrayal of Women in Film: Two Case Study Analysis

9.1. Case Study 01: 'Monpura' (2009)

Monpura is a Bangladeshi romantic tragedy film directed by Giasuddin Selim which was released in 2009. Cast: Chanchal Chowdhury as 'Shonai' and Farhana Mili as 'Pori' in the lead role. The film was produced by Anjan Chowdhury and distributed by Maasranga Production.

Story: The housekeeper is killed by the landlord's mad son. Sonai goes to Monpura Island with the responsibility of murder to save her landlord Ghazi's son. There he met Pori, the daughter of a fisherman. Pori also loves to sing. But her father does not like it. There Pori and Sonai fall in love with each other. One day when Pori came to meet Sonai, Gazi saw Pori. Then he tricks to make marry Pori with his mad son. Ghazi simultaneously tricks with Sonai. After showing greed for property to the father of Pori, Mr. Gazi arranged the marriage of Pori with his mad son. Pori's father also agreed to the marriage out of greed for wealth. This time Sonai wants to run away with Pori. But he fails. On the one hand, police arrested Sonai on the charge of murder, and on the other hand, Pori got married. As a result of this marriage, various problems continue in the life of the Pori. In this situation, Pori is told that Sonai will be hanged. Upon hearing this news, Pori could

not bear it and committed suicide. After being released from jail, Sonai saw the body of Pori in the backyard. And this is how the tragic love story ends.

The Portrayal of Female Character in this Movie and Analysis of Inherent Meaning:

Father can make any decision about a girl without her concern: In this movie, the father of Pori decides her marriage without her concern and tell her this marriage will be making her happy though she wasn't happy or agreed to this marriage. But this shows the patriarchy in the society where girls don't have any power of decision making of her life and also the very important matter of her marriage.

Women as a product to sell: The movie shows that Fazlur Rahman Babu, father of Pori didn't agree to the marriage of his daughter with a mad boy. But he offered lands for her daughter and Pori's father place a condition of giving the whole property to her daughter and then he will agree to this marriage. This shows that girls are portrayed as a product that can be replaced by property or money. The girls' worth are considered by wealth or property which should not be done.

In a society, a girl should be fair enough to get married, though there is no need to concern with boy fairness or anything: When Gazi was looking for a girl for his son to marry, he was looking for a girl who is fair enough for his son. And Pori is considered for her beauty. Girls' beautification is the most important issue in this society for her marriage. Though the boy Halim with whom Pori got married is mentally incapacitated; but, that wasn't an issue at all for a boy, which clearly shows that girls are objectified with their beautifications.

The movement of girls alone in society is restricted: In this film, Pori was severally prohibited to go out from home as she was a girl, and girls are not allowed to go anywhere she wanted without her father. Pori once wants to go out alone but her father didn't let her go alone and he took her where she wants to go. Also, after her marriage was fixed, she was restricted to go out from home. That shows girls can't be going alone and be independent with what she wants.

Music and singing are not for girls: Pori was very keen to learn music and singing with her so-called grandmother in this film but her father strictly restricted her on this. He said this is not for girls and also told Dilara Zaman (Dadi) not to provoke Pori about all these music and singing staffs because society doesn't allow music and singing for girls as this is not seen as girl's work.

The wife has to obey everything her husband said: In this movie not only, Pori is overlapped but also the wife of Gazi is overlapped with her decisions. She has to accept what her husband 'Gazi'

said and obey all his orders. Gazi shows he listens to his wife but it's seen that he makes her silent in every situation.

9.2. Case Study 01: "Rokto, 2016"

Rokto is a Bangladeshi action film directed by Wajed Ali Sumon and produced by Abdul Aziz which was released in 2016. The film is bannered under Jazz Multimedia. Cast: Pori Moni as Sania Sarkar and Zialul Roshan as Roshan Chowdhury in the lead role.

Story: Some antagonist wants to shake the political conditions and make chaos in the country by bombing an event of the SAARC summit to be held in Kolkata. They try to unstable the organizing country's situation and after that, they want to create war and they are going to be rich by selling arms and bomb on that points. Agent Sania Sarkar is assembled and put on a secret mission to ruin their plans while she lost her memory. And after a while, she managed to get back her memory back and fought against the antagonist with the help of Roshan and save the summit by ruining their plan completely.

The Portrayal of Female Character in this Movie and Analysis of Inherent Meaning:

Women are used in an attractive way at the beginning of the film: While the name of the artists was coming there was some background show the pictures of many scenes where heroin was focused and also, they show those pictures in different angles to make it more attractive to the audience.

Women will only show love: In one scene where Roshan was chased by some henchman, there was a couple where a boy asked kiss from the girl as if it is only her duty to show love to her lover. That indicates that women are only for showing love to their lover while men are always there for getting love.

Entry of Hero and Heroine: The entry of the hero in this film shows the intelligence of him and his macho character while the entry of heroin was typical where she was singing and dancing which shows the clear difference between them. That was perceptibly put women under men where the film is based on women characters.

The eagerness to fall in love is only for girls: In the first song of the movie the lyric indicates that girls are more eager to get a lover than the boy. She was singing and dancing along with the lyric which points out women's eagerness to get a lover. While the hero was only watching her.

Women are entertaining Product: In the first song, it shows that heroin was singing and dancing with a bunch of other girls while the hero and other boys are only watching them and enjoying their dance. This points out women as an entertaining product of men.

