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**FEMINISM, HEGEMONY AND EMPOWERMENT IN PAKISTANI  
SELECTED FILMS**

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**Abstract:**

This paper examines hegemony and women empowerment in three selected Pakistani films produced in 2011 onwards. Why the films break and mend masochism at a time with a portrayal of socio-politically dominated women that challenge patriarchy after 2011. To find out how these films portray socio-politically dominated women that challenge Patriarchy. Quantitative methods used to find out how significantly the role of female characters assigned and what the statistics and frequencies indicate women empowerment and hegemony. The paper found women empowerment as 7.8% women out of 13.3% are decision makers, self-expression as 3.4% followed by education and demand for justice as 1.1% each. While hegemony found as out of 84.8% scenes 23.6% women are oppressed due to the class system which is 3.0% where injustice is 19.8% due to patriarchy which is 18.4%. The paper recommends that the male run entertainment industry that targets male audiences should avoid masochism for commercial

purposes for the sake of the essence of cinematic norms and spirits, so that women's portrayal of empowerment can help socio-political and culture awareness.

### **1.1 Introduction:**

This paper examines the portrayal of different Socio-political dynamics of Pakistani women in the Urdu language cinema 'Lollywood' a National Cinema of Pakistan. It analyzes how women are portrayed being empowered through the leading female characters in three selected films *Bol* (speak or words) (2011), *Dukhtar* (daughter) (2014) and *Teefa in trouble* (2018). It tells that the ill-fated and subjugated women challenge the dominant male irrespective of the state's help. The films' hermeneutic, through the imaginary signifiers, tell that the state is unable to provide justice, security, economic, political, social and cultural needs to the Pakistani national female citizens.

### **1.2 Background of the Study:**

The films frame hegemony containing several ideologies of the elites through cultural and socio-political dynamics of the nation similar to the developed nations that practice over developing nations. Gramsci (1971) strongly insists that state institutions including the media play a vital role to maintain elites' power within a social structure.

'Cinema as a source of entertainment' (Ali, Arshad et.al, 2014), is pedagogical and propaganda too, can motivate and form opinions of the great masses. Cinema has great advantages over other forms of media due to its nature of unveiling abstract socio-political realities to the audiences about the cultures we live in, through the 'audio-visual combination' (Elsaesser and Hagener, 2015).

Pakistani national cinema developed itself with limited resources after partition of the Sub-continent into independent states of India and Pakistan, since 1947. Before partition, Bombay, Madras and Lahore were the centers of the film industry in the united India. With the partition of the country, Lahore film industry severely suffered due to migration of most of the workers, actors, producers-directors and technicians from Pakistan to Bombay film industry. Pakistani film makers, from the beginning, depicted social realities, although seldom based on real events, through cinema and hundreds of films were produced that focused on social, political and religious issues that existed in Pakistani society. An average of eighty films was produced till 1980 which is marked as Golden Period of Pakistani cinema (Gazdar, 1997). The invasion of USSR in Afghanistan at this period also caused economic devastation to Pakistani film industry including Indian Hindi cinema a.k.a Bollywood. After this period, Pakistani film industry faced a downfall due to the government's inappropriate policies that lacked innovative ideas and talent. Due to insecurity, bombing and terrorism, violence permeated in Pakistani society (Ali & Ayesha, 2015). Cinema halls were changed into shopping malls and the plots of the films were changed accordingly, for instance, the dominant family oriented romantic stories were replaced by a regional Punjabi films wherein "Ghandasa" culture remained predominant in the cinema until JavedFazil's *Bulandi* (1990's) that paved the way for family oriented new sub-genre followed by *Choorian*(1998), *Jeeva*, (1993), *Sargam*, (1995), *Jinnah* (1998)and so on.

During 2013, versatile roles were assigned to women such as journalists, doctors, business women and social workers that seemed empowered by taking professional decisions irrespective of excessive patriarchal hegemony. The improved script, better new plots, new

content with better innovative ideas in the films greatly influenced and encouraged female audiences to empower themselves by taking their own decisions (Ali & Ayesha, 2015).

