

Bollywood Lyrics: Stereotypical Miss-Representation

Shehreen Ataur Khan
Jagannath University

Abstract

This paper examines some of the popular songs of the Indian Film Industry where the roles of men and women are fixed stereotypically. Some of these lyrics are written by legendary Indian lyricists such as Gulzar (Sampooran Singh Kalra), Jatin-Lalit and so on. Despite of having clear evidences of gender biased language, almost all of these songs became exceedingly popular throughout the decades and the legacy of using such stereotyped lyrics is going on in the present times as well. The paper goes through some of those lyrics and explores the representations of men and women in them. If analyzed carefully, one would realize that in more or less every song, women are portrayed doing household chores, getting dolled up and waiting for their men, while men are mostly represented as women's saviors and voyeurs. With references to the cultural theorists such as Morag Shiach and Naomi Wolf, this paper deals with the complex question of gender representations in Bollywood songs and shows how such lyrics have the capacity to influence the listeners as well as having an impact on their ideas eventually. While searching for the reasons behind these redundant stereotypes, the paper also delves into feminist theorists like Gilbert and Gubar to show the impact of the imbalance in male-female lyricists ratio in the industry. The purpose of this paper is thus twofold; firstly it exhibits that Bollywood industry has still been using the same stereotypical framework throughout the last 100 years and secondly it analyzes the gender insensitive traits that are working as a perpetuating tool of patriarchy.

Keywords

Stereotype, gender, lyricist, representation, object, beauty.

Though Bollywood started its journey in 1913, the first Indian talkies film with music and dialogues is Ardeshir Irani's *Alam Ara* (1931). "All Talking, Singing & Dancing" ("Image," n.d.) were the words imprinted on the poster of that film. Therefore, since its inception, Indian Film Industry has evidently thriving on the "singing and dancing" part. With the passage of time, this part has eventually gone deep into the industry and has emerged as the root of the Bollywood. During the 90s, these songs and dance were ridiculed by the international film society but the situation has changed from early years of the 21st century. Nonetheless, with the advancement of promotional activities, booming commercial aspects of the 1.28 billion population and a growing number of Non Residential Indians (NRI), the songs and dances have become the signature of the Indian Film Industry. Nowadays, the world cinema audience knows the Indian Film Industry by the blend of Eastern and Western dance moves, stunning outdoor locations and extravagant designer costumes. Bollywood songs are ruling everyday lives in the four dimensional drawing space as well as the cyber

spaces like YouTube and Facebook. However, the lyrics of the songs are not getting the same attention as the visuals of physical and scenic splendour. If the lyrics are being analyzed carefully, a severe trait of patriarchy and gender stereotyping with problematic ideology will be noted.

Gender Stereotype

The representations of women in the Bollywood songs are mostly stereotypical and rarely an account of actual portrayal of women in the society. Therefore, this can be referred as the misses who are misrepresented or more accurately miss-represented. According to *Oxford Dictionary of Sociology*, the definition of gender stereotype is –

... one-sided and exaggerated images of men and women which are deployed repeatedly in everyday life. They are found commonly in the mass media because part of the process by which children are socialized into sex roles and by which adults and children are denied opportunities for more individually varied development (Scott, 2014, p. 275)

In the lyrics of almost all the Bollywood songs, the women are stereotyped mostly in the following criteria-

- An ideal house wife, who resides in the house and do household chores, does not have any emotional rights
- A dependent, powerless entity who is entirely dependent on her beloved/husband
- A beautiful individual (who seemingly donot have any intellectual participation in the relationship) whose only aim or plan is to do shopping and look pretty to her beloved
- A “Madonna” figure, who is treated almost like a deity and is worshipped
- Prostitute, who is devalued and ruthlessly regarded only as a sex object

This paper will examine several samples that deal with all the above mentioned criteria and dissect them with a feminist approach.