Women show in Glamorous way: Though in this film Heroin was the main character and she was focused more. And the character was established in a powerful way. But at the same time, they also focused on the glamour of the heroine. They make her look gorgeous and more attractive to make audiences feel attracted to the film. Which is also gender insensitive.

Women as the product of sexual entertainment: In the film where women were shown as a leading point and powerful position at the same time, they put women in some position which visibly humiliated the character of women. In one scene they show Bakkar Ali was lying with a girl and after he saw Sania on Television he pushed her to the corner of the bed. The scene was shown in a very inappropriate way which clearly shows that women are the only product of men's enjoyment and they can use them and throw them anytime they want.

Women can't say anything to their husband: The wife of Bosco was seen helpless to her husband while she saw her husband is trying to do wrong and she requested him to not do but he didn't listen and ultimately murdered her as she was not agreeing to listen to him.

Women want to be mothers and daughters: The dialogues of this film also promote that woman also don't want to be independent. They just want to be at home and become mother and daughter. In one scene Pori (Sania) said to her father she doesn't want to know anything she just wants to live as his daughter and as the mother of her child. That shows the dialogues patterns of this film generated in gender-insensitive ways.

Sexual attention: The film tries to promote women's empowerment but in some of the scenes they went further to make sexual attention to the audiences. They show taking a shower of Heroine which is obviously gender-insensitive and that only leads down to sexual tickle to the audience. In another scene, it shows Sania came from the shower gown and try to seduce Roshan and said she was trying to get a concentration of him which also indicates sexual attention and that is also gender-insensitive.

Songs: The songs of this film were quite gender-insensitive. In the "Heartbeat" song the dance move was not proper. Most of the dance move was only trying to show women's body and that is gender insensitive.

The popular song of this movie is “Pori”. The name of the song is Gender insensitive where women were beautified as the ‘Wingless-Angel’. And the lyrics of this whole song were promoted to women beautification, demand of beautiful women, and character of women. This whole song led to such points that don’t help the main purpose or main ideology of the film. This song is visibly and directly indicates gender insensitive reflections.

Some lyrics say, “bumblebees are humming around me and I try to save my mind garden in the month of Phagun.” This says in the romantic month of Falgun (Spring) I save myself from people who are always after me. Another lyric says, “To whom I say yes and to whom I say sorry” which indicates the characteristics of women. Another lyric says, “My shining looks catch the eyes of everyone and they follow me restlessly. Which indicates the beautification of women?”

10. The Images of women in Films and TVC’s: Overall Reflections:

In films and advertisements, women are seen from a certain point of view.

Through films and advertisements, women are portrayed in a fragmented, secondary, biased, and negative image.

The identity of women in films and advertisements is largely controlled from a patriarchal point of view.

Women’s active participation, their own merits, appropriate contributions, and achievements are not valued as much, rather the tendency to appreciate and glorify the beauty and external beauty of women can be noticed.

In films women are portrayed as goddesses, sometimes as superwomen, on the other hand, the character appears to be a deceiver or a witch.

Women are portrayed in films and advertisements as a symbol of sex appeal and entertainment.

In films and advertisements, women are portrayed as more emotional and stupid.

11. Conclusion and Recommendations

Mass media can play a significant role and keep an impact on people’s lives for informing, learning, entertaining, or in the process of influencing. For the time being, in the process of socialization- participation, contribution and images of women have been formed according to stereotypes and patriarchal perspectives. Despite the fact that men and women are complementary and constant partners in the realities of development in the changed civic life of the 21st century,

there are still many obstacles in the light of gender equality and social justice. And these obstacles are deeply captured in the present article.

Considering this context, in the light of objectives and according to the findings the writers come to the conclusion that as an audio-visual media the film and television should be more aware to present and broadcast different contents in a sensitive way.

The following recommendations are in line with the values of gender equality, human rights, positive participation of women, cultural diversity, cultural expression and development of life:

The media can play an effective role in empowering women as well as humanizing gender relations in order to bring about fundamental changes in those perceptions, attitudes and attitudes that distort the notion of women and men.

The appearance of women, the portrayal of women as human beings and women's individuality should be highlighted.

The media environment should be Gender friendly.

Movies and TV commercials need to break away from the stereotypical thoughts that women are always as a symbol of beauty and sexual objects.

Issues that reinforce patriarchal socialization and gender discrimination should be eradicated while making films and TV commercials.

Things that make women undermine, exacerbate discriminatory attitudes and tarnish women's image when women are portrayed on screen, should be avoided consciously.

In films and advertisements, women should not only be portrayed as sexual objects and consumer goods.

It is necessary to provide harmony in the image of men and women in terms of language, imaginary and expression.

Women should not be portrayed in a way that promotes violence against women, eve-teasing, crime etc.

While portraying women, films and advertisements makers should keep few things in their mind, such as- not to diminish the position of women in a patriarchal society, but to be consistent with real life and to present impartial and accurate information.

It is imperative to formulate a consistent media policy and code of conduct for all media outlets, including Films and TV commercials, to portray women as their own entities while presenting women on the screen.

From the gender-responsive perspective, the current article analyses the portrait of women in Bangladeshi films and advertisements as a powerful visual medium and comes to the fact that women are still valued in a gender insensitive perspective from a traditional point of view in the media, which is considered as a mirror of society, although women empowerment and development have made a great pace in Bangladesh. For that reason, it is urgently necessary to follow a gender-friendly media policy for shaping gender-responsive images of men and women in the media.

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