Buckland (2011) and Elsaesser and Buckland (2002), truly said that real ideologies are represented in the films produced across the globe. Gramsci (1971) argues that ideologies are a set of ideas and ideals that are used to form the basis of governments' policies. In terms of such policies, after 9/11, Muslims were depicted as terrorists in the films and terrorism appeared to be the major theme for film industries. To address this social issue, Shoaib Mansoor's *Khuda Kay Liye* (2007) redefines the concepts of Islam and the bad image of Muslims as portrayed by the Western world, specifically Hollywood such as *Syriana* (2005), *Babel* (2006) and so on. A renaissance of Pakistani film industry began in 2011 which produced a large number of films that highlighted social issues at odds like corruption, illiteracy, feminism, male chauvinism, patriarchy and homosexuality. As a result, cultural industry found new market-audiences avenues. The Cineplex culture emerged in larger cities and audiences began to enjoy films wherein the predominant concepts such as patriarchy and dominant ideology seemed being challenged (Yousaf, Zahid et al. 2017).

### **1.3 Problem Statement:**

The study emphasizes that the popular Urdu cinema portrays Pakistani women being empowered, definitely reflects and helps shape our cultural, economic, political and social beliefs. Certainly, women in Pakistan are improving in some fields, however, their positive impact in all walks of life is dubious and their portrayal has been restrained to patriarchal stereotypes, that signify no big social change in Pakistani society as a whole. The paper seeks to find out how a contemporary Pakistani national cinema portrays women by breaking a classical mode of masochism and challenging patriarchy after 2011.

#### **1.3.1 Research Question:**

RQ1: How these films portray socio-politically dominated women that challenge Patriarchy

#### **1.3.2 Research Objective:**

To find out how these films portray socio-politically dominated women that challenge Patriarchy

### **2.1 Literature Review:**

Friedan (1963) argued that Mary Wollstonecraft in 1792 laid down Feminism and insisted on equal rights to each male and female irrespective of their gender. Liberal Feminism brings a social change in the society, because their exclusion in the past from political, socio-economic spheres kept them hermetically at home.

Downey, Titley and Toynbee (2014) perceived that hegemony prevails across the globe, media institutional ideology shape society and us. Therefore, patriarchal ideas; images and themes influence the audience at large are produced by men and the females' produced work seems approved, controlled and consent given by males are kept surreptitious.

Yousaf, Zahid et al. (2017) argued that the Pakistani latest films such as Mansoor's *Bol* (Speak, 2011), Afia Nathaniel's *Dukhtar* (daughter, 2014), and Nasir Khan's *Bachaana* (Rescue, 2016) have challenged patriarchy. Laura Moulvey's theory of visual pleasure and narrative cinema that largely contains the concepts of Psychoanalysis by Freud and Jacques Lacan, while Phallogocentrism, patriarchal, castration, exemplification, Scopophilia, and Voyeurism that led to Liberal Feminist Ideology which insists on women rights, basic human rights, economic rights, and political rights as well as the rights of the reproduction of children. These films unveil that the women challenge patriarchy with confidence and self-awareness.

Butler (2004) argued that women's portrayal signify Scopophilia with surreptitiousness, being imprisoned and hermetically kept as housewives of motivating young girls, in French Cinema. In contrast, Murphy (2015) stated that the powerful image of women in films is more common recently in comparison to the earlier times that demonized them. Recently, Avant-Garde cinema has shattered the stereotypical portrayal of women by producing films from a women's perspective. However, Azunwo and Kalio (2018) view women's presentation in Nigerian films as negative, traditionally and stereotypically weak, fragile and men pleasing.

Raj Kumar Gupta's *No One Killed Jessica* (2011), Mishra and Balani's *Chameli* (Jasmine, 2003), Balki's *Cheeni Kum* (Less sugar, 2007) and Chaubey's *Ishqiya* (Passionate, 2010) and Baliki's *Paa* (2009) all had females as leading characters. These films urged producers to investigate the roles assigned to women in the past for creating unique roles in the present.

Jamil (2015) associates *Bol*'s (2011) male dominance that reflects Pakistani society which misrepresents the Islamic conception of male dominance. Similarly, the portrayal of liberal feminism reflected male chauvinism through patriarchal actions in *Bol* wherein its cinematic language and dialogues aimed to communication about entertainment as well as education. Furthermore, certain desires produced by Freud's Psychoanalysis, it seemed that the producer may have created its own conscious desire through preferred readings. Although, the spectators analyze films subjectively due to polysemy, yet films always have preferred readings (ideologies) to get the desired responses from audiences in multiple coating ways.

