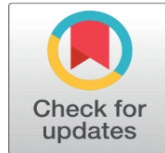


THROUGH THE LENS: PORTRAYAL OF WOMEN JOURNALISTS IN BOLLYWOOD

Smarika Singh ¹, Dr. Swarn Suman ²

¹ Research Scholar, Banaras Hindu University, Varanasi, India

² Assistant Professor, Banaras Hindu University, Varanasi, India



Corresponding Author

Smarika Singh, smarikas@bhu.ac.in

DOI

[10.29121/shodhkosh.v5.i6.2024.2573](https://doi.org/10.29121/shodhkosh.v5.i6.2024.2573)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2024 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.



ABSTRACT

This research examines the portrayal of women journalists in Bollywood films, focusing on how gender stereotypes, professional barriers, and societal expectations shape their portrayal. Using Feminist Film Theory as a framework, this study analyzes five Bollywood films—Phir Bhi Dil Hai Hindustani (2000), Lakshya (2004), Page 3 (2005), No One Killed Jessica (2011), and Noor (2017)—to assess how female journalists are characterized, the obstacles they encounter, and the extent to which these portrayals reinforce or challenge traditional views of women in journalism. Key findings reveal that while Bollywood increasingly depicts women journalists as ambitious and capable professionals, they continue to face significant challenges. Gendered expectations limit their roles, often portraying them as secondary to male counterparts or prioritizing personal relationships over career growth. Professional obstacles, including institutional gatekeeping and ethical dilemmas, further highlight the systemic issues female journalists confront. Despite some empowering narratives, Bollywood frequently reinforces stereotypical gender roles, portraying female journalists as supportive figures within male-dominated resolutions. This analysis underscores the complexities surrounding female agency and portrayal in Bollywood, revealing an ongoing tension between progressive and traditional depictions.

Keywords: Bollywood, Women Journalists, Gender Stereotypes, Feminist Film Theory, Indian Cinema, Media Portrayal

1. INTRODUCTION

Indian cinema, commonly referred to as Bollywood, holds significant influence over public perception and societal norms. Films are not only a primary source of entertainment in India but also a powerful medium for shaping beliefs, attitudes, and values. (Seebaluck, 2024) From portraying cultural traditions to highlighting contemporary social issues, Bollywood's impact on audiences is profound and enduring. Among these portrayals, the depiction of gender roles, especially in the portrayal of women, has been particularly instrumental in either challenging or reinforcing societal stereotypes. (Sanchari Mukhopadhyay, 2021) Historically, the portrayal of women in Indian films has often leaned toward traditional, stereotypical roles, frequently framing female characters within the boundaries of family, relationships, and domesticity. (Subuhi Khan, 2018)

Although there has been a gradual shift with the emergence of strong female protagonists, these portrayals still often adhere to socially constructed ideas of femininity, emphasizing traits like empathy, sensitivity, and self-sacrifice.

(Benazir Manzar, 2019) This depiction reflects and sometimes even perpetuates a limited view of women's roles, both in the personal and professional spheres. (Divya Anujan, 2012)

Studying the portrayal of women journalists in Indian media is crucial because it provides insights into the construction and perception of gender roles in a society significantly influenced by cinema. Indian cinema, particularly Bollywood, plays a powerful role in shaping social attitudes and expectations surrounding gender, identity, and professional life. (Tiwari, 2024) As journalism represents a critical field for public discourse and accountability, the depiction of women in this role can signify progress, showcasing them as authoritative figures capable of influencing public opinion. However, the portrayal of these characters—as either competent professionals or individuals constrained by societal norms—has profound implications for how audiences perceive women's capabilities in journalism and other professional domains. (Steiner, 2012)

Additionally, examining these portrayals highlights the gender dynamics within the Indian media industry, which has historically been male-dominated. (Kunal Khadilkar, 2022) This analysis not only reflects the evolving role of women in Indian cinema but also sheds light on broader societal shifts regarding women's agency and professional identity, illustrating the ongoing redefinition of gender roles in contemporary Indian society. (Sen, 2017)

Within this larger framework of gendered portrayal, women journalists occupy a unique position in Bollywood. Journalism as a profession demands assertiveness, objectivity, and resilience—traits traditionally viewed as "masculine" within the context of Indian cinema. (Mubarki, 2018) Consequently, the depiction of women journalists in films often involves a delicate balance between these professional expectations and societal perceptions of femininity. (Datta, 2000) Women journalists are frequently portrayed as either struggling to gain authority in a male-dominated field or facing challenges balancing their personal lives with their careers.

