

Impact of Bollywood Movie Fashion on Perceived Patriarchy

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Abstract: The research examines the impact of Bollywood films, which frequently feature male centered storylines, on fashion trends and the reinforcement of gender norms within the patriarchal framework. Utilizing Van Zoonen's feminist and media theory and Katz and Blumler's Uses and Gratification Theory, the study delves into how fashion in Bollywood sustains conventional gender roles. A quantitative approach was employed, involving a sample of 101 participants gathered through convenience and snowball sampling methods. To assess the correlation between Bollywood fashion and

perception of patriarchy, statistical analyses such as Pearson Correlation, Linear regression and ANOVA were applied.

The findings indicate a notable correlation between fashion depicted in Bollywood films and the perception of patriarchy, implying that the fashion trends showcased in these movies serve to reinforce conventional gender roles. The study's limitations encompass restricted access to a diverse range of Bollywood films and potentially reported self-biases. Nevertheless, the robustness of the study is underscored by its solid methodological framework and thorough literature review, providing significant insights into the influence of media and fashion on gender norms within a male-dominated context.

Keywords: Bollywood fashion, Gender norms, Patriarchy, Uses and Gratification, Van Zoonen.

I. INTRODUCTION

According to Gerda Lerner" patriarchy is an expression of institutionalization of the domination of men over women and children in the family and an extension of the social domination of men over women in general. Patriarchy, as it's defined today, refers to a social system where men hold power and often exploit and oppress women. This system is notable for its core idea that men are better than women and should be in charge (Gerda, 86). We also have a tendency to act in particular ways to demonstrate our supremacy. Men frequently such as long to medium uncombed hair or shirts with the first few buttons left free. Conscious and unconscious

prejudices related to patriarchy have been and remain entwined with power struggles, control, and conformity enforced by the male dominated societies of the past, as demonstrated by both written texts and common actions.

Van Zoonen Theory: In her theory, she explores how media representations support patriarchal ideas, especially regarding how women are shown in popular culture, fashion, and visual arts. Van Zoonen's theories highlight how gender roles in media change and how they help maintain patriarchal standards. Her work ties into Laura Mulvey's concept of the 'male gaze', highlighting how women are frequently shown as passive objects for men to look at it. The theory includes: gender construction, resistance and negotiation and patriarchy and the public / private divide.

Uses and Gratification theory by Katz and Blumler: The theory describes as to why and what consumers receive out of media components and why individuals the time are devoted to various media. The underlying premise of it is that individual choose media to suit their requirements and are conscious consumers to it. The usage of SNS satisfies all five of the original criteria which includes: escapism, integration and social engagement, cognitive needs, affective needs, and psychological needs.

Male Chauvinism: Those who conform to the patriarchal norms of society are seen as gentlemanly. Since they are seen as superior and have the last say, the patriarchy places greater value on masculinity than feminine. It further includes: male domination, male centrality and male identity. Domestic violence serves as a weapon to repress women and fortify patriarchal foundations. The primary factor contributing to domestic violence is patriarchy, which keeps women in submissive roles and under control. (Saravanan, 2016 & Patil 2013).

Fashion: People's lives are impacted by and influenced by style. In the 19th century, fashion

became more feminine as a means of expressing one's sexual identity via clothes became more significant than adhering to societal norms (Steele, 1989). According to Usha Kulshrestha and Radha Kashyap, clothes may either make us feel self-assured, gregarious, and free, or they might make us feel shy, self-conscious, sensitive, and confined. Laura Mulvey's concept of the "male gaze" is particularly relevant when analyzing Bollywood's fashion choices.

According to some research, Bollywood's clothing selections frequently support a "feminine mystique" in which powerful female characters are yet shown as adhering to beauty norms, thereby subtly upholding patriarchal ideals of beauty. Bollywood frequently combines the male gaze and conventional beauty standards with the use of fashion to depict women's emancipation. Even in cases when female characters are presented as strong or independent, they are sometimes attired in ways that adhere to traditional concepts of femininity. As a reflection of changing gender norms, women's independence, and the complexity of social expectations, Hollywood fashion has played a significant role in influencing how people view feminism.

