

The operation of masculinity in Bangladeshi films: Reactions and Implications



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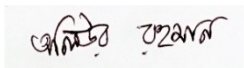
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CERTIFICATE OF APPROVAL

I hereby declare that this thesis is the student's own work and effort. All sources of information incorporated here have been duly acknowledged. This thesis has been submitted with my approval.



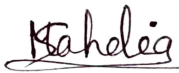
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DECLARATION

This thesis is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgment of collaborative research and discussions.



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Dedication

Throughout my academic career, my parents, Brother, and Sister have shown me unwavering love and support. Their compassion has made things easier, and their support, trust in my abilities, and sacrifices have been rays of optimism. This thesis is an expression of their love and support for me in every aspect.

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Abstract

Bangladeshi film has a significant influence on how people view masculinity, which in turn shapes societal norms and behavior. The way that men are portrayed in Bangladeshi movies both reflects and maintains the country's cultural norms about power relations. In the context of Bangladeshi films, this study examines the complex relationship that exists between masculinity, power, and movie representations. Using an extensive examination of characters, stories, and visual aspects, and within the theoretical frameworks of Hegemonic Masculinity and the Male Gaze, the research aims to uncover how cinematic representations both mirror and impact societal norms. This paper will analyze three particular movies, "Shurongo", "Haawa" and "Poran" for the study. By normalizing negative gender dynamics, these representations affect how society views them and may even have an effect on an individual's conduct. The study looks at how Bangladeshi films contribute to the formation, negotiation, and possible redefining of masculinity, acknowledging the transformative power of film. This study will use a multimodal method that includes audience questionnaires, as well as content analysis of movies to explain the relationships between how male characters are portrayed in movies how they demonstrate their dominance, and how audiences will react to these portrayals. The findings of this study point to a complex interaction between changing representations and conventional norms, with concerns for attitudes in the larger society. The analysis emphasizes how important it is to critically analyze cinematic narratives to confront the ongoing existence of toxic masculinity and promote more inclusive portrayals in Bangladeshi movies.

Keywords: Masculinity, Audience Perception, Power, Societal Impact, Hegemonic Masculinity, Male Gaze.

Chapter 1

Introduction:

A large part of the modern notion of masculinity comes from cinema. Bangladeshi films' portrayals of masculinity and power have a big impact on the public views of societal norms that are followed. Gender roles are frequently shaped by these depictions, which either challenge or reinforce prevailing assumptions. Analyzing these cinematic representations can shed light on how the media shapes cultural views as well as standards surrounding masculinity. Comprehending the influence on society requires examining how these portrayals could reinforce or contradict established power structures and gender conventions and molding the opinions and actions of audiences. In the world of film narrative, the portrayal of power and masculinity is a powerful and constantly changing force that shapes and reflects societal norms. “While the fame of martial artists has generated hardened stereotypes of Asian American men, their forms of aggressive masculinity have maintained a deep trench for opposing American racism” (Nguyen, 2014). Not only in America but also in Bangladesh masculinity is portrayed as aggressive and dominant nature. This paper delves deeply into the diverse content of Bangladeshi movies, where fictional characters serve as both social influencers and vehicles for creators to express themselves.

The researcher is on a quest to discover the complex connection between the stories filmmakers create and the impressions viewers take in the observation that numerous female characteristics and Male characteristics are repeatedly and socially based just as both genders are formed by civilizations built around gender approaches. Bangladesh similarly experiences this problem with other nations. Hegemonic masculinity can be defined as a form of cultural

control. The cultural power authority can be used to identify the characteristics of a man who embodies a specific concept. In the contemporary civilizations in which we exist, a man is required to have certain qualities that support the social structure's establishment. One way to characterize the man with this particular goal would be as a successful man who internalizes gender roles by abiding by social norms. On the other hand, it is impossible to assert that it contains a single definition of masculinity.

The most effective mass media for reflecting social values is movies. Movie plots can portray and impact the values of the social system and the conclusion is given by the storytelling. Certain critic argues that movies spread harmful ideals like materialism stereotypes and an insufficient, trivial outlook on life. The issue being discussed of how masculine characters are portrayed in Bangladesh is investigated in this study which compared the representation of men in movies. This study uses a multimodal method that includes audience questionnaires, as well as content analysis of movies to explain the relationships between how male characters are portrayed in movies how they demonstrate their dominance, and how audiences will react to these portrayals. This study shows the deeper levels of societal awareness as we make our way through this cinematic landscape, going beyond simple visual storytelling to uncover the connections that bind together the representation of masculinity and power. The perspective through which stories are told and characters are developed becomes a potent weapon that can either profoundly challenge or reinforce gender norms that have been established. Understanding the substantial influence of these representations on what viewers think is the main goal of this research.

1.1 Background of the Study:

The history of this research stands in the dynamic interaction between culture and film in Bangladesh's rich cultural tapestry. The Bangladeshi film industry in Bangladesh provides an interesting lens through which to view the construction of masculinity and the portrayal of power. The film industry is full of stories that reflect the goals and struggles of society. Since Bangladeshi movies are a cultural product with the power to greatly influence people's perceptions, values, and expectations, it is important to acknowledge film as an object of culture that both represents and shapes societal norms. This understanding prompts the research. According to the background of Bangladesh's prosperous film history, the research fills an obvious silence in the literature by acknowledging the dearth of comprehensive examinations concerning the complex relations of masculinity and control in Bangladeshi film. Understanding how movie narratives influence the creation and exchange of masculinity and, in turn, the influence on the balance of power in society, is crucial as the movie industry experiences changes that mirror societal changes.

This research draws from well-established theoretical frameworks like Hegemonic Masculinity and the Male Gaze, positioning its own at the point among gender research, social studies, and media analysis. These theoretical frameworks offer an organizing structure for a complex investigation of how dominant cultural standards are impacted and influenced by visual representations. By exploring this unexplored area, the research aims to advance knowledge of Bangladeshi the film industry as well as provide insights into more general conversations about the complex interplay among media, culture, and gender identity construction. The study hopes to clarify how, in the complex context of Bangladesh, the movie industry shapes and reflects cultural views toward power and masculinity through this investigation.

1.2 The objective of the Study:

This study explores the audience's overall psychology and looks at how the on-screen representations of masculinity either support or contradict established social standards. To evaluate how much Bangladeshi film upholds or subverts conventional ideas of masculinity, it makes use of Connell's Hegemonic Masculinity structure. This helps to clarify the impact of hegemonic forces on the role of gender. The study makes use of Laura Mulvey's Male Gaze theory to examine how the cinematic gaze influences and how women are portrayed in Bangladeshi films. To examine how this affects the role of power and whether or not it conforms to or defies conventional viewpoints. Furthermore, using both qualitative and quantitative methodologies, the research examines the opinions of the audience to determine how social views and perceptions of masculinity and power are influenced by cinematic portrayals of these themes. It delves deeper into the wider social effects of cinematic portrayals, taking into account how they impact gender roles and help shape cultural norms.

This study attempts to analyze the power relations at work in these narratives, going beyond the simple observation of cinematic motifs. This study makes a difference to a deeper knowledge of the complex relationships and interactions between media, culture, and societal standards by examining the masculinity and power interactions on the Bangladeshi film canvas. With this investigation, the researcher seeks to shed light on how societal standards are mirrored in movies as well as how movies have the power to change society by changing and molding the ideas of what it means to be a man.

1.3 Problem Statement:

It has been found that its potential to influence the formation of social norms, and the portrayal of masculinity and power in Bangladeshi movies represents an important point in time for research. Even with movies' increasing power as a cultural reflection little is known about these representations in the movies and affect the creation, maintenance, or disruption of hegemonic masculinity. By examining the complex interactions between relationships of power, societal views, and visual narratives, this study seeks to close the gap in discussions among scholars. It focuses especially on its consequences for gender roles and requirements. The lack of a thorough examination of the Male Gaze theory within the framework of Bangladeshi movies causes the difference even more.

It is essential to comprehend its influences on the upholding or questioning of conventional gender norms to interpret the complicated relationships that occur in the visual narratives. Taking these factors into this study is designed to explain the intricate connection between power dynamics, masculinity representation, and the impact of the male gaze in Bangladeshi cinema. By doing this, it hopes to provide insightful information about how cinematic stories influence public opinion and open the door to a more thoughtful conversation about how movies can redefine cultural ideas of power and masculinity. The study ends with suggestions for directors and members of the industry and representatives can encourage more complicated such as portrayals in Bangladeshi movies that enhance audience views of power and masculinity.