Cubitt (2005) highlighted Bordwell, Staiger and Thompson (1985) 'Classical Hollywood Cinema' quite predictable. The story reaches the audience thrice with the help of sound, dialogues and with music/sound. Cinema does not provide a specific viewpoint to its audience. However, it creates certain circumstances that intend to change their perception as they visualize subjectively and the concept of viewing is objective in nature.

Smith, Choueiti and Scofield, Pieper (2013) argued that several studies conclude that underrepresented female professionals in Hollywood and an American cinema tend to sexualize teenage girls. The onscreen strong and empowered depiction of women can largely influence national and international audiences for example, Patty Jenkins' American action film *Wonder Woman* (2017) played by Gal Gadot who leaves home for uncovering her strength to fight alongside men in order to eliminate outside American wars.

Similarly, Sevea (2014) investigated Pakistani films such as *Maula Jutt* that associated the term 'Kharak' with brave and powerful men and their masculinity judged by his ability to show violence by using weapons, riding strong horses and seeking revenge of his enemies. The term "Kharak" was originally used for "Jutts (Punjabi caste)" and other characters as Jutts' associates. *Maula Jutt* unfolds the racial-mythological-cultural Punjabi history that another caste 'Kammi' is incapable of defeating brave Jutt.

Despite a great deal to end gender discrimination and violence against women in Pakistan, a lot more needs to be done to empower women by equipping them with education, employment, freedom of expression and equal socio-economic and cultural rights for their well-being (Diego, 2010; Chaudhary et al., 2012).

As national cinema characterizes national-international cultural similarities and differences, therefore, Pakistani Diaspora (Nonresident Pakistanis 'NRP') can do a lot the same for the feelings of Pakistani nationalism as Sharma (2011) insists on the Indian Diaspora audience, who have multiple socio-ethnic backgrounds, across the globe to develop a sense of self-actualization and thus the cinema may resist cultural hegemony of the developed countries and thus can inculcate 'Indianness'. Similarly Zhou Xiang, Qi and Hong (2014) insist that Chinese martial-arts films include *Wushu* or *Kang Fu* to inculcate a sense of Chineseness in China and non-residence Chinese audiences. Nationalism in cinema and other media can be a nation's soft power (socio-economic and political) to persuade other nations.

Kizer (2016) argued that autistic male dominant roles are evident in American film *Adam* (2019), Petter Naess's *Mozart and the Whale* (2005) and Karan Johar's *My Name is Khan* (2010). These roles may have a negative influence on the self-esteem of female audiences.

Kumar (2016) highlights that patriarchy is reinforced in Hindi cinema through men as violent, powerful, English speaking human beings that suppress women. Sushrutha (2017) claims the same but insists that an emerging shift in the cinematic gender roles shows the dominated, powerful and emotional hero still protects the females at the end which confuses the audiences.

Bhattacharya (2014) noticed Islamic republic of Pakistan's failure due to practicing laws against the Islamic teaching by treating women in a bad manner. He views Pakistani citizens' confusion between modernism and traditionalism regarding stereotypical gender roles. Rizvi (2011) highlighted post-President Gen. The Zia-ul-Haq Era was a unique shift wherein emotional and restricted women in Urdu films became stable, enjoyed freedom of expression and challenged male dominance for their own well-being, and while contrarily became more conservative than before.

### **2.1.1 Theoretical Framework:**

This study applies two theories: Laura Mulvey's (1989) "Visual pleasure and narrative cinema", and Liberal Feminism by Mary Wollstonecraft (1759-1797) in her theory of *A Vindication of the rights of women* (1790). Narrative cinema is realistic and an ideological, because it creates processes of identification and recognition. Wollstonecraft's 'A vindication of the rights of woman' insists on equal rights for both men and women the same as rational-human-beings. The theory claims that women may become inferior to men due to denial of their educational opportunities. Her quotes "the mind has no gender" and "the personal is the

political” clarify feminist ideology. In support, Selvam and John (2017) also define Feminism as women interest in knowing self-identity and feminine relate issues which Macionis (2018) views this in terms of Liberal feminism as an idea of basic social structure wherein it facilitates women by increasing opportunities.