II. LITERATURE REVIEW

Chakrabarty, D in her paper talks about India's women who have long lived in terror under sexist and oppressive authorities. The paper predominately examines the early 20th-century lives and careers of Indian actresses from 1900- 1950. It was seen that Bollywood films from the early 20th century perpetuated the patriarchal societal structure that feared and hated women's sexuality while suppressing their desires. Bernard, M. in his book makes some important contributions in understanding the way in which fashion serves as communication in society. The arguments of the book run these lines: fashion as a system of signs, fashion and identity, fashion and social status, fashion as a form of resistance, and fashion and media.

Raj, Sony, et.al essay explores the ways in which early 1970s Indian girlhood experiences were portrayed in Bollywood movies. It focuses on the new girl representation that broke with the image of the sad, boring, and meek Indian woman stuck in the home, dressed in a sari. It even describes the term "self-fashioning" as to the way the young women embrace new vogue, attitude, and style components to set themselves apart from more traditional

archetypes of representation in media and society.

Mulvey, L paper discusses the male gaze, women as a visual pleasure object, and the reinforcement of patriarchal structures on screen. The paper's analysis focuses on: psychoanalysis, scopophilia and fetishism and narrative cinema analysis. Davis, F in his book talks about the complicated relation between clothing choices, identities expressed by individuals, social roles etc. and the expression of an person and challenging social expectations.

Ramkissoon, N elaborates on the representation of women especially in Yash Raj films focusing on the patriarchy in the movie, often associating women with domestic work and raising of the family. Arvanitidou, Zoi & Gasouka, Maria in their paper examines the interplay between fashion, clothing, and the construction of gender identity, it further recognizes the evolution of fashion history over the years and highlights how fashion often perpetuates societal pressures regarding gender conformity.

Yousaf, Z et.al paper focuses on the Pakistan Cinema portrayal role in the effectiveness of mass media in patriarchy, highlighting the film "Aurat Raaj" which shows dominance and its effect on women. The study focuses on the issue related to the representation of women. Shah, P examine how women are portrayed in Bollywood films and how it shapes their identities it focused on three separate Bollywood films spanning the 30-year period between 1990 and 2016 were chosen in order to assess the representation of women in these films.

Ade, N.P focuses more on the feminism, the dominance of men through patriarchy and dominance of female subordination. The paper however analysis that women do undergo some type of dominance either directly or indirectly and the subordination is generally in almost all the aspects of the life. Kinley, T.R. paper focuses on the change in fashion style of the Indian consumers attending Bollywood movies. It also established that Bollywood movies is less about love for movies, rather it is more about getting makeover and buying clothes.

The research found ways to adapt to the cultural pressure of donning ethnic costumes while projecting a western influenced all American look and image, as well as how to get ideas from their outfits from the movies.

III. METHADODOLOGY

The sample size was 101, with majority of the population between 18 to 25, followed by 26 to 36 and 37 to 50. Among the 101 participants, 61.4 % were females and 31.4% were males. The research design used was quantitative with the sampling type of convenience and snowball sampling. The inclusion criteria was people who had interest in Bollywood movie with the age limit of 18 to 50 years.

Hypotheses:

Ha: Bollywood movie fashion significantly influences the perception of patriarchy in society.

H0: Bollywood movie fashion does not significantly influence the perception of patriarchy in society. Ha: There is correlation between the audience developing perspective of gender roles and patriarchy and changes in Bollywood fashion trends.

H0: Perceived levels of patriarchy are not reduced in strong Bollywood films where strong female characters are shown.

Aim: To understand the ways in which Bollywood film fashion shape and influence audience perception of gender roles and patriarchal structure in society.

Objective: 1. To understand movie fashion and its impact on a male dominated society.

I.To assess how audience perceive and interpret the portrayal of fashion in Bollywood films concerning patriarchal norms.

II.To understand how fashion choices in Bollywood movies reflect and perpetuate traditional gender roles and patriarchal norms.

Procedure: A Google Form was used to collect data for the study. Due to the quantitative nature of the research and the fact that the Google Form platform was relatively easy to administer, this method was selected for data collection. Then, the data was transformed into Excel Sheet that is the likert scale was converted into a numerical value. Then the converted data was imported into the JASP software and the descriptive statistics, pearson's correlation, linear regression along with ANOVA and coefficient was conducted. The scale used for Patriarchy was Development and Validation of Patriarchal Belief

Scale, where the total items were 35, and the scale used for Fashion was Predictors of Fashion Clothing Involvement Among Indian Youth, with total item being 35.