1.4 Research Questions:

- 1) What messages are conveyed to the audiences by the ways that female characters in the films either challenge or follow conventional gender norms?
- 2) What role do these movies have in the formation of societal norms about masculinity, and how do such norms affect actions and perspectives in the real world?

This study has explored the complicated areas of power and masculinity in Bangladeshi films, revealing the various ways those representations in the media shape and mirror social norms. Based on the theoretical frameworks of Hegemonic Masculinity and the Male Gaze (Mulvey, 1975), a thorough examination of characters, stories, and visual components has provided insightful information about the exchange and creation of identities based on gender in the movies. To consider the concept of hegemonic forces that shape masculinity in Bangladeshi film has shed light on the various ways in which conventional norms are upheld or violated. At the same time, the utilization of “the Male Gaze” (Mulvey, 1975) concept has provided a critical viewpoint on women's representation in cinema, revealing the power and authority movement visible in the stories. We now have a deeper understanding of how visual representations affect societal views toward power and masculinity because of the examination of the opinions of the audience. The study has highlighted the important role that gender roles and cultural norms play in film in the Bangladeshi setting.

The research's findings have a broader significance for the conversation about media, society, and gender equality as well as adding to the body of knowledge about Bangladeshi film. The suggestions made to filmmakers, industry participants, and leaders highlight how cinema has the power to change society by promoting more diverse and subtle depictions that can enhance societal views of power and masculinity. Finally, this study is a first step toward

a greater awareness of the complex relationships between culture and film in the continuing transformation of Bangladeshi society's perceptions of gender identities.

Chapter 2

Literature Review:

Early in the ages, the traditional interpretation of masculinity was defined by a combination of physical and behavioral toughness which was prevalent up until the 1980s. Nonetheless, there were visible shifts in Turkish television in the early 1990s that were moving toward more modern and emotionally expressive definitions of masculinity (Gürkan & Serttaş 2022). There was an obvious change in how masculinity was portrayed in Turkish television shows during the 1990s and 2000s. Rather than being portrayed as humble, the characters in these shows became flashy, wealthy, clean and tidy, aggressive, and dominant in many ways. It is important to acknowledge that the historic portrayal of masculinity in Turkish television shows doesn't strictly adhere to a straight line, implying notable changes in the categories of masculinity represented. It emphasizes the idea of hegemonic masculinity, which shows how dominant masculinity is formed in connection to women and various male characteristics. The article also emphasizes that discrimination is not how hegemonic masculinity is developed; this emphasizes the significance of taking advantage of the representation of male characters, particularly when it comes to their relationships with female characters. The outside look of males is used to describe them in all of these constructs. The most important aspect is wealth. These show and put expectations on what real-world men ought to be like and what a women's dream partner is supposed to be like. As a result, the male characters on television and in the cinema are not convincing (Gürkan & Serttas 2022).

Some significant recent studies appear on how hegemonic masculinity is portrayed in various TV shows; however, it is uncommon to find analyses of masculinity in connection to

fatherhood in modern television. With a focus on "Male centered serials," Amanda Lotz (2014) notes in her book, *Cable Guys: Television and Masculinity in the 21st Century* that "These series represent the characters' emotions and connections in incidents that examine the difficulties and challenges of modern manhood in a way that was previously rarely found" (p. 5). In addition to examining characters grappling with male identity in modern settings, Lotz also notes male protagonists attempting "To take part in the daily activities of the kids they raised in ways that their fathers never viewed" (p. 74). Her main concentration is on male-male connections with others. She finds that for example, the different manners in which these changes in fatherhood portrayals occur in genres that blend elements of prime-time stories and soap operas. In this piece, she specifically addresses how fatherhood is portrayed in television as a developing aspect of hegemonic masculinity constructs. Lotz studied satellite television worldwide, but this article concentrates on more specific categories of hypermasculine portrayal. The show categories are based on masculinity representations and have, at most, shown fatherhood constituted by oppression or abuse or, at worst, absent fathers. This article examines how these three movies in these genres depict men as having both violence and being superior to others. In addition to being novel in the historically male-dominated genres of Western histories and prison movies, this change is also extremely important for the growth of television masculinity. The changes are concurrent with some hegemonic masculinities related to social cross-currents, such as the emergence of 4th wave feminism in the 2010s.

It is crucial to examine and the study reveals that traditionally hypermasculinity genres are essential to determine the way they encourage gender roles in their specific genres. Televisual portrayals of masculinity have the power to shape viewers' ideas about what constitutes needed to conduct for men (Hatfield, 2010). The slow placement of feminine

components has been a significant aspect of how we interpret hegemonic masculinity regarding a more compassionate form that places less emphasis on physical strength, optimism, and violence. Hatfield (2010) points out that because it included aspects of femineity, this “soft” maleness was perceived as “unnatural” and consisted of roles such as those of a domestic worker and “welcoming relationships” with women. His analysis of the various masculinity portrayed in *Two and a Half Men* demonstrates how it blends encouraging fatherhood with indecent masculinity. He notes that a new wave of masculinity is emerging that rejects traditional hypermasculinity and supports feminine traits in addition to roles. This deviation from the norm calls into question deeply held opinions that prioritize stoicism, violence, and physical strength. Although his analysis clarifies how masculinity has evolved in the show, further research may need to look into audience reactions. Gaining an awareness of how viewers perceive and absorb these complex representations could be very helpful in analyzing how these portrayals affect how society views masculinity. Furthermore, examining differences in how these representations are received by various age categories may help to provide a greater awareness of the show’s impact on a range of audiences.

The way that gender is portrayed in films is very important in influencing public opinion and encouraging diversity. It makes our world a more precise and complete reflection of the real one. Talukdar (2021) focuses on the gender (Men, Women, Third Gender) representation of mainstream movies in Bangladesh, which are made to make for profit. It shows that the presence of women in the movies is only for the men's satisfaction. Women are portrayed as products who wear make-up, jewelry, and glamorous dresses. And men are the consumers of that product. This study portrayed the gender role in the movies which will help to solve the gender problem. Because movies are the path to reach the audience which presents

many aspects of personal life and society. This article examines that women in movies are presented in short or open dresses and they are centered on family, marriage, love, and affection. The female characters always depend on others and they can't make their own decisions on their own and they don't give any opinion. Women are judged by their beauty and glamour. The issue is that they can solve problems, can protest, and make decisions for their family as well. On the other hand, man is portrayed as brave, powerful, strong, a decision-maker, and can do anything. This kind of representation of men is unreasonable and harmful because they are showing male dominance to society. The third gender portrayal in the movie as they are not human and there is no presence of them as men and women have. They could be present positively for their issue and problems through scenes and dialogues. This article used primary and secondary sources to collect some data by analyzing various texts and visual data to gain more information and reach specific results. The researchers used the narrative analysis method which is related to the content, structure, and function of the stories. To conclude the discussion, the researchers said that movies are also a medium of education. So it should give a positive message to society. All genders should be highlighted or portrayed as human beings gender insensitivity should be removed and one gender should respect another gender as well.

Roy and Ayalon (2023) examine the manifestation of showing concern about masculinities in relationships between generations through created content analysis. The dominant characteristics of “hegemonic masculinity” have given way to a more affectionate idea of “caring masculinity” which acknowledges the caregiving roles that men play. These concepts of male dominance have changed over time. The effectiveness of caring for masculinities by mature or older or senior men in their later years is examined in this article.

In the result of their study, they found that in the movie the father figure who plays the caregiver positions well into their golden years serves as caring masculinity. In addition, they handle a variety of feelings and weak points that go against the traits of hegemonic masculinity, which is the beginning of how men are portrayed in Bollywood movies. The movies also emphasize the intricacy and brittleness of relationships between generations. And highlighting the predominance of doubt as opposed to the pure friendship or conflict that has historically been used to describe these kinds of relationships. The movies cast doubt on the idea that elderly people especially men are essentially in need of care as they get older. A rethinking of masculinity acting in society is made possible by the display of caring masculinities. The representation of elderly men living in family units without the support of their spouses or other family members prompts viewers to consider the changing roles and circumstances faced by older men in India. On the other, in Bangladesh, movie makers portray men as superior and they have the power to dominate others. They can do whatever they want to do. It reinforces the idea of harmful gender stereotypes that men must be aggressive, dominant, and revengeful. This representation can have negative consequences on men who get cheated by any female in life leading to feelings of inadequacy and low self-esteem.