The portrayal of women journalists in Bollywood films thus provides a unique lens through which to examine gender stereotypes and societal expectations. This paper explores the portrayal of women journalists in five selected Bollywood films: *Phir Bhi Dil Hai Hindustani*, *Lakshya*, *Page 3*, *No One Killed Jessica*, and *Noor*. Using Feminist Film Theory as a framework, this analysis investigates how these characters are constructed, the stereotypes they encounter, and the societal messages their portrayals convey. This study aims to shed light on whether Bollywood reinforces traditional views or offers more progressive, nuanced depictions of women in journalism.

2. LITERATURE REVIEW

(Kapoor, Bhuptani, & Agneswaran, 2015) apply and extend the Bechdel test to contemporary Hindi cinema, examining gendered conversations to assess stereotypical portrayals of female characters. They introduce the Indian Bechdel for female conversations and a Reverse Bechdel for male conversations, coding dialogue across genres like top-grossing, women-centric, and parallel films. Findings reveal a skewed portrayal, with women often relegated to traditional roles, particularly in popular films, while parallel cinema offers more balanced portrayals. This study emphasizes the impact of genre on gender stereotyping in Indian media, underscoring the need for accurate female portrayal.

(Sharda, 2014) argues that the Indian media, with its significant power to shape public opinion, often reinforces gender stereotypes rather than challenging them. This media bias results in women being underrepresented, trivialized, or stereotypically portrayed as dependent and subservient. Adhikari suggests that media's selective emphasis on sensationalized violence against women or their commodification perpetuates a negative perception, undermining the potential for positive change. The study highlights the need for media literacy to foster gender sensitivity, advocating for more responsible portrayal that aligns with media's role as a catalyst for social progress.

(Shree, 2022) examines how Indian cinema portrays journalism's social responsibility, focusing on films like *Phir Bhi Dil Hai Hindustani* (2000), *Page 3* (2006), *Rann* (2010), and *Peepli Live* (2010). These films explore the media's role as a "watchdog" that should act in the public's interest. According to Shree, these cinematic portrayals show both ethical journalism and the risks of sensationalism, reflecting and shaping public perceptions of journalists as social crusaders while critiquing lapses in media ethics. This study underscores cinema's power in influencing societal views on journalism.

(Bhardwaj & Sanyal, 2018) analyze gender stereotypes in the Bollywood film *Mardaani*, where Rani Mukherjee's character, Shivani Shivaji Roy, displays attributes typically associated with masculinity, challenging traditional feminine roles. Through Rudman and Glick's (2001) 'theory of backlash,' they argue that Shivani's character, despite exhibiting

male virtues like assertiveness and logic, faces societal resistance, indicating deep-seated biases in gender portrayal. The study highlights that such portrayals enforce stereotypes, suggesting that to gain agency, women in cinema often adopt traditionally masculine traits, thereby limiting relatable feminine role models for audiences.

3. RESEARCH AIM

The aim of this research is to study the portrayal of women journalists in Bollywood films through the lens of Feminist Film Analysis. This study will explore how these films portray female journalists, focusing on their characterizations and the stereotypes they either reinforce or challenge within the narrative.

4. RESEARCH OBJECTIVES

- 1) To investigate the portrayal of women journalists across selected Bollywood films.
- 2) To identify and analyze the challenges faced by women journalists in these films.
- 3) To assess how these portrayals of selected films either reinforce or counter societal stereotypes regarding women journalists.

5. RESEARCH QUESTIONS

- 1) How are women journalists portrayed across selected films?
- 2) What challenges do women journalists face in their profession in selected films ?
- 3) How do these portrayals of women journalists in selected films reinforce or counter societal stereotypes?