IV. RESULTS

Statistical analyses conducted in this study included linear regression, Pearson's Correlation, and Linear Regression with ANOVA. According to Descriptive Statistics (shown in table 1) Bollywood movie fashion has 102 acceptable entries and 1,048,473 missing data. The mean value is 357.12, with a large standard deviation of the lowest value is 38, while the highest is 18,213, indicating some extreme values. Perceived Patriarchy shows 101 valid items and 1,048,474 missing values. 1936.12, showing that the data differs significantly. The average score is 147.64, with a standard deviation of 734.96, indicating lower variability than Bollywood fashion. The least number is 35, while the greatest is 7,456, demonstrating a broad range of perceptions

Table: 1
Descriptive Statistics ▼

<i>Descriptive Statistics</i>		
	Bollywood Fashion	Perceived Patriarchy
Valid	102	101
Missing	1048473	1048474
Mean	357.118	147.644
Std. Deviation	1936.117	734.955
Minimum	38.000	35.000
Maximum	18213.000	7456.000

The correlation coefficient (shown in table 2) is 0.999 this number shows how closely two variables are related. Specifically, when one variable goes up, the other one almost always goes up too. A value of 0.999 means there is a very strong positive relationship. However, it's important to remember that correlation does not imply causation. Further, the value of P is less than 0.001 which states that it is highly statistically significant and thus we reject the null hypothesis. The value of 3.699 is a transformed representation of Pearson-r, it states a very and thus a more reliable estimate of correlation The covariance of 552320.538 reflects unusually high value of the data for the variable.

Table :2

Correlation ▼

Pearson's Correlations

			n	Pearson's r	p	Effect size (Fisher's z)	SE Effect size	Covariance
Bollywood Fashion	-	Perceived Patriarchy	101	0.999***	< .001	3.699	0.101	552320.538

Note. All tests one-tailed, for positive correlation.

* $p < .05$, ** $p < .01$, *** $p < .001$, one-tailed

R-squared (0.239) Linear Regression (shown in table 3) shows how much change in the dependent variable is explained by the independent variable(s). In this case, $R^2 = 0.239$ indicates that the independent variables in the model explain a small part of the dependent variable's variance. This implies that there are probably additional factors affecting the dependent variable as well. A moderately positive correlation ($r = 0.489$) indicates a fair relationship between the two variables. While the connection isn't very strong, it does suggest that as one variable increases, the other tends to increase as well. The adjusted R-squared value (0.217) modifies the R-squared to account for the number of predictors in the model. It provides a clearer view of how well the model explains the data, especially when multiple predictors are involved. In this case, an adjusted R-squared of 0.217 shows that the model explains 21.7% of the variance in the dependent variable, which is slightly lower than the unadjusted R-squared. The R-squared value (0.239) in Linear Regression shows how much of the change in the dependent variable is explained by the independent variable (s). Here, $R^2 = 0.239$ means that the independent variables account for some of the variance in the dependent variable. This level of explanation is considered modest, implying that other factors might also influence the dependent variable. Adjusted R-squared (0.217) changes the R^2 value to account for the number of predictors in the model. It gives a better understanding of how well the model explains the data, particularly with several predictors. In this case, an adjusted R^2 of 0.217 indicates that the model accounts for 21.7% of the variance in the dependent variable, which is a bit lower than the unadjusted R^2 . The Root Mean Square Error (RMSE = 66.96) quantifies the extent to which predictions diverge from observed values. It represents the mean discrepancy between forecasted results and actual

outcomes. Consequently, an RMSE of 66.96 signifies that, on average, the predictions are 66.96 units removed from the true values. A more precise model fit is suggested by a lower RMSE value.