Ideal Housewife/ Homemaker

At the onset of the paper, I will look into the category of lyrics which portrays women as ideal housewives or homemakers. Even though the world is going through the “fourth wave” of feminism, such example of gender stereotyping is present in almost every Indian film song in an explicit manner. The problem of generalization does not only prevail among the new lyricists but alarmingly in most cases, the renowned lyricists are also guilty of gender stereotyping; one such example is presented in the following part-

In 2013, a movie named *Ek Thi Daayan* (Kannan Iyer, 2013), was released. Noted film director, music composer Vishal Bhardwaj composed its music, and the lyrics were written by Gulzar, one of the most celebrated lyricists in India. Gulzar has been writing lyrics from 1956 to till date; won 34 awards along with the Grammy award. One of his lyrics of the aforementioned film follows:

Hum cheez hain bade kaamki, Yaaram,
Humein kaam pe rakh lo kabhi, Yaaram,
Ho suraj se pehle jagayenge, Aur akhbaar ki sab surkhiyaan hum gungunayenge,
Pesh karenge garm chai phir
Ho munh khuli jamhaaibe, Hum bajaayein chutkiyaan
Dhoopna tum ko lage Kholdenge chhatariyaan,
Peechhe peechhe din bhar, Ghar daftar mein le ke challenge hum

Tumhaari filein, tumhaari diary, Gaadi ki chaabiyaa, tumhaari enakein
Tumhaara laptop, tumhaari cap, phone
Aur apna dil, kanwaara dill (lyricsmint, 2013)
(I am a very useful thing, O dear!
Put me to some work sometimes, O dear!
I will wake you up before the sun rises,
And hum all the headlines of newspaper,
Then I will present you with a hot cup of tea,
When you open your mouth to yawn, I'll tap my fingers in front of it,
So that you don't feel the heat of sun, I'll open umbrella for you,
I'll keep walking behind you with one at home and in office,
Your files, your diary, keys of the car, your spectacles,

Your laptop, your cap, and my heart, this single heart, this poor, lost-in-love heart ("Hamara Bechara Pyar mein Haara Dil/ Yaaram Lyrics Translation," n.d.)

The intro of this song is overtly offensive to the representation of the women in which the woman herself is pointing to her as an "useful thing" and implores her beloved to put her "to some work". Then in the following verses, she gives a detailed amount of the "house hold chores" that she has to offer to show her love towards him, and after all the long list of chores, at last it seems the lyricist remembers that this girl has a heart to offer, as well; therefore finally, the female point of view goes on to offer her heart to her beloved. Though this movie is set in the 2013's cosmopolitan Mumbai, the lyric overwhelmingly carries the Victorian notion of "angel in the house" or "the traditional image of homemaker and wife"(Wolf, 2002, p. 01).

On the contrary, when it was the lover's (male) turn to pour his heart down in the same song, he speaks about the ways he would adorn her and the ways he would treasure her smell, footsteps and accessories. The underlining idea is that a male is completely alienated from the house hold chores. Lyrics like these do not offer anything new to the sociopolitical scenario and the mentality of the audience, but rather they seem to reiterate the modern version of the Greek playwright Aeschylus' echo, where he wrote,

"Let women stay at home and hold their peace" (Aeschylus, 1935, p. 07).

The idea of 467 B.C. thus still persists in the society and hence the question of mass' consciousness arises when this song gets the nomination of Best Female singer in the "IBN Live Movie Awards" in 2013. Though it did not win the award, getting the nomination shows the reluctant behavior from the part of the jury board as well as the audience who failed to read between the lyric. This sort of lyric suggests the "social control" (Naomi Wolf, 2002, p. 01) that media wants to have on women, and without even realizing, the women are falling for such ambush, trying to create an idealized version of housewife/homemaker and therefore unknowingly entering into the center of stereotypes.

