

Feminist Analysis of Women Portrayal in Nepali Movie “Aama”

**A Thesis Submitted to the Department of English Education
In Partial Fulfilment for the Master of Education in English**

Submitted by

Sanjaya Rai

Faculty of Education

Tribhuvan University

Kirtipur, Kathmandu, Nepal

2023

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Declaration

I, hereby, declare that to the best of my knowledge, this thesis is original; no part of it was earlier submitted for the candidature of research degree to any university.

Date: 24/09/2023

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Sanjaya Rai

Dedication

Dedicated to my parents

For the exceptional love, endless support and sacrifices.

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has helped and promoted my growth with proper guidance during this process. I, therefore would like to thank to each individual for their regular inspiration.

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Abstract

This is a study on **Feminist Analysis of Women Portrayal in the Nepali Movie 'Aama'**. It aimed to examine women representation in the movie in terms of women identity, Exploitation, women right, motherhood, injustice and social transformation, the discourse of portrayal of Nepali women in movies and to analyse the condition, their situation and interpret the meaning from critical point of view. This study tried to identify the aspects of portrayal of Nepali women in the movie in terms of exploitation of women, ignorance of women rights, motherhood, injustice and social transformation. As this study focused on the characterization of women in the movie Aama, I collected data from the movie which was written by Dipendra K. Khanal, where portrayal of women had been stereotype since a long time. The women representative sentences or extracts were collected as data through purposive sampling. The secondary data was utilized over this research. The data were looked upon following qualitative approach in which thematic analysis approach was used for data analysis and interpretation. Accordingly, a critique on women's portrayal has been made from critical feminist perspective. This study came up with ideas that the movie has portrayed women as stereotypical, women rights have not been discussed and motherhood is not presented effectively. Women exploitation is vividly presented in the form of verbal abuse and domestic violence. However, injustice and social transformation has been highlighted profoundly.

This thesis comprises five chapters. The first chapter sheds light on the study's background, statement of the problem, research objectives, research questions, significance of the study, delimitation of the study, and operational definitions of key terms. The second chapter reviews related theoretical and empirical literature, as well as the conceptual framework of the study. The third chapter presents the study's

design, methodology, population, sample and sampling strategy, data collection tools and techniques, data sources, data collection procedures, data analysis and interpretation, procedures, and ethical considerations. Chapter four analyzes the data and interprets the results, while chapter five presents the major findings, summary of the study, and implications for policy and practice, as well as suggestions for further research. The thesis concludes with references and appendices.

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Chapter I

Introduction

This chapter consists of the introductory part under different sub-headings. These include background of the study, statement of the problem, rationale of the study, objectives of the study, research questions, significance of the study, delimitations of the study and the operational definitions of the key terms.

Background of the Study

Discourse is generally a spoken or written form of interaction, conversation. It is simply the communication of thoughts by words, talk, whereas discourse analysis is analysing text or any interaction through qualitative and interpretative method. It is an examination of language beyond the sentences to understand how it functions in the society and when the discourse analysis is examined critically through various ideologies such as power gender, socio-political lenses of view then it is referred as critical discourse analysis. Movie is an example of discourse as it communicates very powerful message and can create effect on audience/ Viewer.

If we turn the pages of Nepali movie industry, it is said to have begun with D.B. Pariyar's movie Satya Harischandra, which is considered to be the initial Nepali language based Film to be shot but was made from India in 1951 (National Film Policy Drafting Committee 2013). The first Nepali movie was produced in Nepal of 1964, was titled 'Aama' signifying 'mother' (Film Development Board, Nepal). The first Nepali production movie Aama was produced by the Department of Information of the Government of Nepal. It was only in 1996 that a private company produced a Nepali movie. The first film produced by a private production house in Nepal was Maitighar, meaning "The Birth Home of a Girl" released in 1996 by Sumon Anjali Films Pvt. Ltd.