6. RESEARCH DESIGN

This research employs Content Analysis as its operational framework, utilizing qualitative content analysis to examine the selected films' plots in accordance with the outlined research objectives. Content analysis is a systematic research method that enables the examination of communication content, such as texts, images, and films, to identify patterns, themes, and meanings. It allows researchers to interpret the underlying messages conveyed through various forms of media (Krippendorff, 2013). In this study, qualitative content analysis will focus on the portrayal of women journalists by analyzing characterizations, challenges faced, and the stereotypes that emerge within the narratives of the selected Bollywood films.

6.1. PARAMETERS FOR CONTENT ANALYSIS

The content analysis will employ several key parameters to systematically evaluate the portrayal of women journalists in the selected films:

- **Characterization:** Examination of the traits, backgrounds, and development of female journalist characters, including their motivations and roles within the narrative.
- **Challenges Faced:** Identification of obstacles encountered by female journalists in the films, such as professional barriers, societal pressures, and personal conflicts.
- **Stereotypes:** Analysis of the stereotypes associated with women journalists, assessing whether these portrayals reinforce or challenge traditional views of femininity and professionalism.
- **Narrative Context:** Evaluation of the narrative structure and themes surrounding the portrayal of women journalists, considering how these elements contribute to the overall message regarding gender roles in journalism.

6.2. THEORETICAL FRAMEWORK: FEMINIST FILM ANALYSIS

To guide the analysis, Feminist Film Analysis will serve as the theoretical framework. This approach critically examines how films construct gendered portrayals and explores the power dynamics inherent in cinematic narratives.

Feminist Film Theory emphasizes the importance of analyzing the portrayal of women, particularly in traditionally male-dominated spaces, such as journalism (Mulvey, 1975). It encourages a deeper understanding of how female characters are represented in terms of agency, subjectivity, and power, thereby illuminating the ways in which these portrayals reflect or challenge societal norms and expectations.

6.3. JUSTIFICATION FOR SELECTED FILMS

The selected films for this study—*Phir Bhi Dil Hai Hindustani* (2000), *Lakshya* (2004), *Page 3* (2005), *No One Killed Jessica* (2011), and *Noor* (2017)—were chosen based on their notable portrayal of female journalists and their relevance to the evolving discourse surrounding gender in Indian cinema. Each film presents unique narratives that highlight the challenges and experiences of women in journalism, offering a diverse perspective on their portrayal. Furthermore, these films span different genres and contexts, allowing for a comprehensive analysis of how female journalists are depicted across various storytelling frameworks. This selection enables a nuanced exploration of the complex interplay between gender, profession, and media portrayal in Bollywood.

7. FILM ANALYSIS AND FINDINGS

7.1. WOMEN JOURNALISTS IN SELECTED FILMS

This section explores the portrayal of women journalists in Bollywood through the lens of the selected films. Each film offers a unique perspective on the challenges and triumphs of female journalists, contributing to a broader understanding of how they are portrayed in Indian cinema. By analyzing these films, the research aims to uncover the characterizations of female journalists, the obstacles they face, and how these portrayals either reinforce or counter existing societal stereotypes.

Through this film analysis, we will engage with the complexities of female characters in journalism, examining their motivations, the challenges they encounter in a male-dominated field, and the societal expectations placed upon them. This analysis aligns with the research objectives by focusing on the depiction of women journalists and the thematic elements present in their stories.

Table 1. Characterization of Women Journalists

Film Title	Female Journalist Character	Key Traits and Roles
<i>Phir Bhi Dil Hai Hindustani</i>	Ria Banerjee (Juhi Chawla)	Ambitious, clever, and composed; initially rivals with Ajay (Shah Rukh Khan), the male protagonist and her love interest, but evolves into a strong partner in their quest for justice.
<i>Lakshya</i>	Romi Dutta (Preity Zinta)	Supportive and encouraging; serves as a catalyst for Karan's transformation while also documenting the war.
<i>Page 3</i>	Madhavi Sharma (Konkana Sen Sharma)	Disillusioned by celebrity journalism; persistent and ethical, seeking truth amid challenges from her superiors.
<i>No One Killed Jessica</i>	Meera Gaity (Rani Mukherjee)	Determined and fearless; takes initiative to seek justice for Jessica, exposing corruption through investigative journalism.
<i>Noor</i>	Noor Roy Chaudhary (Sonakshi Sinha)	Aspiring and ambitious; struggles to make a mark in her career while fighting against systemic issues within the industry.