As Cuklanz and Erol (2021) noted the portrayal of masculinity is centered on providing for one's family, but it also includes elements of hegemonic masculinity, like behavior alignment, patience, and the adaptation of aggression. The portrayals of gender have changed, and these are just a few of the significant creative aspects that have recently contributed to the diversity and complexity of the American television scene. Cuklanz and Erol (2021) explore these shifts in hegemonic masculinity portrayals by demonstrating how the historically hypermasculine genres of Americans and imprisonment movies have changed to create

hegemonic masculinity which involves developing parental practices and fatherhood. According to their analysis, fatherhood and providing care have taken center stage in these historically restricted genres' representations of masculinity. In this article, they expand upon as well as define the process of change that we have observed in television depictions of hegemonic masculinity in male-centered genres from the late 2000s to this current day. By developing connections that focused on care, protecting, and recognition rather than on oppression, force, and suppression, these series were able to challenge the tropes of masculinity that have long been associated with the prison and Western forms of television and film. The researchers find various reasons in these results and that is very important to discuss. Firstly, they found the integration of feminine gender stereotypes into actions that have historically been associated with men, particularly those that are characterized by hyperviolence, optimism, detached behavior, and the removal of the feminine, affirms that male dominance is not just adaptive but also versatile. Cuklanz and Erol (2021) show that “generic tropes of masculinity including stoicism, the use of violence, the erasure of the feminine, and dysfunctional relationships with tyrannical father figures”. They argue that, regardless of the most male-dominated television genres, a strong bond between the male characters and children is a crucial element. The male hero's role as their parents, or at the very least, as someone who can offer emotional encouragement to a child, is one of the facets of femininity that have disrupted depictions of hegemonic masculinity in these. The findings of this research suggest that being a father and paternal caring will persist into male-dominated categories where they have not historically been very prominent. Either paternity/fatherhood or acts of nurturing are highlighted in their examples. Additional repetitions of this masculine raising children common sense could incorporate the portrayal of particular acts of nurturing alongside the role of the real father.

Medina-Rivera (2002) noted that “The argument we have of ourselves and the image we give to the rest of the world is depicted by films and media”. The businessman's father is a symbol of the traditional ideals of society, which include male dominance, authoritarianism, and a lack of empathy and regard for others. However, he also stands for the expectations that society had at the time for men. In most cases, male movement studies primarily concentrate on characterizing and comprehending the issues and problems facing American middle-class white men. This particular group of men and the ideals and characteristics that a revolutionary, growing, and highly technological advances society connects with being a man seem to be subject to the concepts of competition and selfishness, examining alternative realities within the male range would be fascinating. After all, she concludes by saying, “The redefinition of the Latin American male is a necessary attempt to understand the male psyche, behavior, and possibilities in a broader and more complex context.” Work together and differences are essential for a country's growth and responsibility. By bringing different viewpoints and abilities to the table, men and women both support the advancement and growth of a society. For a country to be prosperous and balanced, leadership that embraces diversity is essential.

Although there are many important values, mindsets, and actions still connected to traditional masculine roles, contemporary views of masculinity acknowledge it as constructed by society, multifaceted, and resource (Levant & Richmond, 2007). The most important characteristics that have been declared essential have been established by scholars who study the ideological aspects of fictional television shows. These relationships link prevailing ideas of hegemonic masculinity and role representations in these television shows. According to Levant and Richmond (2007), "avoidance of femininity, dominance, the importance of sex, restrictive emotionality (suppressing the expression of emotions), negativity toward sexual

minorities, and self-reliance" are some of the characteristics of television-dominant masculinity. As a result, "the bulk of evidence points to rather narrow roles for male characters" (p. 154). Being supportive of specifically traditional ideas of masculinity has been linked to several negative consequences, such as disadvantage towards women and ethnic minorities, assault against women, and acceptance of domestic violence. Content analysis shows that many of Levant's characteristics of traditional male power are reflected in television character attributes. As a result, the majority of the evidence suggests that male characters in television content have fairly restricted roles and exhibit many of the traits Levant defines as traditional male characteristics. Understanding how the media shapes social expectations and views is crucial. Indeed, the way traditional masculinity is portrayed on television sometimes serves to perpetuate negative perceptions. Encouraging various and beneficial portrayals can contribute to the development of a society that is more democratic and welcoming. The relationship that exists between the way traditional masculinity is portrayed in television programming and unfavorable outcomes, like gender-based discrimination and tolerance for violence, highlights the power of the media to shape public opinion. Breaking the rules down prejudices and promoting a more welcoming and equitable awareness of masculinity can be facilitated by acknowledging more variety and positive representations.

Scharrer and Blackburn (2017) use the theory of cultivation which predicts the viewing of a stable message system. According to the research, that resulted in adult viewers' ideas of what masculine gender roles should look like are linked to the social environment that television narrative within specific genres provides. Various types of television viewing had a positive relationship with the updated masculine gender identity assets either overall or with specific scale items; higher viewing was linked to a greater acceptance of traditional masculine

gender role beliefs. By investigating how an individual's total amount of watching movies shapes their outlook and by using content analysis to support the message systems included to make these assumptions, the current study adheres to some aspects of the original theory. “Despite the use of a widely established index, any attempt to measure the concept of masculinity is likely to be only partially responsive to the complex understanding of the term”. (Scharrer & Blackburn, 2017) A more in-depth analysis of the particular television genre content that influences the development of masculine views on gender roles may fill one possible gap in the present study. Even though the study finds a link between overall television watching and views of masculinity, a more thorough examination of the underlying concepts, characteristics, and stories across various genres might shed light on the mechanisms at work. Furthermore, examining how changing the values and standards of society affect how viewers understand masculinity in comparison to the conventional representations found in television programming could enhance the investigation. This thought process could help clarify whether shifting customs and the impact of media representations interact more spontaneously. Addressing these gaps could improve the research's overall accuracy and provide a more focused understanding of the intricate relationship between television programming, cultural norms, and personal views on masculine roles in society.

Chapter 3

Methodology:

This study uses a multimodal method that includes audience questionnaires, as well as content analysis of movies to explain the relationships between how male characters are portrayed in movies how they demonstrate their dominance, and how audiences will react to these portrayals. This was conducted through the questionnaire survey as the primary data collection tool. The data were collected using the self-administered questionnaire that was constructed using relevant literature reviews and observations of the researcher. The research selected 30 participants as participants who informed that they would complete an online questionnaire survey and it was obtained via an online form. Participants ranged in age from 20 to 25 and they were adult enough to be vocal about it. The questionnaire was constructed using a relevant literature review and observation of the researcher which is conducted by creating 10 questions. The researcher uses Laura Mulvey's "Male Gaze" theory which plays a crucial role in analyzing the cinematic perspective that the movies take on. Through an analysis of visual viewpoints and character representations, the theory facilitated an investigation into how the male gaze is frequently present in filmmaking and influences how audiences perceive masculinity.

Movies are the mirror of a society and whatever they portray there has a huge impact and in particular, societal perceptions or norms on gender roles. Laura Mulvey explores the psychological analysis elements of film theory in "Visual Pleasure and Narrative Cinema," which references Sigmund Freud and Jacques Lacan. The "male gaze," which she views as a common and oppressive effect in classic Hollywood films, is one of her main ideas. Mulvey

claims that because male movie makers usually operate the camera, scenes are captured from a male point of view, focusing on and exposing women on screen. She admits that "Passive/female and active/male pleasure in looking have been divided in a world placed in an order by sexual imbalance". (Mulvey,1975) Mulvey's contention that film reinforces a gendered imbalance of power is reflected in this image, which depicts the controlling male gaze projecting its fantasy around the female figure, which is arranged accordingly. Gazing turns into a complicated interaction between the objectified, inactive female characters and the engaged, frequently male, viewer. Mulvey's analysis suggests that the female characters function as objects of male desire, thereby promoting conventional gender roles. According to Mulvey, this image rapidly not only reflects societal power inequalities but also plays a role in their continued growth. Mulvey argues that cinema contributes to the perpetuation of patriarchal norms and gender stereotypes by depicting women as objects that need desire. The essay has had a significant impact on feminist film theory, igniting debates about viewing, representation, and the wider social ramifications of gender representation in movies. The notion of the "male gaze" as proposed by Laura Mulvey has had a lasting impact on feminist movies. It draws attention to how important it is to comprehend how societal norms are shaped and reflected in film, opening up new dialogues about involvement, power, and the demand for a more diverse film industry.