From then onwards there have been rapid production and improvement in Nepali movies has been seen. The amount of films has rapidly increased after the Government of Nepal established an organization which was named Royal Film Co-operation in 1971, which helped in the production of films in Nepal and captivate the Nepali audience. The film industry has been rapidly growing via introduction of democracy in 1990. "Nepali Film Industry" revolutionized the people's freedom of expression and broadcasting. After 1990, Nepal has prioritized development of cinema culture and has significantly increased establishment of movie halls. After restoration of democracy in Nepal, production of movies has increased significantly, in a period of three years, a total of 300 cinema halls were established and 140 were released respectively.

The movies of Nepal have been highly inspired by our neighbouring countries; China and India. The difference is the Hindi film industry which is also known as Bollywood has a great scale in terms of production, cost, location, cinematography, and VFX effects compared to our Nepali movies. The Nepal movie has been influenced by the cinema culture of the neighbouring countries like India and Pakistan respectively.

Hindi movies are thoroughly enjoyed and regarded as mass entertainment in our country and the influences of Bollywood over the Nepal audience can be seen. Mostly teenagers and housewives are seen highly influenced by Hindi cinema, the traditions and cultures presented in Hindi movies has marked a great place in Nepali culture either in ceremonies or any events. As I was born and grew in India, I have exactly the same experience. In regard of this matter, Shrestha (2010) has stated that Indian cinema has arrived in Nepal in the 1950s with the introduction of film culture the influences captivated the Nepali audience. Since then, numerous technologies have

been introduced like satellite based television channels, FM stations, video and audio tapes and digitalization increased the availability of Indian movies to the city homes of Nepal. As Shrestha (2010) puts it.

Attractive posters of Bollywood celebrities were posted at many local tea stalls and songs from latest Hindi blockbusters were aired in Nepal's leading radio station. Influence of fashion trends from Hindi films found shelter on the urban beauty parlour and people's fashion house. This proves that Bollywood had a deep effect on Nepali fashion market as well as in Nepali movies. Meanwhile, the majority of Nepali movies currently were privately produced and have the policy of distributing profit among producers solely. Based on the observation, the preferred language in movies was Nepali other than indigenous language movies. We can find the English subtitles in some of the movies at present situation which is a developmental task for promoting our Nepali industry world widely.

Statement of the Problem

There have been many research and disclosure, studies about female representation in medias and novels. But, there are no any research and study on this particular movie "Aama" so I choose this movie as my research subject to critically examine the representation of women through feminist approach. Since movies are a mass entertainer and play a vital role to convey messages effectively. This particular movie excites me to explore the condition of women in every stereotypical family and society. The in-depth characterisation of Aarati in the movie, her aura as a daughter, daughter in law and solely a hidden personality motivates me to study the portrayal of women in this movie.

Movie is a broad medium of entertainment as well as awareness in the society. It portrays the current situation of the society as well as it recreates the past events

depending on the genres of movies. In context of Nepali movie industry, the subject matter conveying in the movies are not taken seriously or critically as a result there is no any boundaries of excluding the misogynistic nature portrayed in the movies which leads abusive words, harassments, sexual abuse is freely conveyed towards women in the name of entertainment. In my view, there should be justification with the context portrayed for women in movies, this type of misogynistic behaviour is intolerant and can create chaos in society. The dialogues used in recent famous movies at present such as: "Girls are like chewing gum- sweet at the beginning but dull at the end" from Nepali movie 'Dreams', "Your breasts are like footballs" in movie 'Captain' (2019) and "If a woman goes and works, about my manhood" in the movie 'Saili' - all portray a narrow definition of what is what considered acceptable behaviour for protagonist (The Kathmandu Post, March 5, 2021). All these statements are the proof of cheap mentality that are presented in our movies. As most of the Nepali movies portrays women as object of desire and are shown weak creatures, it does not propagate the true balance of equitable in our society. With regard to this, my research paper explores the need of equality, women empowerment and more women centric movies to be forwarded in future project as well as it analyses the status of Nepali movie industry in terms of sexism, prejudices and equity among male and female characters. The reason it should be addressed is that, movies have a great impact on people especially the younger generation, if these absurd ill practices are shown in reel then it could suffer in real life as well. The youth can be misguided or brainwashed through this weak portrayal of women shown in movies which can harm the peace and harmony of the society. There have been numerous research and discourses regarding female representation in different media and novel. But there aren't any research or study on this particular movie "Aama" so I choose this movie as my research topic to