Dependent and Emotionally Immature Individual

Another criterion of viewing woman as a dependent and brainless entity is another age old domain. When the physically powerful male counterpart asks about the demand of his fragile beloved, the emotionally immature beloved usually wants trifles such as bangles/chundri(scarf) and so on. In 1931, Bangladeshi born female activist and writer, Begum Rokeya criticizes women, who instead of being serious, always end up asking for trivial things to their male counterparts(Begum Rokeya Sakhawat Hossain, 2010, p. 15). As a result, an ideal romantic conversation would go nowhere and ends up with frivolous ideas

like getting a new cloth or jewelry; that is, woman fails to recognize the depth of the rhetoric and romantic discourse and talk about insignificant matters. Surprisingly this trend is still diligently carried on by the lyricists of 21st century.

The popular Bollywood song of 2015, “Chittiya Kalaiyaan”, from the movie, Roy (Vikramjit Singh, 2015), is a perfect example of how women are stereotyped as a dependent entity. The title of this song is, “Chittiya Kalaiyaan (White Wrist)”, where the girl is “requesting” her beloved for buying her movie tickets, colorful bangles, “pink” chundri (scarf) etc., and when the man speaks, he is full of praise of his beloved’s “white wrists” and claiming that none in the world has as milk white wrists as she has. To the vigilant thinkers, such lyric to woo a person and such response, in this 21st century might seem unreal, but this does not seem to bother the contemporary audience as this song was in the 1st position for more than 18 weeks on the Radio Mirchi’s Top Chart (Radio Mirchi 98.3 Fm is one of the “leading” Fms of India); it has also grabbed a place in the Jubilee List of the Radio Mirchi’s playlist.

If we revisit the chronology of Bollywood songs in the 1990s, interestingly we will be able to trace almost the same lyrics in the movie Aj Ka Arjun (K.C. Bokadia, 1990), which was casted by the then popular contemporary actors like Amitabh Bachchan and Jaya Prada. And one of the most famous lyric of this movie “Gori hain kalaiyaan, Tu la de mujhe hari hari chudiyaan...” (White is my wrist, Am requesting you to bring me green bangles...; translation from BollyMeaning.com) stormed the contemporary film industry and remained on the top chart for a prolonged period and it had won several awards.

Now, if the entire scenario is analyzed closely, the readers will see a time difference of 25 years, which is more than two decades; but throughout these years, the Hindi cinemas’ lyrics have remained the same; the only change is, the advanced cinematography and western dance moves with a stylish costume display. So, on one hand while some critics have pointed out that from the “third wave feminism”, the current era is experiencing the “fourth wave”, but the “gaze” (Laura Mulvey, n.d., p. 14) of media has not changed up to now, at least not in the facets of Bollywood lyrics.

The Idea of Being Beautiful

The question of beauty and being beautiful has always played a pivotal role in almost every film song. There is a whole cluster of songs, where the woman’s only task is to look attractive to for her lover; looking pretty or being dolled up becomes her only objective. In this section, a chronology of some of the most popular Bollywood songs will be listed and analyzed.

In 1973, the famous lyricist Ravindra Jain wrote-

Sajna hai mujhe, sajna ke liye
Zara uljhi latein sanwaar loon (Lyrics of Sajna Hai Mujhe Lyrical by Asha Bhonsle from Saudagar - 1973 - LyricsMasti.com Lyricals, n.d.)
(I want to make myself beautiful for my lover,
Let me comb my tangled hair...; translation from BollyMeaning.com)

The song was an immediate hit. Remarkably, the appeal of this song did not wane with time, but rather it was remixed in 2007 and re-remixed in 2011. Despite of its utter stereotypical lyrics, the remixed version ruled the top-chart for quite a long time. While being beautiful is portrayed as a major activity, the lyrics of the songs define the concept of beauty, as well. For example:

In 1952, the then popular lyricist Shailendra (Shankardas Kesarilal) wrote, “Paatli kamar, chikni kamar, tirchi nazarhain...” (Slim waist, slender waist, seductive looks...; translation from BollyMeaning.com).

The aforementioned portrayal of beauty was also carried by Farooq Qaiser in 1987, where he wrote, “Paatli kamar, lambe baal...” (Slim waist, long hair...; translation from BollyMeaning.com).