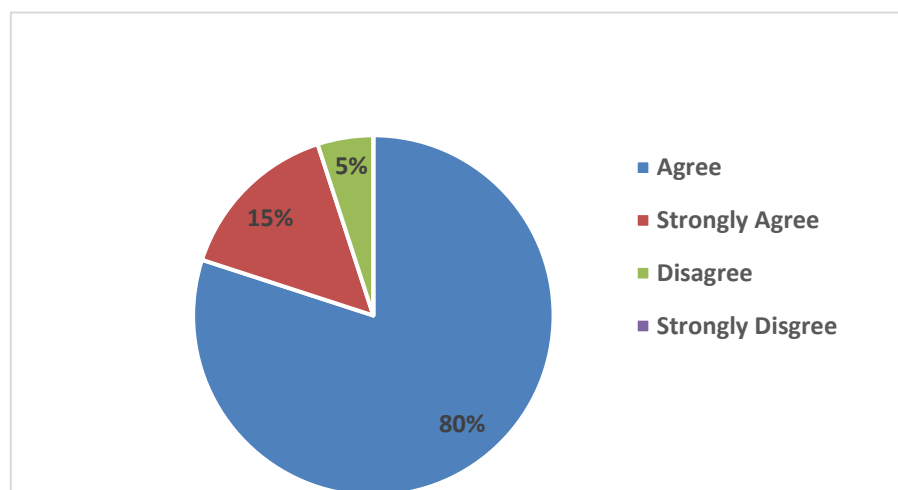
Mulvey's work continues to be an inspiration for reviewing and questioning the dominant narratives in movies, even in the face of criticism. Furthermore, the concept of "Hegemonic Masculinity" by Raewyn Connell offered a framework for comprehending the prevalent masculinity ideals in society. By classifying depictions as either upholding or opposing the hegemonic pleasant the research looked for to reveal the complex ways that

Bangladeshi film both reflects and potentially modifies wider social norms. The examination of masculinity in the social environment of Bangladeshi films was enhanced by the theoretical foundations that guided the analysis.

3.1 Data Analysis:

The data was analyzed through the data analysis tool pack of MS Excel.

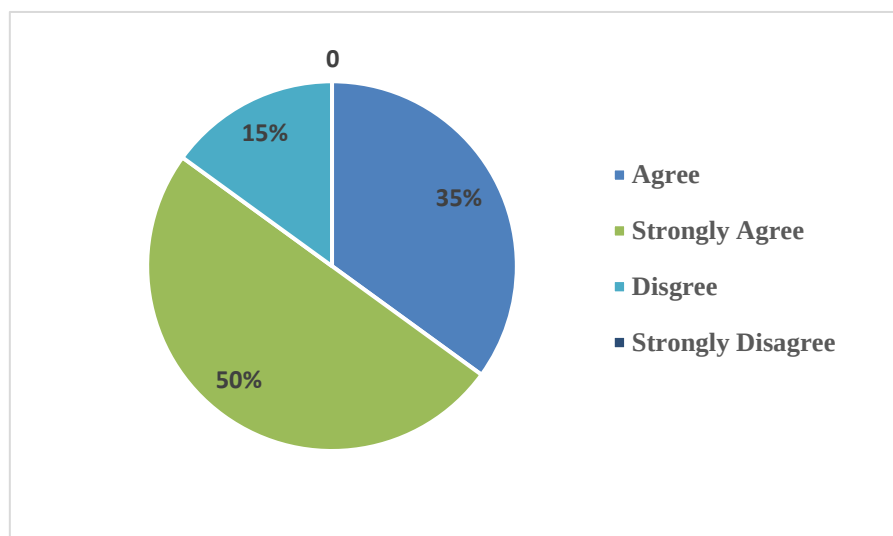
Chart 1: The portrayal of male characters in Bangladeshi movies reflects traditional cultural norms about masculinity



Based on the given data 30 participants responded. And majority or 80% of them agree with the statement that the portrayal of male characters in Bangladeshi films agrees with conventional cultural standards around masculinity. This indicates a common belief among those questions that the Bangladeshi film industry favors portraying male characters in a way that conforms to traditional cultural norms on masculinity. Moreover, 15% of participants demonstrated a higher propensity by strongly concurring with the statement. This particular group of participants seems to have a strong belief in the impact of traditional cultural values on the representation of male characters in Bangladeshi films. However, 5% of participants, or

a minority, disagree with the statement. This opposing view implies that respondents had differing opinions about how many Bangladeshi films represent male characters in a way that either respects or differs from traditional customs of culture. Furthermore, none of them strongly disagree with the argument, suggesting that there isn't a strong enough argument against the idea that male characters in Bangladeshi films are a reflection of conventional cultural standards regarding masculinity. Overall, the data suggest that participants largely believe that male characters in Bangladeshi movies follow traditional cultural norms, yet there is a noticeable difference in opinion, with just a few percent disagreeing.

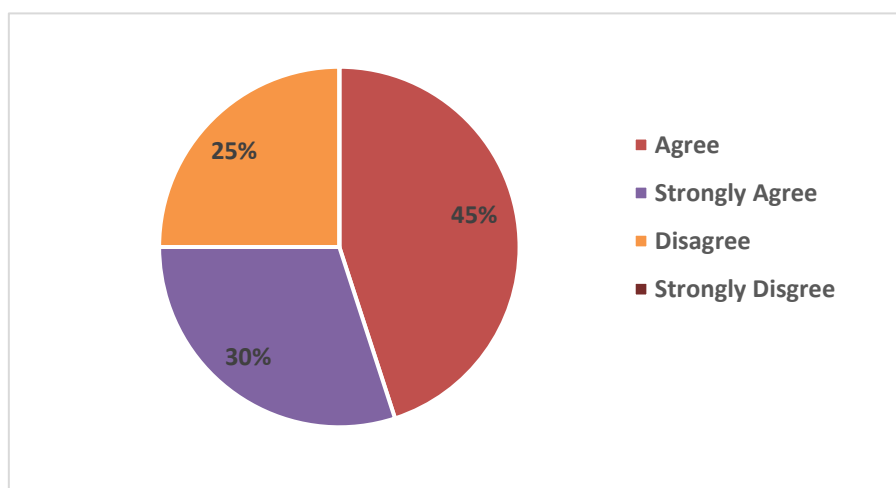
Chart 2: Male characters in Bangladeshi movies are often depicted as powerful and dominant figures.



The given data suggests that it is widely accepted among participants that the male characters in Bangladeshi films are often depicted as strong and authoritative people. A significant number of majorities, as 50% of the participants strongly agree with the above statement and show that there is a huge support for the concept or idea that masculine characters are typically portrayed as having dominant and powerful qualities. Moreover, 35% of the

participants agree with the argument, which adds to the general majority opinion in favor of portraying male characters as strong and dominant. This particular group's understanding improves the overall trend even though they might not convey it as strongly as that initial section did. On the other hand, a small percentage of participants responded that 15% did not agree with the statement. This opposing opinion suggests that opinions vary somewhat, as some respondents thought that male characters in Bangladeshi films are not always depicted as strong, dominant characters. Notably, there isn't much extreme opposition, as none of the participants strongly disagreed with the statement. When the portrayal of male characters is strong and dominant in Bangladeshi cinema, this lack of strong disagreement points to either an overall majority or, at a minimum the people strongly disagree with the statement. Overall, the data shows that most participants strongly agree that male characters in Bangladeshi films are often depicted as strong, dominant characters; only a smaller percentage has the opposite opinion. This is especially true for a significant number of participants.

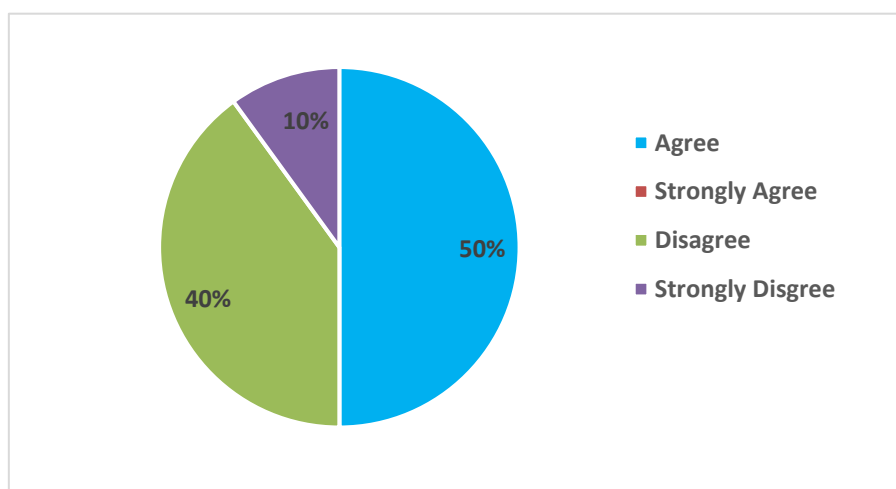
Chart 3: The movies (e.g. "Shurongo", " Haawa", "Poran") accurately represent the complexities of masculinity in Bangladeshi Movies



According to the data which is provided, 30% percent of the participants strongly agree that films such as "Shurongo," "Haawa," and "Poran" faithfully depict each aspect of