critically examine the representation of women through feminist approach. Since movies are mass entertainer and plays a vital role to convey social message effectively. This particular movie excites me to explore the condition of women in every stereotypical family and society the indepth characterisation of Aarati in the movie, her personality as a daughter and Daughter in law along with solely a hidden personality as an individual, drives me to research on this movie.

Based on the above consequences, this topic best interests me since I will explore the stereotypical portrayal of women in Nepali movies which objectifies women as a purpose of desire which is also demoralizing and diminishing the value of women in our society.

Objectives of the Study

This research had the following objectives.

- To examine how female characters as portrayed in Nepali movie 'Aama' at present.
- To examine women representation in the movie 'Aama' in terms of women identity, exploitation, women rights, motherhood, in justice and social transformation.

Research Questions

This study included the following research questions.

- How are female characters represented and portrayed in Nepali movie 'Aama' at present?
- How women are represented in the movie 'Aama' in terms of women identity, exploitation, women rights, motherhood, empowerment, injustice and social justice?

Rationale of the Study

Nepal remains a highly patriarchal country no matter how much we brag about feminism speeches, either socially, economically, politically or culturally patriarchy is a hard-hitting fact. And our Nepali movies are following the same path idolizing 'Hero' as superior and female counter parts are also portrayed as weak, as an object of desire and just passive housewives and lovers. Since movies are very effective medium, it should guide the disadvantaged communities as well. Films reflect the society and since youth follows the trend of movies and also it aspires them to lead their life and also dreamt about it as like in the movies so it inspires me to have an analysis on how women are portrayed in some of the big banner movies. What kind of impact they could have in mind set of youth? I want to address and look beyond this stereotype and portray the aspirations, struggle and ambition of the present generation mostly portrayal of women in Nepali movies as Nepali films play pivotal role, both in shaping gender stereotyping and in bringing social transformation. Media reaches all, including the most marginalized Nepalese societies and thus has a powerful influence to set the measure for what a culture considers "normal", gender stereotypical sexualized portrayal of girls and women in the media affect their and over well-being.

Consequences for girls and women include anxiety eating disorder, lower self-esteem and depression. These stereotypes are not only harmful for girls, but for boys who internalize the notion that success and attractiveness are tied to dominance, power and aggression. In Nepal, there has been limited research on how girls and women are portrayed in media/advertisements/soap opera print media. Despite growing gender awareness, more females in media and movies still objectifies women\girls which reinforces the dominant traditional role of women as confined to

domestic products. Addressing such issues of Nepali film is instrumental for an increased support for contributing towards gender equal Nepalese societies.

Delimitations of the Study

This study will be conducted throughout the following delimitations:

- Primary and secondary sources of data will be used for the study.
- The study will be limited only to the critical discourse analysis of the text from feminist perspective.
- The study will be confined on in -depth study and subjective analysis of data.
- It will be highly limited on interpretation, explanation and argumentations technique under qualitative research design
- The research will be primarily based on the movie “Aama”

Operational Definition of the Key Terms

Movie. A social drama directed by Dipendra K. Khanal.

Portrayal. An instance of an actor playing a part in the a film or play; a performance

Feminist approach. a method of analysing gender identity and inequality that aims to explored in feminist theory that include discrimination, oppression sexual objection, Patriarchy and stereotyping.