Within a span of seven years of span, the same pattern was repeated by Sameer in 1994; in his most celebrated song, he put his words: “Gore gore mukhre pe kala, kala chashma...” (On your white skin, there’s black sunglasses; translation from BollyMeaning.com).

Starting from 1952, the reiteration of the exact same words went on in 2000 as well, where Anand Bakshi wrote: “Paatli kamar, chikni badan, Tirchi nazar hain...” (Slim waist, chiseled body, seductive looks...; translation from BollyMeaning.com).

This redundant idea of beauty becomes more problematic, when we see the same pattern has been used for more than six decades; that is the “standardized version of being beautiful which implies having a slim waist, long hair and more importantly white skin. In their book, *What Women Want: An Interpretation of the Feminist Movement*, Forbes and Hale point out “...Man the Romancer has spoken for them(women), clothing them with the garments of his own fantasy” (1914, p. 227). Through such representations, the “male gaze” is fixated and the media is working as a constant voyeur for women. Not only the physical beauty, the songs often keep on imposing ideas on how a woman should dress. In 2014, Amitabh Bhattacharya wrote a song titled “Dance Basanti”:

...Kisi hit gaane pe jo kamar matka degi to
Phateechar se ye dil ban jayega shahzada
Onchiwalee heel pahenke tu, Dance Basanti...(lyricsmint, 2014)
(...If you shake your waist to some hit song;
From a pauper, this heart will become a prince,
With your high heels, Dance Basanti...; translation from BollyMeaning.com).

This song suggests that a girl has to wear “high heels” to move any beloved’s heart. These ideas gradually permeate the society, and have the influence on the teenage girls’ mind with the notions like being beautiful means having fair complexion and chiseled body. In her book, *The Beauty Myth: How Images of Beauty Are Used against Women*, Naomi Wolf writes: “...ideals did not simply descend from heaven, that they actually came from somewhere and that they served a purpose. That purpose, as I would then explain, was often a financial one, namely to increase the profits of those advertisers...” (Wolf, 2002, p.23); through these songs and portrayal the media creates the image of ideal body shape among the consumers. The cases of these songs boost the capitalist market of skin whitening creams, slimming points, gyms and other “beauty” products in India as well as in South Asia. They are the ones who get the benefits without any contest. The demand of being fair and slim increases with the top charts’ hits, and the women as well as the young girls are thus caught in the vicious circle of being beautiful even if that costs both their health and pocket and they fail to realize that the standardized version of beauty is set by the patriarchy. Wolf writes-

Beauty’ is a currency system like the gold standard. Like any economy, it is determined by politics ... best belief system that keeps male dominance intact. In assigning value to women in a vertical hierarchy according to a culturally imposed physical standard, it is an expression of power relations in which women must unnaturally compete for re-sources that men have appropriated for themselves(2002, p.18).

Subversion of Woman's Entity

There is another criterion of women in the lyrics where women are portrayed in such a way that they seem to exist only because of their male counterparts, and these women are only eligible if the males think so. In 1962, Raja Mehdi Ali Khan wrote the famous lyric, sung by the South Asian singing legend Lata Mangeshkar in the movie Anpadh (Mohan Kumar, 1962) :

Aapki nazro ne shamjha, pyaar ke kabil mujhe
Dilki ye dhadkan thaherja, milgayi manzil mujhe... ("Lata Mangeshkar - Aapki Nazron Ne Samjha Lyrics | MetroLyrics," n.d.)

(Your eyes have found me worthy of your love! Now, my heart, please stop beating, I have found my destiny...; translation from BollyMeaning.com)

Lyric like this implies that women become worthy only when their male counterparts love them; otherwise they do not have any value. Words like these can alarmingly have crippling impact on the audience. In 2014, lyricist Jiwan Mann repeats almost the same words with a code mixing lyrics-

Main lovely ho gayiaan

Naam tera padhke, naam tera padhke...

(I have become beautiful only after reading your name...; translation from BollyMeaning.com).