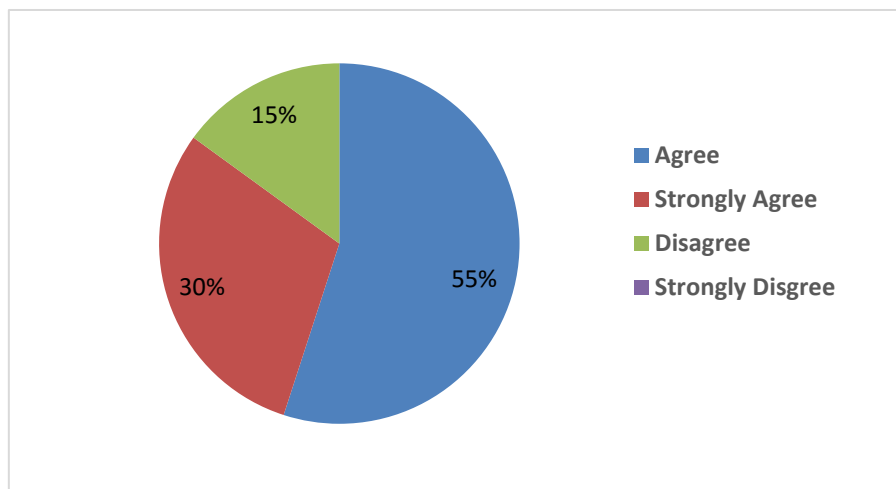
masculinity in Bangladeshi films. Furthermore, 45% of respondents concur with this statement, suggesting that an average majority (75%) of respondents favor the belief that these films do a good job of capturing the complexities of masculinity. Even though those in this group might not be as convinced and compared to those who are accepted. Their acceptance always supports the general trend of most people finding these films' depictions of difficult masculinity to be admirable. A significant minority, however, disagrees with the statement, with 25% of the participants saying that these films do not fairly depict the complexity of male dominance in Bangladeshi society. In addition, none of the participants strongly disagreed with the statement, suggesting that there isn't a strong argument against the idea that the films in question accurately depict the complexity of masculinity in Bangladeshi films. Overall, the data indicates that a considerable percentage of participants think positively about how masculinity is portrayed in films such as "Shurongo," "Haawa," and "Poran," with the majority of the participants agreeing, and a noteworthy minority disagreeing. A significant minority emphasizes that there are different views regarding how well these movies capture all aspects of masculine characteristics.

Chart:4 In the movie "Haawa", do you think the representation of masculinity influences your views on what it means to be a man in Bangladeshi society?



The data analysis reveals a complex picture of how the film “Haawa” depicts how masculinity affects people’s perception of what it takes to be considered a man in Bangladeshi culture. It's interesting to consider that not a single one of the participants strongly agreed showing a lack of agreement among participants regarding how much effect created by the movie, even though at least 50% agreed that the portrayal has a significant impact. None of the participants strongly agreed and that could mean that different people who recognize an impact have different interpretations of it, implying that its impact is not always seen as clear-cut or powerful. On the other hand, 40% of the participants disagree that their perceptions of masculinity in Bangladeshi society are influenced by the way masculinity is portrayed in "Haawa." This implies that a significant percentage of participants do not perceive any meaningful relationship between the movie's depiction of masculinity and their views on it. In addition, 10% of the participants strongly disagree, signifying a minority that takes a stronger stand against the idea that the film influences their perceptions of what it means for them to be masculine in Bangladeshi society. In conclusion, the data highlights a lack of agreement among participants, with many of them recognizing that the movie "Haawa" influenced their conceptions of masculinity. However, a large minority, including people strongly disagree and they do not believe that the film has had a significant impact on how they view masculinity in Bangladeshi society.

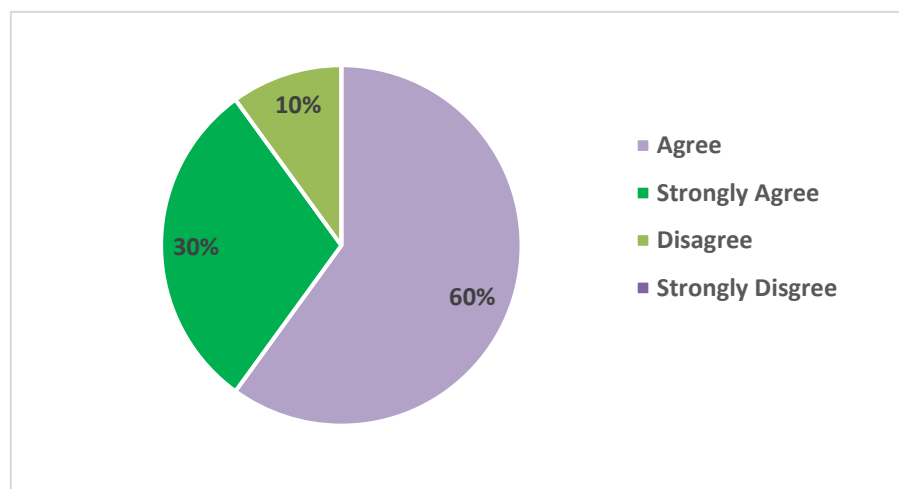
Chart 5: In Bangladeshi movies, do you often observe male characters holding positions of authority and power over female characters?



The data analysis reaches a result and points out a common opinion among participants about how relationships of power are portrayed in Bangladeshi films. Remarkably, 30% of the participants strongly accept that and also agree with the researcher that male characters frequently dominate roles of power and authority compared to female characters. This group contains a significant number of participants who convey a specifically strong belief in recognizing the change in the relationships portrayed. Furthermore, the observation is supported by 55% of participants, which adds to the majority and their viewpoint is that male characters in Bangladeshi films often hold responsibilities of authority and power throughout their female partners or characters. This suggests that a large number of the participants agreed that these kinds of power disparities are a common motif in these films. On the other hand, 15% of participants disagree with the statement which indicates that there is a minority viewpoint that questions the mass availability of male leads in Bangladeshi movie-making who exercise authority over female characters. Additionally, though, none of the participants strongly disagreed with the question also suggesting that there isn't a strong disagreement with the idea. In conclusion, the data shows that participants generally agreed and a considerable percentage strongly agreed that male characters in Bangladeshi films frequently occupy roles

of control and authority over female characters. Even though there is a minority that disagrees, there doesn't seem to be much of a disagreement, which indicates that people generally recognize that these kinds of power changes are common in how relationships are portrayed in movies.

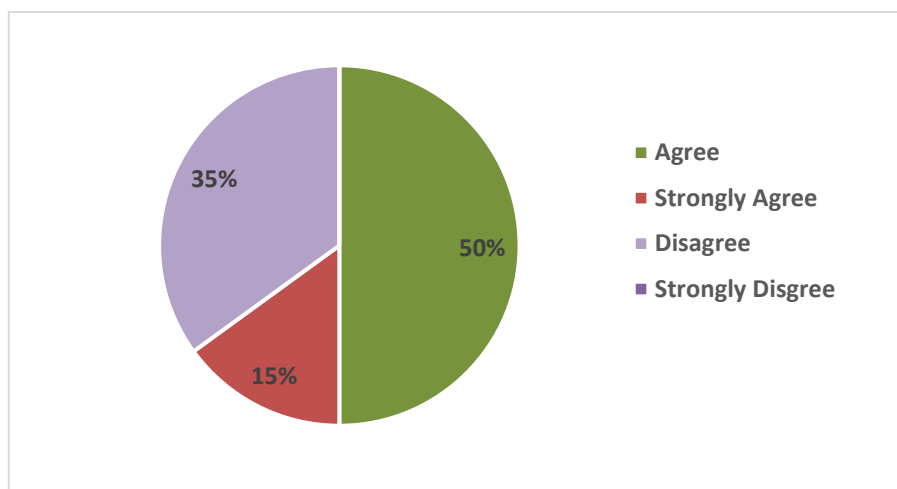
Chart 6: Male characters in Bangladeshi movies often exhibit behaviors and traits that reflect societal expectations of dominance.