Table: 3
Linear Regression ▼

Model Summary - Perceived Patriarchy ▼

Model	R	R ²	Adjusted R ²	RMSE
M ₁	0.489	0.239	0.217	66.969

Note. M₁ includes Components of Patriarchy

Regression sum of squares (SS) for model M₁, which incorporates "Components of Patriarchy," is 47,889.396 in the ANOVA table, (shown in table 4) indicating that it explains a variance. Here is the unexplained variation represented by the residual sum of squares: 152,483.604. With one degree of freedom for regression and thirty-four for the residuals, the model has a total of thirty-five df. For regression, the mean square is 47,889.396 and for residuals, it is 4,484.812. With a regression sum of squares (SS) of 47,889.396 for "Components of Patriarchy," model M₁, which incorporates them, explains a variance, according to the ANOVA table. The unexplained variance is represented by the residual sum of squares, which is 152,483.604. The model exhibits a total degree of freedom (df) amounting to 35, which includes 1 degree for regression and 34 degrees for the residuals. The mean squares calculated for regression and residuals are 47,889.396 and 4,484.812, respectively. The F statistic is recorded at 10.678, accompanied by a p-value of 0.002, indicating the statistical significance of the model. Put otherwise, the variance seen in the dependent variable is substantially explained by the "Components of Patriarchy".

Table: 4

ANOVA ▼

Model		Sum of Squares	df	Mean Square	F	p
M ₁	Regression	47889.396	1	47889.396	10.678	0.002
	Residual	152483.604	34	4484.812		
	Total	200373.000	35			

Note. M₁ includes Components of Patriarchy

In coefficient (as shown in table 5) When all other variables are held constant (perhaps “Perceived Patriarchy”) rises by 0.155 units for every unit increase in the unstandardized coefficient for “Components of Patriarchy” in the regression model (M1). The strength of the link is indicated by the t-value of 3.268 and the p-value of 0.002, both of

which are significantly less than the 0.05 conventional significance level. Being statistically significant means that the association couldn't have happened by accident. Consequently, “Components of Patriarchy” plays a significant role in explaining the variation in outcome variable.

Table: 5
Coefficients ▼

Model		Unstandardized	Standard Error	Standardized	t	p
M ₁	Components of Patriarchy	0.155	0.048	1.283	3.268	0.002

V. DISCUSSION

There have been research previously done on Bollywood Movie and Patriarchy however there has been limited study done on the relationship between gender perception and Bollywood movie fashion. The relation between fashion and Bollywood either strengthens the patriarchal norms or challenges it. The study of “Impact of Bollywood Movie Fashion on Perceived Patriarchy” identifies and let us know how society plays a important role in gender roles. The study states that there is significant impact of Bollywood movie fashion on patriarchy.

V.1 : Objectification and Sexualization of Women: Talking about Bollywood specifically from the fashion point of view, the sexualization and objectification went from more conservative industry to now a glamorous industry. (Fredrickson and Roberts 1997): “The common thread running through all forms of sexual objectification is the experience of being treated as a body (or collection of body parts) valued predominantly for its use to (or consumption by) others”. In earlier films women were generally seen wearing a sari or a dress highlighting innocence and purity. Fashion is the most direct way women have been sexualized and objectified in Bollywood. Often, women are showcased in attires such as revealing blouses, short skirts and body fitting objects are generally used to objectify women as male desires. Laura Mulvey’s concept of the “male

gaze” is particularly relevant when analyzing Bollywood’s fashion choices. The male gaze refers to the way women are depicted from the perspective of heterosexual male. In film like Race 3 (2013) and Pathaan (2023) Deepika Padukone’s involves slow motion focus on her body as she gets into the swimming pool in the bikini. The use of slow motion and close-up is used to sexualize and objectify. (Cooper 1985) argued that lyrics, independent of visual aids, have a profound effect on the socialization of women’s and men’s attitudes toward women.

However, as it is said people get inspired from movies, a lot. So, the objectification of women is not just limited to the Bollywood but also real life. Which, leads to gender bias violence, harassment and discrimination.