Once again the time frame is more than six decades but the lyrics are still the same, i.e.; because of men, women become beautiful and flourished. Without the male in her life, her existence does not mean anything, nor can she have any life of her own. In her essay "Feminism and Popular Culture", Morag Shiach points out: "Popular culture as an institutional space, and as a political concept, embodies definitions of class identity, historical change and political struggle which are often BLIND to questions of feminism" (1991, p. 45). If this statement is analyzed critically, then it would be very clear that through such kind of stereotypical lyrics, the entertainment industry is encouraging to turn blind eye to the consciousness of the mass; therefore as a result the masses fall into a prey to the encroachment of such aspect of popular culture, that per say Bollywood lyrics.

Objectified Representation

Indian Item songs have become so much popular that open content online encyclopedias offer articles that provide lists for the Bollywood Item songs dated from 1954 to present. Earlier, the trend was to have a seductive song, played by the "vamp/ cabaret dancer/bad girl" or the "prostitutes" where her focus was to lure the hero; but from 1990 and onwards, lead female actors started to play the seduction songs. This trend underwent another change during 2000, when popular female actors started to appear in only one single song in the entire movie and then that song is popularly called an "item number." The name itself is objectified and demeaning where the actor is diminished as an "object/item" rather than a person. Moreover, in most of the cases, these songs are completely irrelevant to scripts and at some time seem almost forcefully imposed upon. These lyrics are full of sexual innuendos, choreography is sensual and the performers are barely dressed. Some of the very popular lyrics somewhat look like the following:

My name is Sheila, Sheila ki jawani,

I am too sexy for you, main tere haat na ani (lyricsmint, 2010).

(My name is Sheila, at my prime youth,

I am too sexy for you,

I won't come to you...; translation from BollyMeaning.com).

With full of sensual words and tempting physical descriptions, in 2012, Amitabh Bhattachariya wrote:

Bichhoo mere naina badi zehereeli ankh mare

Kamsin kamariya saalii ek thum ke se lakh mare...

Husn ki teeli se beedi chillam jalaane aayi(lyricsmint, 2011).

(My eyes are like scorpions, They give a very poisonous wink, with the moves of my waist, Thousands are killed, I've come to light cigarettes and pipes with the fire of my beauty; translation from BollyMeaning.com).

Around 2013-14, Indian Rap star Yoyo Honey Singh produced some very offensive lyrics, replete with obscenity and objectification of women. In 2013 he wrote-

Blue eyes hypnotize teri kardai menu

I swear! chhoti dress mein bomb lagdi menu...("Yo Yo Honey Singh - Blue Eyes Lyrics," n.d.).

(Your blue eyes hypnotize me; I swear you look like a bomb shell in that small dress...; translation from BollyMeaning.com).

Filled with sexual innuendoes and seductive words, the endless list goes on with labeling the women as "Baby Doll", "Pink Lips" etc., and these lyrics portray the explicit mortifying of women, leaves them as a sex symbol/object, and eventually evokes an inclination of natural disrespect towards women. The lyrics do not stop by itemizing the women; they often justify the eve-teasing and show the ways of teasing women through their words in glamorous ways. In 1996, lyricist Anand Bakshi wrote a song, where a girl is happy that a roadside boy is teasing her, and winks at her; this celebrated lyricist writes, "Aankh mare o ladkaaankh mare"

(The boy winks at me, oh, he winks at me...: translation from BollyMeaning.com).

The same pattern repeated in 2010, when Amitabh Bhattachariya wrote a song - "Ainvayi Ainvayi". In that song, the girl complains about the teasing, but subtly taking credit for being teased. In response to this, the boy stubbornly says that he does not care about her consent.

Girl: Kyun meri gali mein aake wait karda,

harkat down market karda,

Dekhoon jo hata kekhid ki ka parda, Seeti veeti maar irriate karda oye

Boy: Ho chhad attitude kabhi maan kudiye(Lyrics of Ainvayi Ainvayi Lyrical by Salim Sulaiman from Band Baaja Baaraat - 2010 - LyricsMasti.com Lyricals, n.d.).

(Girl: Why do you keep waiting in front of my lane?

Why are your actions so cheap?