The study of the data shows a distinct pattern in the views of the participants about how men are portrayed in Bangladeshi films. Significantly, 30% of the participants strongly agree with the statement that these characters frequently display traits and behaviors that mirror dominant norms in society. This group of participants is strongly convinced that there is an ongoing motif of supremacy in the way men are portrayed. Furthermore, 60% of the participants agree with the statement, demonstrating a broad recognition among participants that male characters in Bangladeshi films often display traits and behaviors consistent with societal norms of dominance. This implies a general belief that male characters in movies conform to more generalized standards of dominance in society. On the other hand, 10% of the participants disagree with the statement, showing a minority viewpoint that raises doubt on the notion that male characters in Bangladeshi films constantly exhibit authoritative traits. The fact

that none of those who participated strongly disagreed is notable because it shows that there isn't a strong argument against the idea that the actions and characteristics of the male characters in these movies reflect society's norms of dominance. In conclusion, the data indicates that most participants agreed and a huge percentage are strongly agreeing that male characters in Bangladeshi films frequently exhibit traits and behaviors consistent with dominant social norms. Even though there is a minority that disagrees, the lack of strong opposition indicates that most people agree that dominance is frequently portrayed in male characters in movies.

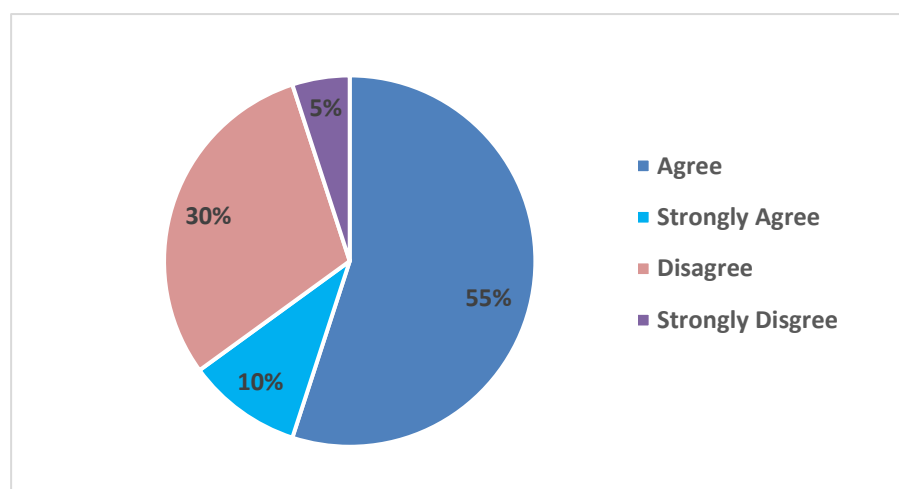
Chart 7: How do you perceive the male characters in the movie "Poran"? Are they shown as powerful and dominant figures?



The data analysis shows that the responses from the participants on how male characters are portrayed in the film "Poran" and whether or not they are portrayed as strong, dominant figures are not consistent. Significantly, 50% of the participants agree that "Poran" 's male characters are portrayed as strong and in authority. This implies that a significant number of the respondents recognized these characters' portrayal in the movie as exemplifying power and

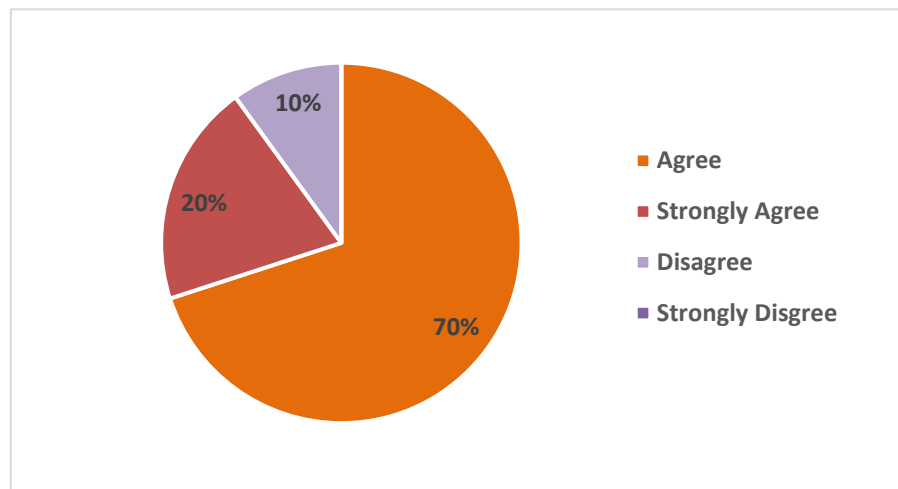
authority. A smaller but noteworthy 15% of the participants strongly agree with the statement, highlighting a subset that is especially certain that the male characters in "Poran" are depicted as clearly strong, dominating figures. A portion of the participants with stronger opinions about how these characters are portrayed are represented by this group of participants. On the other hand, 35% of participants disagree with the statement, signifying an important minority viewpoint that puts doubt on the notion that the male characters in "Poran" are portrayed as strong, authoritative figures. Notably, none of the participants strongly disagreed, indicating that there isn't a strong argument against the idea that the film presents its male characters in this particular way. To sum up, the data indicates a range of viewpoints among the participants, and a considerable proportion of them recognize the representation of strong and commanding male characters in "Poran." Although a significant minority disagrees, the lack of strong disagreement suggests that the movie's portrayal of male characters as muscular and dominant is not strongly disagreed with by the people surveyed.

Chart 8: In the movie "Shurongo", do you believe the main male character's portrayal aligns with traditional Bangladeshi concepts of masculinity?



The data analysis reveals a range of perspectives among participants suggesting the amount to which the movie "Shurongo" 's central male character conforms to conventional Bangladeshi notions of masculinity. The majority of respondents 50% agreed that the portrayal of the main male character is consistent with these conventional ideas. This wide range suggests that a significant percentage of respondents believe there is a correlation between the film portrayal and the traditional standards of masculinity in Bangladesh. 10% of the respondents strongly agree with the statement, which is a smaller subset of respondents who are more strongly convinced that the main male character's portrayal is consistent with conventional ideas of masculinity in Bangladesh. This group probably has a stronger opinion about how accurately cultural norms are portrayed in the film. On the other hand, 30% of participants expressed disagreement with the statement, indicating a noteworthy minority viewpoint that casts doubt on the notion that the protagonist male character of "Shurongo" conforms to conventional ideas of masculinity in Bangladesh. Furthermore, 5% of respondents strongly disagree, suggesting a smaller size but more vocal minority within the opposing group. In conclusion, the data shows that most participants felt that the main male character in "Shurongo" was portrayed in a way that was consistent with traditional ideas of masculinity in Bangladesh, and a significant number of them agreed. There is a significant minority, though, which includes a subset that disagrees more strongly, suggesting that opinions on whether or not the character is in line with cultural norms vary.

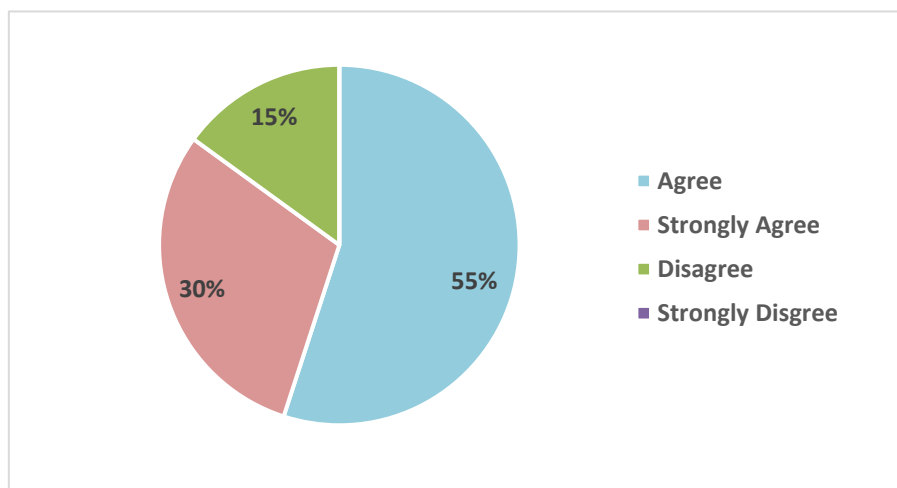
Chart 9: Are male characters in Bangladeshi movies more likely to be depicted as leaders and decision-makers in their relationships and workplaces?



Regarding how men are portrayed as authoritative figures in relationships and at work in Bangladeshi films, the data analysis highlights significant agreement among participants. Significantly, 70% of the participants agree with the fact that male characters are more frequently portrayed as authoritative in these films. This significant majority shows the general belief that male characters in movies tend to take on leadership roles in both intimate and professional contexts. Furthermore, 20% of the participants strongly agree with that statement, suggesting a significant group that is even more determined about the majority of male characters in Bangladeshi cinema who serve as leaders and those making decisions. This group probably notices a consistent and common pattern in the way men are portrayed as taking on leadership roles in movies. On the other hand, 10% of participants disagree with the statement, indicating a minority viewpoint that casts doubt on the belief that male characters are frequently portrayed in these films as leaders and those who make decisions. Notably, none of the participants strongly disagreed, suggesting that there isn't a strong argument against the idea that male characters in Bangladeshi movies frequently take on positions of authority. In conclusion, the data show a strong majority acceptance among participants, with a significant

number of respondents agreeing, particularly people who strongly agree, that male characters are often depicted as individuals who make decisions in their personal and professional lives in Bangladeshi films. Although there is a minority that disagrees, the lack of a strong argument indicates that male characters are typically portrayed as authoritative.