7.2. CHALLENGES FACED BY FEMALE JOURNALISTS

Across the selected films, several common challenges faced by female journalists emerge, offering a nuanced understanding of their portrayals:

- 1) **Gendered Expectations:** Female journalists often grapple with societal pressures to conform to traditional gender roles. Ria Banerjee in *Phir Bhi Dil Hai Hindustani* exemplifies this struggle. As an ambitious and clever reporter, Ria is dedicated to her profession and strives for success. However, she faces pressure from her mother, who is concerned about her unmarried status, reflecting the societal expectation for women to prioritize marriage and family over career. This creates a stark contrast with Ajay (Shah Rukh Khan), the male protagonist

and her love interest, whose brashness and success are celebrated without any familial scrutiny. Similarly, in Page 3, Madhavi Sharma is assigned only sensationalist stories related to celebrity news, with her boss, Deepak Suri (Boman Irani), insisting that she stick to this area despite her desire to cover serious topics. When Madhavi requests a transfer to the Crime beat, she is deemed ineligible but assigned Crime beat for trial period. Later, when she seeks new employment, she is again offered only positions that involve writing for Page 3, ultimately reluctantly resuming her work in this superficial sphere. In Noor, Noor Roy Chaudhary (Sonakshi Sinha) similarly faces the issue of being given less important assignments by her boss, Shekhar Das (Manish Choudhary), even though she aspires to tackle significant news stories. These portrayals highlight the pervasive gendered dynamics in society, where female journalists struggle to balance their professional aspirations with traditional expectations.

- 2) **Professional Obstacles:** The films depict significant barriers journalists face in their careers, often finding themselves sidelined in favor of their male counterparts. In Page 3, Madhavi encounters considerable obstacles when her boss blocks her from exposing a celebrity's hypocrisy. Despite gathering substantial evidence to support her story, her boss mishandles the information in light of corporate interests, resulting in her being fired and the story never seeing the light of day. This reflects the systemic barriers women journalists encounter, often being dismissed or undermined by male authorities. Similarly, in No One Killed Jessica, Meera Gaity (Rani Mukerji) faces significant hurdles as she tries to investigate the murder of Jessica Lal. She struggles to find eyewitnesses, as all potential witnesses have been manipulated by culprit's father who is a powerful politician. To gather evidence, Meera resorts to conducting sting operations, showcasing the lengths to which journalists must go to uncover the truth. In Noor, the protagonist learns from her domestic worker, Malti (Smita Tambe), that a doctor is involved in illegal organ harvesting, while another victim, Vilas (Nikhil Khurana), reveals that he had his kidney stolen. Initially reluctant, Malti eventually agrees to expose the illegal operations after Noor's persistent persuasion. Despite her efforts, Noor discovers that her story is stolen by Ayan Banerjee (Purab Kohli), a former CNN war correspondent whom she considered a friend, compromising the safety of both Malti and Vilas.
- 3) **Ethical Dilemmas:** Ethical challenges are a recurring theme, with women journalists often pressured to suppress critical stories or prioritize sensationalism over integrity. In Page 3, Madhavi's close friend Gayatri Sachdeva (Tara Sharma) becomes entangled in a relationship with actor Rohit Kumar (Bikram Saluja), leading to an unintended pregnancy. Rohit pressures Gayatri into having an abortion, and when Madhavi attempts to expose his hypocrisy, her editor blocks the story, claiming it lacks factual backing. This situation illustrates the disillusionment faced by journalists when corporate interests override ethical reporting. Furthermore, Madhavi's boss, Deepak Suri, instructs journalists to create sensational stories, stating, "We need more spicy stories and more celebrity interviews," to which Madhavi retorts that there aren't enough celebrities in society. He then cynically responds, "Create them. Create them and then destroy them." In No One Killed Jessica, Malti employs sensationalism to reignite public interest in Jessica's case, but her colleague criticizes her for mixing activism with journalism, asserting that journalists should only deliver news. Malti defends her approach, emphasizing her goal of using journalism for a greater cause. In Noor, Noor's story being stolen compromises the safety of her witnesses, Malti and Vilas, further highlighting the ethical dilemmas faced by journalists in balancing integrity with the pressures of the industry.
- 4) **Personal Sacrifices:** The personal toll of pursuing journalism is starkly portrayed, emphasizing the sacrifices female characters must make in balancing their professional ambitions with personal relationships and safety concerns. In Phir Bhi Dil Hai Hindustani, Ria is relegated to being supportive of her male rival, Ajay Bakshi, ultimately becoming a mere romantic companion rather than an equal partner. Similarly, in Lakshya, Romi's character is portrayed as ambitious, yet her pursuit of success necessitates sidelining her romantic relationships, only reconciling with her long-lost love interest, Karan Shergill (Hrithik Roshan), later in the story. In Page 3, Madhavi's relationship suffers when she discovers her boyfriend is bisexual and has been using her primarily for her connections to write favorable stories about him. Meera in No One Killed Jessica is depicted as a single woman wholly dedicated to her work, while in Noor, the leaking of her story endangers both her and her father's safety, underscoring the risks that journalists face in their pursuit of truth and justice.