A narrative film is judged by whether or not the scene on the screen occurs in real life, the genre, the relevancy of the actors and attractive elements appearing on the screen (Lesage, 2001). Mulvey (1989) examined the role of narrative film in providing pleasure and displeasure to its audience. She stresses on ‘Scopophilic instinct’, as used by Sigmund Freud (1920) and ‘ego libido’ (self-love/ narcissism) as used in Lacan’s (1936) theory of mirror stage in which a child identifies his own self. Cinematic cultural production of passive female roles cause male as a source of gaze. Women as an object of desire are the influence of ideology of the patriarchal society as illusionistic as narrative film.

### **Women Empowerment:**

Kakar and Lakshmi (2017) view that men and women are treated unequally at different stages of life in different social setups. Therefore, it is not necessary that empowerment of women in one field will have a positive impact in all walks of life.

### **Hegemony:**

Hacker (1957) finds the possibility of change in a male’s conduct due to the societal pressure as an influence of dominant culture on personality traits of a man. Brannon (1976) puts society largely responsible for the oppressive role of men.

### **Gender roles:**

Blackstone (2003) argued that, in traditional societies, women are considered as nurturers and care-takers. However, men are considered as leaders, decision makers and providers of financial support and sole bread earners for the family.

## **2.2. Implementation of Concepts in the Current Study:**

‘Ideology,’ says Kellner (1991), ‘is the set of ideas of the ruling class’, may produce in the Bol in and other films under investigation as a feminist perspective that challenge patriarchy through cinematic imaginary signifiers such as images, symbols, myths, set of ideas and beliefs, is ‘thought provoking’ (Adnan, Askar and Yousaf, 2017). It may pertain to ensure women empowerment, aiming gender equality and to motivate spectators’ against gender discrimination.

### **2.2.1 Research Methodology:**

The study applies quantitative approach for answering the research questions through analyzing content’s trends and patterns regarding feminist portrayal in the selected films. The three major categories for data analysis are women empowerment, hegemony and their relation with gender roles. The film narrative is studied wherein narrative structure, plot, style and story events are considered to find out the concerned categories and the problematic of the study.

### 3.1 Content Analysis:

Content analysis is a systematic technique which can be replicated for putting large text in fewer content categories on the basis of a well-established coding scheme (Krippendorf, 1980; Weber, 1990). Furthermore, Holsti (1969) broadly defined content analysis as “a method used for drawing conclusions by using a systematic and objective way for analyzing particular characteristics of messages.”

#### The Coding Scheme:

The theoretical model and literature review of the study provided the baseline for finding out the ‘sensitizing concepts’ (Gilgun, 2002) of the study. The analysis of the Literature review helped to find out the thematic frame of the study for data analysis. Ryan and Bernard (2000) suggested this method greatly beneficial for finding accurate themes in the study.

Major variables with their sub variables are extracted out from the films’ text and then related with concerned reviewed literature on Feminist films. The concepts subjectively studied are for objective purpose. The unit of analysis of the study is Women empowerment (W.E) and Hegemony (Heg). Only female characters in the films are coded and the male characters in the films are not coded. The coding sheet being not considered to be attached due to limited space.

Neundorf (2002) insists that validity of the coding sheet depends upon the extent to which data collection tools can accurately answer the research questions. The current study collected data by carefully analyzing the literature review and by carefully taking scene-by-scene notes through watching the selected films repeatedly.

For testing the reliability of the coding sheet, the task of observing, interpreting and analyzing scenes of the selected films was given to a secondary coder and the results were tested. Results of the primary and secondary coding showed close agreement in the analysis.

### 3.2 Data Analysis

**Table 1. Shows that the maximum number of scenes portrayed in the selected movies are hegemonic in nature.**

Statistics				
Movie name (N)	Scene number	Role of female character	Women empowerment	Hegemony
465	465	465	63	402

**Table 2. Shows that Bol (Speak) was mentioned the maximum number of times with 52.1% of occurrence. Dukhtar (Daughter) was mentioned less number of times as compared to Bol. Teefa(Teefa) in trouble was mentioned the least number of times as compared to the other two movies.**

Frequency Table				
Movie Name	Frequency	Percent	Valid Percent	Cumulative Percent
Bol	247	52.1	53.1	53.1
Dukhtar	115	24.3	24.7	77.8
Teefa in trouble	103	21.7	22.2	100.0
Total	465	98.1	100.0	
Total	474	100.0		