Chart 10: The representation of male dominance in Bangladeshi movies has an impact on how people perceive gender roles and power dynamics in society.



A variety of the effects of the portrayal of male dominance in Bangladeshi cinema on people's conceptions of gender roles and relationships of power in society, the data analysis indicates an interesting belief among participants. Significantly, thirty percent of participants strongly agree that this kind of portrayal makes a big difference. This group, with greater feelings of faith, probably believes that these cinematic representations have a significant impact on how society views them. Furthermore, 55% of the participants agree with the statement, making up an overall majority (85%) that expresses the opinion that people's perceptions of gender roles and the relationship between power and authority are influenced by the portrayal of male dominance in Bangladeshi cinema. This suggests that a large portion

of those surveyed acknowledge the influence of cinematic representations on societal perceptions of gender roles and the relationship of power. 15% of participants, on the other hand, disagree with the statement, indicating a noticeable but minority viewpoint that creates doubt on the concept that the portrayal of male dominance in these films has a substantial impact on social views on gender stereotypes and power relationships. Notably, none of the participants strongly disagreed, suggesting that there isn't strong opposition to the idea that how a film portrays anything influences society's perceptions. In brief, the data highlights a notable majority agreement among participants, with a significant relationship strongly agreeing, that the portrayal of dominant males in Bangladeshi cinema influences individuals' understanding of gender norms and power structures in society. Although there is a minority that disagrees, the lack of a strong argument indicates that people generally acknowledge the impact that movies have on societal norms.

Chapter 4

Analysis and Discussion:

In the Bangladeshi cinema industry, the concept of hegemonic masculinity is prevalent and plays a significant role in portraying the male characters as more dominant and ‘masculine’ than the female characters. Just recently released movie ‘Shurongo’, is quite crystal clear about this concept of hegemonic masculinity which we can see from the protagonist character ‘Masud’. On the other hand, the other protagonist ‘Moyna’ is shown as an irrational female protagonist who is constantly demanding and creates a stereotype of “gold-diggers”. One common portrayal of hegemonic masculinity in this film is through the use of violence which the protagonist's male lead uses in the climax of the film. How he took revenge on the female lead by using an aggressive mentality shows the toxic mentality of the dominance of the male lead. Moreover, in this film, the female lead is portrayed as a ‘double standard’ and selfish kind of person, where the plot justifies that as the female is the bad guy, she is worthy of this revenge from the male lead. Also, it justified that the male lead did the right This emphasis on aggressive revenge reinforces the idea that taking revenge aggressively on females is an essential characteristic of masculinity and that those who do not possess it are less masculine. The portrayal of hegemonic masculinity in this film is not without any effect. It reinforces the idea of harmful gender stereotypes that men must be aggressive, dominant, and revengeful. This portrayal can have negative consequences on men who get cheated by any female in life, leading to feelings of inadequacy and low self-esteem. Also, it tends to make some male to be pretentious that they should take revenge in their scenarios.

Stereotypical gender roles are reflected in Bangladeshi films, where hegemonic masculinity dominates, as demonstrated by the latest release "Shurongo." The protagonist's male character Masud is presented as aggressive and arrogant, although the female protagonist Moyna is portrayed as unreasonable and demanding, thus reinforcing the common perception of "gold-diggers." The violent revenge scene in the movie's climax, in which Masud uses force against Moyna, highlights the toxic mindset of male dominance. The negative idea that violently looking for revenge is a necessary aspect of being a man is reinforced by this harsh punishment. The narrative explains that Moyna is deserving of this response because she was portrayed as the "bad guy" upholding damaging gender norms and a double standard. Such depictions have an effect that goes beyond the screen. They can have actual effects on men, who might feel insufficient or have little confidence if they think a woman has wronged them. Moreover, some men may become arrogant as a result of it and feel driven to exact revenge on others. More thoughtful narrative in movies is required to offset these detrimental effects. By highlighting various and complicated depictions of gender behavior, we may remove myths and advance a more positive and balanced view of the roles of men and women in society. To promote a shift in culture toward more positive gender norms, representation for considerate and including storytelling techniques is crucial.

'Poran' was created by Raihan Rafi and it is the best box-office turner movie from last year after this pandemic. Though the plot story of this film is based on the true events of the Barguna 'Minni-Rifat' incident, this film hugely promotes the toxic concept of hegemonic masculinity through the character of Noyon Bond. In this movie, the character of Noyon, in which actor Shariful Razz acted, adversely overestimates men who seem to be aggressive, rowdy, and 'masculine'. The female protagonist named 'Ananya' is shown as a teenager, an

immature girl who just attained the age of puberty. Any expectation of real love is beyond her character. She was shown as if she was passing her time with the rowdy hero and was flirting back. Also, in this movie, the representation of the romance of Noyon spins around the continued insistence on attention by men, as women's consent is deemed immaterial. Smoking together in public places as well as stalking the female lead by the men was considered to be a part of romance and a display of attraction on the part of men. The worst part about these scenes is that the female protagonist 'Ananya' is shown to enjoy the ritual and reciprocate her feelings once the man has finished his machismo display. Also, the female character in this cinema is portrayed in a way that appeals to the male gaze. The most perfect scenario of the concept of 'hegemonic masculinity' is when the female protagonist rejects the macho hero and marries the soft-hearted, mature hero 'Rifat', the rejected hero cannot take lightly the rejection. As a result of rejection, he goes for revenge and tries to use force towards the female protagonist and another hero. From start to end, the film normalized the maltreatment of women. This type of cinema which makes normalization of this hegemonic concept of masculinity also lacks an opportunity for women to stand up for themselves. They end up expressing the way men behave and it is okay to be mistreated. Not only they, but also the whole society make a perception that it is the actual rule how the cinema shows. Throughout the discussion the researcher reaches an opinion, that is, a man of action was ready for action but he didn't necessarily want to go into action. That action was not a good thing and it was just something that he was ready to do when he had to do it.

"Poran" presents a twisted image of relationships and glorifies toxic masculinity, which seems to maintain strange gender roles. With its focus on violence and violent behavior, the personality of Noyon Bond maintains the myth that male-dominated characteristics are both

attractive and romantic. The problem with the narrative gets worse by the portrayal of Ananya, the female protagonist, as a young teenager who doesn't seem to have power when it comes to matters of love. The acceptance of romantic gestures such as openly smoking in public and stalking is especially disturbing because it makes it harder to distinguish between actions that are appropriate and detrimental in a relationship. In addition to normalizing abuse, the film's dramatic scene in which the rejected hero uses force to exact revenge sends the unsettling message that using violence as a form of retaliation for rejection is acceptable. This story not only reinforces negative perceptions but also has the power to change attitudes in the real world by encouraging the idea that such actions are acceptable. In addition, the way the female character in the movie is portrayed as appealing to the masculine gaze supports victimization and traditional gender norms. Rejecting the male hero in favor of a more sensitive, mature hero may imply a surface-level resolution, but it does not address the root problems of toxic masculinity that are reinforced throughout the movie. Not only do films such as "Poran" fail to empower female characters, but they also reinforce the societal belief that abuse is a natural part of relationships. Movie makers must reconsider the stories they choose to tell to promote positive change. They should choose to tell stories that dispel negative stereotypes and promote happier, more respectful relationships. This change is essential to stop toxic masculinity from becoming the norm and to give audiences stories that support equality, authorization, and understanding.

After 'Poran', a film by Mejbaur Rahman Sumon named 'Haawa' has been the most talked about cinema, not only in our country but also in foreign countries. It is not a commercial movie like 'Poran' or 'Shurongo', rather it is an art film based on a mythical story of a rural arena. 'Haawa' is a story of a situation in a boat where accidentally some boatmen find a

mysterious girl named 'Gulti' in their boat. The protagonist Gulti is shown here as a snake charmer, but all the boatmen are charmed by her beauty. All the boatmen try to make physical love with her; they see that the girl's objective of making intimacy. Also, some were seen to think of that girl as slut or as an epitome of an ominous sign for the boat because the boatmen believed in superstitious thoughts of Bengali mythical story. Here, this movie also showed us how the concept of hegemonic masculinity revolves around a girl in society, whenever or wherever a girl shows up. Even the movie director is also male because the authority of cinemas is controlled by men.