Whenever I see through the window, you whistle and irritate me

(Boy: Leave your attitude and agree, girl!; translation from BollyMeaning.com).

These lyrics are not only disregardful, but also problematic. They not only hint on eve-teasing, but also in a way approve of gender violence. The words are offensive as well as severely disquieting; without thinking of the consequences, only for the sake of popularity and consumer culture the lyricists bring out the words. Hearing these words in the media and public places, and being lip-synched by the favorite media personalities, the audience loses the sense of right and wrong, and the wrong seems right option to them, and gradually become a trend. According to Marshall MacLuhan, "Media affects people's lives, by shaping

opinions, attitudes and beliefs” (1964, p. 23), and thus with such kind of representations, the lyrics promote eve-teasing and violence in a massive scale. Since the audience receive these messages through media as a continual procedure and as an “ideological state apparatus” media reinforces such ideas, the receivers often resulted in oblivion of the harmful effects. As a result the audience eventually becomes the conduit of menacing eve-teasing without any sense of guilt as such behavior seems usual to them due to the widespread usage of media representation.

Madonna/Whore Complex

Alongall these above mentioned attitudes, another approach is also prevalent in the lyrics which are the “pure, angelic” form of women, in which her stature is at the pinnacle of every living creature. She is a “Madonna”; she is a deity. Male is the worshipper; he worships her with all his life and breaths. He offers ‘Sajdah’ to his beloved. This approach raises the question of Freudian “Madonna/Whore” situation where women are stuck between the dichotomy of either a deity or a prostitute. Therefore, according to these lyrics, there is no in between for the women, there is no humanly approach for them. It seems that Gilbert and Gubar’s ideas presented in their book, *Madwoman in the Attic* are not outdated yet. The article says: “Either woman is pure, angelic or monstrous and evil, rebellious, uncontrollable (contrary to Victorian societal belief)” (35). There is no place for a humanly representation of woman in these lyrics. A woman either has to be conformed as an angel or a witch. Either she will be placed at the pedestal, or she will be treated as a sex symbol with all possible sexual innuendoes. This ideology was speeded in the early 80s, and feminists such as Gilbert and Gubar protested against it. It was the time of second wave feminism; 36 years have passed, but it seems nothing has changed much till date. In 2016 too, the beloved (woman) is treated either a Madonna or a whore.

Impending Impacts:

These lyrics are gradually permeating the consciousness, life style and professional life of people without even giving the slightest idea of analysis or criticism, and thus creating “the way of life of any particular social or national group” (in this case, it is the worldwide consumers of Bollywood industry).The lyrics mentioned in this paper are only a very few examples to show how the trend of stereotyping the gender roles have been going on with the same pace since the inception of Bollywood. Interestingly this “gender blindness” (Shiach 337) through the lyrics (both for the item songs and the romantic songs) is never addressed in the serious type of discourse. But, if these issues are continually addressed “to challenge the hierarchies” then there might be some hope to “fracture” the scenario in the future.

In Bollywood’s 100th birthday (in 2013), a number of Indian dailies and film magazines analyzed the growing worldwide popularity of the industry, to show the cross cultural access that Indian cinema is getting day by day and its rapid popularity not only among the huge diasporas but also the nonnative speakers as well; while this is undoubtedly good news for the Indian industry but alarming for the world audience because with their cultural “hegemony”, they spread the biased labels of the gender roles through their melodious lyrics.

Lyricists: Male or Female? :

For this research, it was necessary to look at the list of the lyricists of Indian Film Industry. Among more than 70 lyricists, only four female lyricists are found. This number is something serious to ponder upon. It probably hints to the Gilbert and Gubar’s claim, “is pen a metaphorical penis?”(Sandra Gilbert and Susan Guber, 1979, p. 27) with that pen, male lyricists objectify and represent women. In this context, Lerner’s imagery of patriarchy would be relevant-