These challenges reveal a multifaceted portrayal of women in journalism, illustrating the systemic barriers they face while also showcasing their resilience and determination to challenge societal norms and seek justice.

8. SOCIETAL STEREOTYPES REINFORCED OR CHALLENGED

8.1. In *Phir Bhi Dil Hai Hindustani*, the character Ria Banerjee (Juhi Chawla) challenges the stereotype of female journalists being relegated to minor roles. Ria is portrayed as ambitious and skilled, countering the typical depiction of women in journalism as secondary characters. However, while she is competent and driven, the film ultimately reinforces traditional gender roles by positioning her romantic interest in Ajay Bakshi (Shah Rukh Khan) as central to the narrative. Despite her contributions, it is Ajay who receives the final acclaim for their investigative work, suggesting that the male journalist's voice is more authoritative. This dynamic exemplifies how female journalists can be portrayed as capable yet still overshadowed by their male counterparts, reinforcing a stereotype that women's achievements are often diminished in favor of men's.

8.2. *Lakshya* primarily focuses on male heroism through Karan Shergill (Hrithik Roshan) while featuring Romi Dutta (Preity Zinta) as a supportive female character. Romi's role as an aspiring journalist who encourages Karan to find his purpose does challenge the stereotype of women being passive or unambitious. However, her character largely exists in relation to Karan's journey, reflecting a common trope where female characters serve as motivators for male leads rather than being celebrated for their own professional aspirations. Romi's position highlights the struggle for recognition faced by women in traditionally male-dominated fields like the military and war journalism.

8.3. In *Page 3*, the protagonist Madhavi Sharma (Konkona Sen Sharma) grapples with the challenges of sensationalist journalism and gendered expectations. Madhavi initially faces significant obstacles in her career, including being pigeonholed into celebrity journalism and facing resistance from her male editor when she seeks more serious assignments. This film effectively challenges the stereotype that women are only suited for superficial reporting. However, Madhavi's eventual return to *Page 3* work, despite her aspirations for more impactful journalism, reinforces the notion that women may struggle to break free from the confines of traditional roles in the media. Additionally, her disillusionment with the male-dominated media landscape highlights the ethical dilemmas female journalists often encounter.

8.4. *No One Killed Jessica* presents a powerful narrative that challenges the stereotypical portrayal of women in journalism. Meera Gaity (Rani Mukerji) is depicted as a tenacious reporter determined to expose corruption, breaking the mold of passive female characters. She actively engages in investigative journalism, risking her safety and reputation to uncover the truth behind Jessica's murder. The film portrays female journalists as fearless and committed to justice, effectively challenging the stereotype of women being merely observers or secondary figures in crime reporting. However, Meera's relationship with Sabrina (Vidya Balan) also highlights the emotional toll and sacrifices involved in pursuing justice, emphasizing the personal challenges women face in a male-dominated field.