Women’s self- reported experiences of sexual victimization have been found to be greatly related to more self- objectification and body shame (Lindberg, Grabe, & Hyde 2007)

V.2 : Portrayal of Patriarchal Norms: As one of the biggest and most powerful film businesses in the world, Bollywood has a significant impact on how people view gender and frequently reflects patriarchal social norms Bollywood’s patriarchal culture takes many forms, including as the promotion of male supremacy, the marginalization of women, the idealization of virginity and motherhood, and the

maintenance of toxic masculinity. A classic example of the male dominance can be seen in Sholay (1975), where Jai and Veeru are praised for their bravery whereas Radha is just seen as a silent supporter. The idea that male dominance and control in relationships is acceptable is reinforced by Kabir Singh (2019), where the male lead's poisonous and abusive conduct is exalted as a manifestation of his deep love and is portrayed having alcohol and cigarette with few buttons of his shirt being open, showing his dominance. The female lead, is portrayed as subservient and has limited agency within the story, which serves to perpetuate the patriarchal stereotype of women as meek and docile. Millions of people watch Indian television every day to follow the adventures of their favourite characters, and this has a significant impact on public image. Many of these programs, in spite of certain advancements, nonetheless support conventional, patriarchal attitudes that maintain male supremacy and gender inequity.

V.3 Bollywood Defying Patriarchy: Bollywood films promote tales of female empowerment, uniqueness, and autonomy while delving into complicated gender relations and conventional roles ascribed to women. Thappad is a potent drama that raises issues regarding the acceptance of domestic abuse in marriage. The main themes of Jayeshbhai Jordaar (2022) include his resistance to gender-based violence and the idea that only sons can provide respect to a family, as well as his quest to break away from patriarchal norms and the necessity for males to actively reject restrictive traditional beliefs.

V.4 : Marathi & Gujarati Movies Defying Patriarchy: The Marathi movie Kaul Manacha portrays the patriarchal notion of masculinity and the repressed patriarchal cultures, encouraging men to be emotionally vulnerable. The Gujarati movie Hellaro breaks patriarchal conventions as women's expressions and wants are stifled in a patriarchal culture, but it also celebrates their collective silent revolt and discovery of their own voice.

V.5 : Challenges Faced While Conducting The Study: A few of the patriarchal scale components were excessively severe: Certain topics such as domestic violence, may be viewed as too severe or sensitive when creating or utilizing a scale to gauge views on patriarchy, which might provide difficulties. Even if many respondents indeed live in patriarchal systems, they might not be able to connect

to such extreme kinds of oppression since patriarchal supremacy can also take on more subdued forms.

Time Constraint: Many participants might not have been in the best frame of mind to give accurate and meaningful comments as a consequence. Time restrictions can also cause stress among responders, which undermines the validity of the data that is collected.

VI. CONCLUSION

To sum up, patriarchy is still a pervasive system that influences social norms, beliefs, and behaviors in a variety of historical and cultural situations. Bollywood, a powerful force in Indian culture, contributes significantly to the upholding of patriarchal values, especially in the areas of fashion and gender depiction.

VI.1 : Strength of the study: Firstly, the study uses a strong methodological framework, analyzing the data with statistical tests like Pearson correlation and linear regression. These quantitative techniques offer a strong basis upon which to infer conclusions on the connection between patriarchy-related social views and Bollywood fashion trends. Furthermore, the research delves into an extensive array of literary works, scrutinizing the historical backdrop of patriarchy in South Asian film and investigating the progressive depictions of women throughout several eras.

VI.2 : Limitations of the study

Limited Bollywood Reach: Bollywood, although a major cultural force in India, does not include the whole range of Indian film, and this is the primary subject of the research. In addition to examine a present opposing viewpoints on fashion and capitalism. variety of topics and women's representations, regional and independent films sometimes.

Self- Reported Bias: Since the data was self-reported, respondents could give answers that are socially acceptable or understate the extent to which they have been influenced by patriarchy. Furthermore, societal and cultural variables may have an impact on participants' willingness to share their opinions on touchy subjects like patriarchy. To offset self-reported biases, addressing these constraints will need a more thorough strategy that incorporates varied research approaches and a larger understanding of Indian film outside Bollywood.

VI.3 : Future Implications of the study: In order to fully comprehend the subtleties and complexity of the link between Bollywood fashion and perceived patriarchy, qualitative approaches should be incorporated into the study, which largely relies on quantitative analysis. Further insights into the subtleties of this relationship may also be gained by looking at how Bollywood fashion affects particular Indian areas or demographic groups. The study provides important insights for policymakers, cultural scholars, and everyone else interested in comprehending the intricate dynamics of gender relations in modern society.

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