"Haawa," created by Mejbaur Rahman Sumon, represents an interesting work of art in the context of movies, breaking from the business-oriented ways discovered by films like "Poran" and "Shurongo." Focused on a renowned rural story, the movie not only holds the attention of viewers but also provides a platform for thoughtful analysis of contemporary concerns. The story revolves around the suspicious snake charmer Gulti, whose existence reveals some intricate issues connected with hegemonic masculinity and gender roles. The way the boatmen respond to Gulti reveals a disturbing truth, which is her attractiveness serves as an opportunity for objectification. Gulti is reduced to a physical object by the men on the boat, highlighting the dehumanizing effects of objectification as they are motivated by their desires. In addition to simple objectification, the movie highlights the pervasiveness of unfavorable stereotypes about women. Not only is Gulti objectified, but she is also called a "slut" and given an unlucky sign. These depictions show how mystical beliefs continue to shape society's attitudes toward women, reinforcing negative stereotypes that continue to marginalize and abuse women.

The film's analysis regarding the way “Hegemonic Masculinity” (Connell, 2005) functions as often a woman gets to the frame is one of its most noteworthy features. The boatmen's responses act as a mirror, representing cultural expectations of how women need to be viewed and handled. The story challenges viewers to consider and address the gender roles embedded in cultural narratives. "Haawa" is becoming more and more well-known on a national and international level, demonstrating the ability of art films to analyze difficult social issues. The film grows our knowledge of the forces influencing people and society by questioning conventions and exploring the complex effects of “Hegemonic Masculinity” (Connell, 2005). It prompts viewers to reconsider and reevaluate societal attitudes toward women, serving as an inspiration for conversations about how gender roles are portrayed as well as wider consequences for social expectations and norms.

A review of movies such as "Poran," "Shurongo," and "Haawa" shows different representations of male and female behavior in movies. Because the violent nature of the male protagonists is portrayed as overpowering and dominant. On the other hand, female characters are frequently reduced to challenging stereotypes. In the movie, "Poran" and "Shurongo" stand out for their perpetuation of toxic masculinity and gender norms. However, "Haawa" employs a deft technique to dissect intricate problems about dehumanization, beliefs, and the way society views women. All of these movies highlight how powerful tools for visual narrative are to influence public opinion. "Poran" and "Shurongo" are two examples of how storytelling is and that upholds the traditional gender norms which may increase negative stereotypes and have an effect on the behavior in the real world.

By exploring more complex social issues, "Haawa" defies these conventions and encourages viewers to think about how gender and superstition are intertwined. It's clear from the conversations surrounding these movies that ethical storytelling is important in forming cultural narratives. The filmmakers possess the ability to question established conventions, break preconceptions, and promote a more diverse cinematic environment. By challenging audiences to consider and analyze the messages woven throughout cinematic narratives, critical analysis of these movies promotes a more extensive discussion of how gender dynamics are portrayed in modern movies. But in the United States, this image of masculinity spread and came to symbolize the sense of independence men wanted, particularly from domesticity, which was symbolized by women and children. Westerns presented a satirical image of masculinity that was heavily dependent on authority, violence, and reckless behavior in both interpersonal and related alcohol relationships. "These shows adapt established masculinity concepts while drawing from these traditional genres' narratives" (Cuklanz, 2021).

Chapter 5

Conclusion:

In society, being a man comes with significant responsibilities and difficulties, much as being a woman. Since their birth, men have been expected to interact with various social standards in society. Beginning in the family, this socialization process is now extended through others supported by the state ideologies. Television and other mass media, like movies, are useful in this process. Manhood is not an isolated concept. Men can exhibit these traits in society, even though their ideal standards of masculinity grow over time. In a larger sense, these results support a more thoughtful method of filmmaking, stressing the importance of inclusive and diverse stories that remove rather than reinforce stereotypes. Many scholars are agreeing with that televisual masculinity adapts to counter socioeconomic conditions that produce anxiety about masculinity, (Moldeski, 2010). As talks about these movies develop, it becomes clear that movies have the power to influence society and promote a more thoughtful and nuanced view of gender roles.

The way that masculinity has been portrayed in movies has had a big impact on how men are perceived today, which has defined everything that it suggests to be a man and how this idea got started. The concept of "virtual masculinity," which has evolved in response to numerous societal changes, is used to examine this evolution. The claim of male fantasy position of authority has been a prominent feature of this evolution, particularly in periods when men felt their influence was decreasing, frequently in response to feminist movements that were authoritative. The concept that men and women are portrayed as opponents rather than collaborators, a viewpoint rooted in some feminisms is explored in response to the concept

of manhood. This contradiction has prompted an effort to define men quite precisely. Kollin (2001) defines the storyline's conflicts between both civilized and uncivilized elements of 'push', which uses hyperviolent masculinity to create the representatives of each side. Men are being strongly defined as essentially male to distance themselves from thoughts about differences between genders as a result of this contrast. According to the discussion, this idea of manhood is a reaction to outdated ideas about gender roles and the persistence of negative stereotypes about men and women.

The story analyzes the state of the film industry and observes how women in movies have changed over time moving from easier-to-achieve genres like soap operas to more modern romantic films and love stories. Feminism defined us as antagonists with utterly different personalities which is just not true. This is the idea of context which is very important to manhood, how a man expresses himself, how he expresses his manhood how it is going to depend on, and what situation he is in. On the other hand, this one is opposed to being too difficult for men. To compare that having a screwdriver driven into one's head. This point of view suggests that men may find it difficult to connect with or enjoy contemporary romantic stories, possibly as a result of an unrealistic representation of relationships. The significance of context in comprehending manhood is emphasized in the narrative's conclusion. It implies that a man's masculinity is expressed differently depending on some variables, such as the particular circumstance and historical background. This complex viewpoint encourages a more such recognition of shared humanity despite gender differences, challenging the simplified too much and antagonistic portrayal of men and women.

5.1 Limitations:

With a thorough investigation carried out in this study, it is crucial to recognize a few limitations that might affect the applicability and depth of the findings. First off, even though an attempt has been made to include a wide variety of films, the number of participants in the research may not accurately reflect the whole Bangladeshi film industry. It is difficult to record the dynamic changes in movies over time due to the constantly changing nature of the movie industry. Second, a lot of the analysis is dependent on theoretical constructs like the Male Gaze and Hegemonic Masculinity. Although these frameworks offer useful lenses through which to view the world, they are essentially focused on certain theoretical beliefs that might not adequately capture the variety of societal and visual variations found in the Bangladeshi context.

Furthermore, the study primarily uses audience perceptions that are in danger of individuality and can be influenced by a variety of contextual factors as a measure of impact. There may be a wide range of responses from the public and interpretations, and the research admits that particular answers might not always accurately reflect the views of the larger society. Moreover, a thorough examination of the industry structure and production handles that support the development of visual representation is not done in this study. Examining these facets might provide a greater awareness of the factors influencing power and masculinity in Bangladeshi movies. Last but not least, the study is limited by a certain period, and the shifting nature of the media and popular culture suggests that societal perceptions and cinematic portrayals are always changing. As such, the conclusions might be restricted to the study's context and time frame. To correctly understand the research findings and direct future

investigations into the complex connection between movies, masculinity, and power in the context of Bangladesh, it is essential to acknowledge these limitations.

5.2 Recommendations:

Several suggestions are made to improve the representations of control and masculinity in Bangladeshi movies in considering the knowledge gathered from this study. First and foremost, filmmakers are urged to grow their storylines and cross conventional stereotypes to portray a more complete range of masculine experiences. This change has the potential to foster a more consistent visual landscape and a stronger cultural debate. Second, it is crucial to critically engage with Connell's idea of Hegemonic Masculinity. Filmmakers and writers ought to consider carefully whether the roles they play uphold or challenge conventional wisdom, promoting narratives that reflect an advanced awareness of the complex relationships that dominate masculinity. This study's identification of 'the Male Gaze' (Mulvey, 1975), theory as an important aspect causes a suggestion that filmmakers reconsider and challenge it in the framework of Bangladeshi movies, giving female characters agency and a range of viewpoints. Efforts like talks, workshops, or educational events that encourage viewers to critically interact with visual representations should be taken into consideration to attract a recognized audience. Furthermore, throughout the industry cooperation is essential to bringing about change. Filmmakers, producers, as well as other individuals in the industry should come together to support broad and varied representations of masculinity to change societal perceptions in general. Finally, this study is advised for future research to better understand how portrayals of power and masculinity change over time in Bangladeshi movies. This will help to capture the changing trends in visual representations.

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