Chapter II

Review of the Related Literature and Conceptual Framework

This chapter consists of the detail of the review of theoretical and empirical literature and their implications on the study. It also includes the theoretical and conceptual framework of the thesis study.

Review of Related Theoretical Literature

Review of theoretical knowledge is necessary for the research to have enough knowledge about the selected topic of the research. The most important function of the literature is to ensure that the research reads widely around the subject area in which they carry out research study. The theoretical concepts of the study have been presented as follows:

Introduction to Discourse

Linguistically, discourse is a unit of language longer than a single sentence. It is the generalization of the notion of a conversation to any form of communication. Generally, 'Discourse' is a larger unit of language beyond sentence level or a supra-sentential use of language. It is a heterogeneous, wide ranging and a hybrid field of human inquiry. The emergence of the term 'Discourse' in the field of language was contributed by the linguist Ferdinand de Saussure through his master piece course 'De Linguistique Generale' (1916) (Locke, 2005). By this influential work, he used the terms 'langue' and 'parole' which refer to 'language use' and performance' respectively. Later, langue had been modified into discourse. So, discourse is any piece of text, either spoken or written, which is meaningful in it and has culture as well as ideological underpinning. Discourse is the voice of society and presents social norms and values. Defining discourse, Nuna (1993, p.5) says, "It is a stretch of language consisting of several sentences which are perceived as being related to some

way.” The term text in general referred to the formal and written description of language use, here it was used as written and spoken form of language that conveyed broad linguistic, historical, cultural and socio-political meaning (McCarthy, 2010). Likewise, Crystal (2003 as cited in Locke, 2005, p.5) says “It is a behavioral unit which has a pre-theoretical status in linguistics.” It is a set of utterances which constitute any recognizable speech event e.g. a conversation, a joke, a sermon.” Discourse was a continuous stretch of language, larger than the sentence which is coherent and gives clear meaning in a particular context.

Discourse Analysis

It is an approach to the analysis of written, vocal or sign language, or any significant semiotic event. Discourse analysis simply focuses on the structure of naturally spoken language was found in discourses as conversation, interviews, speeches and commentaries. There are many definitions of Discourse Analysis in literature. Discourse is defined as connected texts as opposed to isolated sentences. Therefore, discourse analysis referred to a study of large linguistic units, such as conversational exchanges or written texts.

Critical Discourse Analysis

Generally, critical discourse analysis is an interdisciplinary approach to the study of discourse that views language as a form of social practise. It is a tool to help members of a profession understand the messages they are sending to themselves and others and to understand the meanings of the spoken and written texts by others. Critical discourse analysis emphasizes the need for inter disciplinary work in order to gain a proper understanding of how language functions in constituting and transmitting knowledge in organising social institutions. It explores issues such as gender, ethnicity, cultural difference, ideology and identity and how these are both

constructed and reflected in text. According to Rogers, (2005), the first goal of the analyst is to describe the relationship among certain texts, interactions and social practises: the Second goal is to interpret the configuration of discourse practises, and the Third goal to use the description and interpretation to offer and explanation of why and how social practices are constituted, changed and transformed in the ways that they are. In the meantime, 'Critical' means not taking things for granted. It is a tool to help members of a profession understand the messages they are sending to themselves and others and to understand the meanings of the spoken and written texts by others. It studies real and often extended, instances of social interaction which take particularly in linguistic form (Blommaert & Bulcean 2004). To be specific, critical discourse analysis is an approach which refers the socio-political interpretation of a discourse and shows clearly relationship between language and power. Critical discourse analysis enhances the concept of justice and equality which helps language users to judge the prejudiced discourse and oppose unequal distribution of power. Thus, it is a type of discourse analysis research.