**Table 3. Shows that there are 247 scenes in Bol out of which 220 scenes portray hegemony while only 27 scenes portray women empowerment.**

Statistics		
Scene number in Bol (N)	Women empowerment in Bol movie	Hegemony in Bol
247	27	220

**Table 4 shows women empowerment and Hegemony in film Dukhtar**

Statistics		
Scene number in Dukhtar(N)	Women empowerment in Dukhtar	Hegemony in Dukhtar
115	15	100



**Table 5. Shows Women Empowerment and Hegemony in three films**

Statistics		
Scene number in Teefa in trouble (N)	Women empowerment in Teefa in trouble	Hegemony in Teefa in trouble
103	21	82

Table 5. Shows that out of 103 scenes in Teefa in trouble, 21 scenes show women empowerment while 82 scenes show hegemony.

**Table 6. Shows Roles of female characters**

Role of female character				
	Frequency	Percent	Valid Percent	Cumulative Percent
Mother	59	12.4	12.7	12.7
Step mother	6	1.3	1.3	14.0
Daughter	138	29.1	29.7	43.7
Sister	44	9.3	9.5	53.1
Sister-in-law	2	0.4	0.4	53.5
Wife	71	15.0	15.3	68.8
Journalist	13	2.7	2.8	71.6
Friend	17	3.6	3.7	75.3
Lover	45	9.5	9.7	84.9
Grand mother	3	0.6	0.6	85.6
Grand daughter	17	3.6	3.7	89.2
Citizen	26	5.5	5.6	94.8
Doula	5	1.1	1.1	95.9
Neighbor	4	0.8	0.9	96.8
Marriage bureau lady	3	0.6	0.6	97.4
Prostitute	12	2.5	2.6	100.0
Total	465	98.1	100.0	
Total	474	100.0		

Table 6 shows that out of 98.1% of the scenes in which the women were present, 29.1% females are represented as daughters, 15% as a wives, 12.4% as mothers, 9.5% as lovers, 9.3% as sisters, 5.5% as citizens, 3.6% as grand-daughters and friends, 2.7% as journalists, 2.5 % as prostitutes, 1.3% as a step-mother, 1.1% as a doula (post-birth female helper), 0.8% as a neighbor, 0.6% as a grand-mother and a marriage bureau lady and 0.4% as a sister-in-law. However, 1.9% scenes represented only male characters or B-roll shots (supplementary footage).

**Table 7. Shows Women Empowerment**

<b>Women empowerment</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent
Education	5	1.1	7.9	7.9
Demand for justice	5	1.1	7.9	15.9
Self-expression	16	3.4	25.4	41.3
Decision making	37	7.8	58.7	100.0
Total	63	13.3	100.0	
Total	474	100.0		

Table 7. Shows that 7.8% of the women empowerment scenes depicted decision-making power of females, 3.4% scenes reflected self-expression of women whereas, 1.1% scenes depicted education and demand for justice.

**Table 8: Shows Hegemony**

<b>Hegemony</b>				
	Frequency	Percent	Valid Percent	Cumulative Percent
Patriarchy	87	18.4	21.6	21.6
Class system	109	23.0	27.1	48.8
Injustice	94	19.8	23.4	72.1
Oppression	112	23.6	27.9	100.0
Total	402	84.8	100.0	
Total	474	100.0		

Table 8. Shows that out of 84.8% scenes of hegemony 23.6% scenes depicted oppression, 23% scenes reflected class-system, 19.8% scenes reflected injustice towards women while 18.4% scenes reflected patriarchy in the selected films.

### 3.3. Discussion And Conclusion:

The discussion on analysis on the basis of research questions and theoretical framework reflect the established socio-cultural and political forms of Pakistani society through ideology as an inclusion of our subjective agreement of objectivity such as spectators' responses. Regardless of the film's topic and genre, Pakistani women are underrepresented and portrayed as subservient to men (Farhatullah, 2018). Films like *Bol (Speak)* (2011), *Dukhtar (Daughter)* (2014) and *Teefa in trouble* (2018) represent social ideology making women as their subject under oppression. The imaginary signifiers' intolerant and uncultured signification of Pakistani patriarchal societal ignorance about female education is palpable. The repeated representation of both the genders' unequal treatment at different stages-social setups motivate women to challenge men for empowerment for 'positive impact' (Kakar& Lakshmi, 2017) at least in some fields. A formal-informal education instills good moral values, and can help empower women (Khan, 2010), and change at pace the socio-cultural norms is an ideology because it is a process of assenting to the "obviousness" (Kolker, 2015, p. 100).