8.5. In *Noor*, the titular character Noor Roy Chaudhary (Sonakshi Sinha) begins as a journalist relegated to trivial assignments, reinforcing the stereotype that female journalists are often given less important roles. Noor's struggles to gain recognition for her capabilities reflect the challenges many women face in the media industry. However, as she discovers her potential and investigates serious issues, the film subverts this stereotype by showcasing her resilience and determination. Despite her setbacks, Noor ultimately emerges as a strong, capable journalist, confronting the ethical dilemmas of her profession. The film highlights the systemic issues in journalism, including the pressures faced by women and the need to fight for their voices to be heard.

9. DISCUSSION AND CONCLUSION

This study analyzes the portrayal of women journalists in Bollywood films, exploring gendered expectations, professional obstacles, ethical dilemmas, and personal sacrifices that shape their portrayals. Through films like *Phir Bhi Dil Hai Hindustani* (2000), *Lakshya* (2004), *Page 3* (2005), *No One Killed Jessica* (2011), and *Noor* (2017), recurring themes and stereotypes are examined, offering insights into Bollywood's complex portrayal of women in journalism.

Firstly, gendered expectations heavily influence how these characters are developed. Ria Banerjee in *Phir Bhi Dil Hai Hindustani* and Romi Dutta in *Lakshya* exemplify women journalists facing societal pressures beyond their professional roles. Ria, for instance, is portrayed as driven and ambitious, yet her mother's concerns over her single status reflect cultural expectations that women balance career ambitions with personal obligations. Similarly, Romi in

Lakshya is a determined journalist who ultimately reconciles with her romantic relationship with Karan. These portrayals reveal a recurring stereotype that professional success must align with traditional gender roles, subtly reinforcing the idea that a woman's ambition is secondary to her personal life. Madhavi in Page 3 is consistently restricted to sensationalist assignments, reflecting stereotypes about women being suitable only for certain "lighter" beats like entertainment rather than hard-hitting news. This limitation highlights the challenges female journalists face in pursuing career advancement.

Professional obstacles, frequently encountered by these women journalists, add another layer to their portrayal. For instance, *Phir Bhi Dil Hai Hindustani* shows how Ria's investigative contributions are often overshadowed by her male counterpart, Ajay. In Page 3, Madhavi's struggles extend to dealing with editors who block her investigative stories for corporate interests, symbolizing the gatekeeping structures that women journalists confront. Similarly, Noor from *Noor* faces the harsh reality of media exploitation when her story is stolen, putting her witnesses at risk and highlighting the precariousness of her career. These characters often encounter institutionalized barriers that prevent them from achieving journalistic impact, underscoring the ongoing struggles women journalists face in male-dominated workplaces.

Ethical dilemmas add further complexity to these characters. Meera in *No One Killed Jessica* walks a fine line between activism and journalism, challenging traditional views on journalistic integrity. In Page 3, Madhavi's editor pushes her to prioritize sensationalism over substance, emphasizing the ethical compromises she is expected to make to fit into her role. These situations illustrate the nuanced struggles of women journalists who must balance personal convictions with professional expectations, highlighting how ethics become a battleground in their journalistic journeys.

Personal sacrifices are also prevalent. Ria in *Phir Bhi Dil Hai Hindustani* sacrifices her professional autonomy to support Ajay, while Romi in *Lakshya* sets aside her career to rekindle a romantic connection with Karan. Madhavi's failed relationships in Page 3 and Noor's endangered loved ones in *Noor* highlight the personal tolls of their professional pursuits, underscoring the theme that women in journalism often face greater sacrifices than their male counterparts.

In conclusion, Bollywood's portrayal of women journalists reflects an intersection of empowerment and limitations. While these characters are depicted as strong and ambitious, they continue to be molded by traditional gender expectations, face professional gatekeeping, ethical dilemmas, and personal sacrifices. Although Bollywood films acknowledge the challenges women journalists face, they often reinforce gendered stereotypes, subtly positioning male journalists as central to resolutions, as seen in *Phir Bhi Dil Hai Hindustani*. Overall, this analysis reveals that Bollywood's depiction of women journalists both reflects and reinforces societal biases, calling for more nuanced portrayals that genuinely capture the complexities of women's experiences in journalism. This research contributes to broader media studies by examining the cultural portrayals of female journalists, highlighting areas for further exploration in Bollywood's evolving narrative on women in the workforce.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