Men and Women live on a stage, on which they act out their assigned roles, equal in importance. The play cannot go on without both kinds of performers. Neither of them “contributors” more nor less to the whole; and is neither marginal nor dispensable. But the stage set is conceived, painted, defined by men. Men have written the play, have directed the show, interpreted the meanings of action. They have assigned themselves the most interesting, most heroic parts, giving women the supporting roles (1986, p. 23)

Amidst these biased contests, recently Bollywood is having two potential female lyricists: Kausar Munir and Anvita Dutt Guptan. Though they have written a few numbers of songs, both of them are doing exceedingly well in the field. In an interview, when asked about the pressure of being a female lyricist in male dominated industry, Kausar Munir said:

I don't think it's a gender thing-it is more about perception, language and personality. If someone comes to me for an item song, I too immediately think of all those raunchy words since we are conditioned to think like that. But maybe, because I am a woman, I step back and think there is a better way of doing this. That's when the gender difference comes in (“In Bollywood, lyrics have always played second fiddle to music,” 2014)

Her interview perhaps reflects Cixous' claims, “...Her (woman's) speech, even when “theoretical” or political, is never simple or linear or “objectified”, generalized: she draws her story into history”(1976, p. 887). Unlike the lyrics by their male counterparts, the lyrics Guptan and Munir have so far offered do not show “gender blindness”. Munir's creation, the anthem of Pradeep Sarker's Maardani (2014) was a very exceptional lyric. It sounds almost like the anger that Woolf once mentioned in her Room of One's Own. Even if the fury and the bubbling rage go with the script; they also go well with the contemporary situation where Delhi is known as the city of rape, and thus the words become motivating as well as very timely. Though the picture of the fearful Kali and Durga are presented here, the self-empowerment comes out of the shell of hyper feminism and omnipotent image of women. If we look closely, we would understand that perhaps it was easier for Kausar as she is a woman and also since she has lived through the everyday experience as a woman both in the industry and in her regular life.

While I was writing my paper, one of the limitation was to filter through an enormous resource of the Bollywood songs because almost every song reverberates the same objectified and stereotypical version of women throughout their lyrics. While choosing the songs, the timeframe and the popularity were the two criteria that I have mostly focused upon. The reason of taking this research was in most of the cases, the academia talks about the visualization and voyeurism in media but the linguistic discourse remains unnoticed. Therefore, this research tries to address the stereotypical approach from another perspective which is song lyrics.

After the research I have come into a conclusion that the representation of women in Bollywood through the song lyrics fails to present the humanized version of women. The entire industry is laying out an extremely problematic objectified version of women and recreating their portraits with fantasy, ideology and patriarchal hegemony. The call for androgyny, according to Woolf, while writing is necessary but in some places the perspective of the women is also important, especially where there is an urgency for expressing one's self, and hence comes the necessity of having more female lyricists because people have always been listening to the one side of the story only. Perhaps, it is time to have an inclusive spectrum while walking in the same path at this hour of the present century.