Education, demand for justice, self-expression and decision-making as subthemes for women empowerment were measured against Patriarchy, Class-system, Injustice and oppression as sub-themes for Hegemony to find out the ratio between women-empowerment and hegemonic scenes in the films. The role of female protagonists in challenging oppressive men make us understand that how women empowerment is encouraged for 'finding possibilities of change in men' behavior' (Hacker, 1957). To remove the societal pressure as a dominant cultural influence on Pakistani male's conduct is only possible through education as Branon (1976) puts traditional 'society largely responsible for the oppressive role of men' wherein they 'decide as leaders' (Blackstone, 2003) how, what and when to provide financial support to family. They oppress women by conceiving them as nurturers and care-takers and thus deprive them from financial benefits and decision making at large, as similarly seen in the films under investigation as well.

Cinematic cultural signifiers have much stronger effects than any other media due to its ambiguity where reality is abstracted for hidden meaning. This somewhat inside-out process as for Kolker (2015, p. 100) is positive to the "obviousness", is an ideology as 'set of ideas of the ruling class' (Kellner, 1991), that persists in society to be ruled by them. While ideology is 'thought provoking' (Adnan, Askar and Yousaf, 2017), in Pakistani films where oppressed female challenge patriarchy for the first time that ensure gender equality and women empowerment as cultural knowledge for spectators against gender discrimination.

#### 3.3.1. Repressive Society and Unfortunate Women:

Represented as an ill-fated woman, living in an unjust, patriarchal and oppressive society divided by different social classes, lack freedom of choice that is constantly abused by conservative father, a signifier of social structure. The child-forced-marriage is mostly common in Pakistan, irrespective of the well of girls, to settle tribal families' conflicts. Due to patriarchal pressure, young girls and women escape from their homes and come across social insecurities elsewhere. Unfortunately, the lesser educated women struggle to overcome cultural weaknesses to build confidence as in the case of Allah Rakhi in *Dukhter*, also seen in Hindi film *English Vinglish* (2012), wherein a young daughter Sapna (Navika) mocks her mother Shashi (Sridevi) for not being able to speak fluent English due to domestic problems.

Opposition to patriarchal culture can be seen in films that construct under pressure, marginalized and demonized femininity to challenge the consistent stereotypic roles assigned to them in Pakistani society as Farhatullah (2018) also points out the same. Furthermore, the society is witnessed feminine resistance to the patriarchal oppression as reflection constructed clearly through the character of Zainab in *Bol*. Her decision to control child birth to a low-income husband signifies her capabilities (to handle poverty) is contrary to that of Hollywood film *Miss Conception* (2008) that features a character Georgina (Heather Graham) who conceives a baby despite of her boyfriend's disapproval. Although there are cultural conflicts, yet both the films construct women being empowered. In patriarchal society, poverty stricken social structure pressurizes women to avoid child birth, while in non-patriarchal society; women have the choice to give birth a baby that guarantees children education, health and other basic needs.

Far from modernity, a traditional society of Pakistan needs drastic changes in the social mechanisms, Barkan (2011) suggests this within the social structure through 'changes in cultural symbols, rules of behaviour, social organizations, or value systems' in order to bring social change. The films aware people about women empowerment, Kidwai and Ahmed (2016) pointed out that contemporary globally produced films represent women being empowered. To avoid 'forced marriages in Pakistan' (Zaman, 2014) with old men, three of the films announce about human rights including birth control, poverty and insists on female education that reflect 'Liberal Feminism' and Socio-cultural dynamics. Subjected to violence women demand equal rights and justice, a basic social structure which 'provides equal opportunities to women in the social circle' (Wollstonecraft, 1759-1797).