REFERENCES

- Benazir Manzar, A. A. (2019, April 07). (Re) Thinking women in cinema: The changing narrative structure in Bollywood. *South Asian Popular Culture*, 17(1), 1-13. doi:10.1080/14746689.2018.1585601
- Bhardwaj, G., & Sanyal, D. (2018). Deconstructing Gender Stereotypes in 'Mardaani' – A Film from Bollywood. *Liberal Studies*, 3(1), 95-104. Retrieved from <https://sls.pdpu.ac.in/downloads/Liberal-Studies-Journal-Jan-June-2018.pdf>
- Datta, S. (2000). Globalisation and Portrayals of Women in Indian Cinema. *Social Scientist*, 28(3/4), 71-82. doi:10.2307/3518191

- Divya Anujan, D. J. (2012). The changing face of Indian women in the era of global Bollywood. In K. K. David Schaefer, & 1 (Ed.), *Bollywood and Globalization: The Global Power of Popular Hindi Cinema*. doi:<https://doi.org/10.4324/9780203085141>
- Kapoor, H., Bhuptani, P. H., & Agneswaran, A. (2015, October 27). The Bechdel in India: gendered depictions in contemporary Hindi cinema. *Journal of Gender Studies*, 26(2), 212-226. doi:10.1080/09589236.2015.1102128
- Krippendorff, K. (2013). *Content Analysis An Introduction to Its Methodology* (3 ed.). SAGE Publications. Retrieved from https://www.google.co.in/books/edition/Content_Analysis/s_yqFXnGgiQC?hl=en&gbpv=0
- Kunal Khadilkar, A. R. (2022, February 11). Gender bias, social bias, and portrayal: 70 years of BHollywood. *Patterns*, 3(2). doi:10.1016/j.patter.2022.100442
- Mubarki, M. A. (2018, November 08). Body, masculinity and the male hero in Hindi cinema. *Social Semiotics*, 30(2), 225-253. doi:10.1080/10350330.2018.1547497
- Mulvey, L. (1975, October 01). Visual Pleasure and Narrative Cinema. *Screen*, 16(3), 6-18. doi:10.1093/screen/16.3.6
- Sanchari Mukhopadhyay, D. B. (2021, July 08). Bollywood, Popular Visual Media, and Sexism in India: A Critical Glance Back. *Journal of Psychosexual Health*, 3(3). doi:10.1177/26318318211027312
- Seebaluck, O. (2024). The Relationship and Impact of Bollywood on the Indian Diaspora. In N. S. Priyanka Chaudhary (Ed.), *Girmitiya Culture and Memory* (pp. 137-145). Palgrave Macmillan, Cham. doi:10.1007/978-3-031-59615-5_8
- Sen, S. (2017). Breaking the Boundaries of Bollywood: Women in a 'Man's Industry'. In K. P. Mary Harrod (Ed.), *Women Do Genre in Film and Television* (1 ed., p. 17). New York: Routledge. doi:10.4324/9781315526096
- Sharda, A. (2014, August). Media and Gender Stereotyping: The need for Media Literacy. *International Research Journal of Social Sciences*, 43-49. Retrieved from <https://www.isca.in/IJSS/Archive/v3/i8/8.ISCA-IRJSS-2014-109.pdf>
- Shree, G. (2022). The Cinematic Depiction of Media's Social Responsibility: An Analysis of Journalism Films. *Indian Journal of Mass Communication and Journalism*, 1(4). doi:10.54105/ijmcj.D1017.061422
- Steiner, L. (2012, February 10). Failed Theories: Explaining Gender Difference in Journalism. *Review of Communication*, 12(3), 201-223. doi:10.1080/15358593.2012.666559
- Subuhi Khan, L. D. (2018). Gender Policing in Mainstream Hindi Cinema: A Decade of Central Female Characters in Top-Grossing Bollywood Movies. *International Journal Of Communication*, 12(22). Retrieved from <https://ijoc.org/index.php/ijoc/article/view/8701/2448>
- Tiwari, D. S. (2024, January 1). Gender Politics and Stereotypes in Bollywood Films Dhrishyam 1 and 2. *Literary Voice*, 2(1). doi:10.59136/lv.2024.2.1.85