References

- Aeschylus. (1935). *The Seven against Thebes*. George Allen & Unwin Ltd.
- Begum Rokeya Sakhawat Hossain. (2010). *Begum Rokeya Rachanabali* (3rd Edition). Bishwa Shaitto Kendra.
- Gerda Lerner. (1986). *The Creation of Patriarchy*. Oxford: Oxford University Press.
- Hamara Bechara Pyar mein Haara Dil/ Yaaram Lyrics Translation. (n.d.). Retrieved April 8, 2018, from <http://www.bollymeaning.com/2013/03/hamara-bechara-pyar-mein-haara-dil.html>
- Helene Cisoux. (1976). The Laugh of Medusa. *Signs*, 01(04), 875–893.
- Image: Alam Ara - Wikipedia. (n.d.). Retrieved April 8, 2018, from https://www.google.hu/imgres?imgurl=https://upload.wikimedia.org/wikipedia/commons/thumb/f/f5/Alam_Ara_poster%252C_1931.jpg/220px-Alam_Ara_poster%252C_1931.jpg&imgrefurl=https://en.wikipedia.org/wiki/Alam_Ara&h=291&w=220&tbnid=vH6hQ-w7cXGBdM:&tbnh=186&tbnw=140&usg=__JoxgEbQlgEdYGuiTwPrNuO5eJqg%3D&vet=10ahUKEwiyhcz9tqvaAhUSEVAKHWvXD8UQ_B0IpgEwCg..i&docid=wTNFwlz-GZjAlM&itg=1&sa=X&ved=0ahUKEwiyhcz9tqvaAhUSEVAKHWvXD8UQ_B0IpgEwCg#h=291&imgdii=OaiTtK2nIFgm4M:&tbnh=186&tbnw=140&vet=10ahUKEwiyhcz9tqvaAhUSEVAKHWvXD8UQ_B0IpgEwCg..i&w=220
- ‘In Bollywood, lyrics have always played second fiddle to music.’ (2014, August 10). Retrieved April 8, 2018, from <http://indianexpress.com/article/entertainment/music/in-bollywood-lyrics-have-always-played-second-fiddle-to-music/>
- Lata Mangeshkar - Aapki Nazron Ne Samjha Lyrics | MetroLyrics. (n.d.). Retrieved April 8, 2018, from <http://www.metrolyrics.com/aapki-nazron-ne-samjha-lyrics-lata-mangeshkar.html>
- Laura Mulvey. (n.d.). Visual Pleasure and Narrative Cinema. *Screen*, 16(Autumn 1975), 6–18.
- Lyrics of Ainvayi Ainvayi Lyrical by Salim Sulaiman from Band Baaja Baaraat - 2010 - LyricsMasti.com Lyricals*. (n.d.). Retrieved from <http://www.lyricsmasti.com/song/7445/lyrics-of-Ainvayi-Ainvayi.html>
- Lyrics of Sajna Hai Mujhe Lyrical by Asha Bhonsle from Saudagar - 1973 - LyricsMasti.com Lyricals*. (n.d.). Retrieved from <http://www.lyricsmasti.com/song/1163/lyrics-of-Sajna-Hai-Mujhe.html>
- lyricsmint. (2010, November 13). Sheila Ki Jawani Lyrics - Tees Maar Khan | Item Song feat. Katrina Kaif. Retrieved April 8, 2018, from <http://www.lyricsmint.com/2010/11/sheila-ki-jawani-song-lyrics-tees-maar.html>
- lyricsmint. (2011, December 12). CHIKNI CHAMELI LYRICS - AGNEEPATH (Katrina Item Song). Retrieved April 8, 2018, from <http://www.lyricsmint.com/2011/12/chikni-chameli-lyrics-agneepath-katrina.html>

- lyricsmint. (2013, March 12). YAARAM LYRICS - EK THI DAAYAN Song. Retrieved April 8, 2018, from <http://www.lyricsmint.com/2013/03/yaaram-ek-thi-daayan.html>
- lyricsmint. (2014, October 28). Dance Basanti Lyrics - Ungli Song | Shraddha Kapoor, Emraan Hashmi. Retrieved April 8, 2018, from <http://www.lyricsmint.com/2014/10/dance-basanti-ungli.html>
- Marshall McLuhan. (1964). *Understanding the Media: The Extension of Man*. London and New York: MIT Press.
- Morag Shiach. (1991). Feminism and Popular Culture. *Critical Quarterly*, 33(02), 37–46.
- Naomi Wolf. (2002). *The Beauty Myth: How Images of Beauty Are Used against Women*. New York: Harper Collins.
- Sandra Gilbert and Susan Guber. (1979). *The Madwoman in the Attic*. USA: Yale University Press.
- Scott, J. (Ed.). (2014). *Oxford Dictionary of Sociology* (Fourth Edition). United Kingdom: Oxford University Press.
- What Women Want: An Interpretation of the Feminist Movement*. (1914). New York: Frederick A. Stokes Company.
- Yo Yo Honey Singh - Blue Eyes Lyrics. (n.d.). Retrieved April 8, 2018, from <https://www.musixmatch.com/lyrics/Yo-Yo-Honey-Singh/Blue-Eyes>