These films always portray women in dialectical manner as seen in *Bol* where Sakina and her brother acquire medical degrees, while their cousin stays next to school building is not encouraged for schooling. Women as 'objects of desire' or 'male gaze' (Laura Mulvey, 1975), an attraction for men now leads to hegemonic proposition of socio-economic and cultural control as seen in the case of narcissist Meena (Eeman Ali) that pleases men as a prostitute and deliberate always a softer tone with appropriate make-up. However, in *Teefa in trouble*, the main character rejects an item number such as "Mai item number nahinkarungi jo karnahaikarwa le" (Ask me for anything else except an item number), that signifies freedom of choice and a denial to accept male gaze.

### 3.3.2 Ideology in films:

Ideologically, Pakistani men control women socially, culturally, politically and in monetary terms at large. Men decide about women lives without their consents and forcefully marry their female members. While the accepted idea of misogyny and gender inequality in films are still over and over again regurgitated is questioned now that why it so when there is a lot of positive change in thinking about women. A target is male audience, a patriarchal society driven by male and why this old fashioned ideas are still prevalent in the media. Thus the actual meaning is carried by women and therefore cannot be placed in dominating role as assigned to male. So male that observe female through point of view of objectification (Medium Close-up shots over a male shoulder (POV)) can be viewed in this manner. Furthermore, panning shots that ultimately fix at body of passive female viewed by an active male frequently takes place in scenes. Female identify themselves with men and experience the film narrative. Therefore, ideologically, audiences are enforced to view women through the male point of view. Male is audience and at the same time controller of the film action that rise a question that how it is

depicted. The brainwashed society thus accept what a huge proportion of male audience want as cinema is profit driven male run industry as fashion industry does.

The study shows that out of 247 scenes, 220 scenes are hegemonic in the film *Bolas* patriarchy, class-system, injustice and oppression is evident in them. Total number of scenes in the film *Dukhtar* is 115, out of which 100 scenes are hegemonic in nature. 82 scenes out of a total number of 103 scenes are hegemonic in *Teefa in trouble*.

Traditionally, the assumption that both men and women are assigned with specified roles, wherein men considered to be the leaders and providers of bread and butter and women merely as the care-takers of the family (Blackstone, 2003), is true, however this supposition has been vanished in contemporary films' plots since two or three decades. Despite erotic trends for commercial purposes, the portrayal of empowered, resilient, and strong women' in global cinemas is the acknowledgement of the importance of women for greater psychological and emotional inspiration for generations; witness societies have realized women stereotypes and gender differences. Mehboob Khan's Hindi film *Mother India* (1957), David Frankel's *The Devil wears Prada* (2006) in which a lead female character Mirinda is an editor-in-chief of a reputed fashion magazine and a respected social figure. The present study comes up with the same outcomes.

It shows that out of 98.1% of the scenes in which the women were present, 29.1% females are represented as daughters, 15% as wives, 12.4% as mothers, 9.5% as lovers, 9.3% as sisters, 5.5% as citizens, 3.6% as grand-daughters and friends. 2.7% as journalists, 2.5 % as prostitutes, 1.3% as a step-mother, 1.1% as a doula (post-birth female helper), 0.8% as a neighbor, 0.6% as a grand-mother and a marriage bureau lady and 0.4% as a Sister-in-law. However, 1.9% scenes represented only male characters or with B-roll shots (supplementary footages).

### **Conclusion:**

The paper concludes that the films influence opinions of mass audiences as they portray certain ideologies under socio-cultural, political and economic dynamics associated with the empowerment and Hegemony practiced on Pakistani women. The films text revealed positive impact on both the gender especially female as spectators, by watching women who challenge patriarchal hegemony and get empowered gradually change positive vibe.

The imaginary signifiers of the films show women empower themselves through education, demanding equal rights and make their own decisions. Therefore, women as the meaning bearer are perceived as being liberalized in the conservative Pakistani society as the results show women decision making as 37 (7.8%) followed by self-expression as 16 (3.4%).

The films signify women with strong well-being in bringing liberal and positive social change through rules-behavioural norms, changing system of values and symbols of Pakistani culture concerning feminism. The films influence woman living in an abusive matrimonial environment to groom their daughters safely emotionally and financially to stabilize their lives in future plights to come. Furthermore, the films influence women's choices by giving them alternative viewpoints towards life, by identifying themselves with on-screen influential ladies with strong well-beings with leading roles assigned to them. This not only creates positive impact among global audience, but also become powerful source of inspiration, encouragement

and motivation for them to shape their personalities and to gain their cultural, financial and socio-political, independence

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