CDA and Feminist Analysis

For a healthy environment, a society needs to balance the participation of male and female, give them equal opportunities based on their talents without being biased gender wise, this notion of equality without suppressing oppressing any sexes bound by legalistic and nationalistic order is true feminism. Likewise feminism is a range of social movements' political movements and ideologies that aim to define and establish equality of the sexes. To be specific, feminism always aims to understand gender inequality and focuses on gender politics, power relations, and sexuality. Feminist critical discourse at the nexus of critical discourse studies and feminist linguistics, deals with critique of unequal social arrangements sustained through

language use, in view of goals of social transformation and emancipation (Jan 7, 2005, MM. Lazar). Critical Discourse Analysis on feminist is very important for awareness and concern about women's inclusivity and opportunity for first participation in the public sphere is reflected in the implementation of women-friendly programs.

M. Lazar (2014) stated that the interest of feminist critical discourse analysis lies in how gender ideology and gendered relations of power get reproduced, negotiated and contested in representations of social practices, in social relationships between people and in people's social and personal identities in texts and talk and as a feminist critical discourse analyst, our central concern is with critiquing discourses which sustain a patriarchal social order that is relations of power that systematically privilege men as a social group and disadvantaged, excluded and disempowered women as a social group.

We can find many writers and authors critiqued and discussed the evolvement of women in films and Ad's among others, over the years. A few research works have been conducted in the field of discourse analysis of Nepali movies. As a part of most of this discussion on women and movies present numerous of female stereotypes that includes women rely on men, women's position is always in the kitchen taking care of family, and they are not allowed to make important decisions or do important things. Garcellano stated that women are not given chances in sectors like policy, economical condition, religious aspect, scientific technology, mostly women are made highly sexualized but submissive (Basri & Ibrahim, 2004, p. 12). As I had introduced in the earlier sections, mostly women are pointed on three classic debates which builds on three pillars that I argued on liability of being a women; object of desire; division of male and female on the basis of culture and tradition. Both male

and female have been described and over exaggerated roles in medias over the years . Basim critiques that Hollywood, Bollywood and Malayan movies have sexualized over the decades which characterised women as an object for sexual gratification. furthermore, characters of women are often depicted as just , loving beautiful, dormant, dependence and often seeks assurity , while the macho character are rigid, not dependent, dominant , success oriented, hard working and so on (p.12).

Similarly, in their study of representations of “women” in selected Malaysian films from the 1950s to the 2000s, Basri and Ibrahim (2000) argue that although the film moves across time in Malay women, the definition remains the same (p. 19). They added that women's role models are defined in terms of the home and domestic space. Women mostly fulfill the roles of housewife and caregiver (Basri and Ibrahim, 2004, p. 19) In most of the Nepali serials the central characters revolve around women, they are either portrayed so weak and pathetic that we sympathized for or so negative that we hate and want to betray them. The characters can be seen as pathetic wife, widow or uneducated village girl mostly annoying housewives, mother in law and internationally, in the study that was done over 157 crime serials of America from 1967 and 1977, the women were shown as a victim that was usually assaulted and were the victim of the crime. The movies highlighted that the reason for women to fall victim were often due to not being able to sense the danger and often wanted to have immoral relationship for fame and wealth . men were shown to be good in every aspect and were potrayed as the saviour and rescued the damsel in distress. The women were usually described as a sex object that were ment to be pretty and were created as a counterpart to support male by doing the household activities and worshipping Men.

Mostly based on the discussion women are stated as a second class human beings meant for pleasure of the men and women are not capable of understanding the complex system of the society. I will be using some major theories based on the arguments as the central text to analyse the movie. The theories include "The Theory of the Male Gaze and Fragmentation" by Laura Mulvey, "The Theory of Second Sex" by Simone de Beauvoir and "Gendered Spaces" by Danphe Spain. The major reason for using these theories for the analysis of the movie is because of their relevance in discussing the portrayal of women in Nepali movies. I will be using each theory for the movie "Aama" Support my argument with relevant examples from other films.

To begin with, I will introduce Laura Mulvey's theory of the male gaze and fragmentation. Mulvey is a British feminist film theorist best known for her 1975 essay, "Visual Pleasure and Narrative Cinema." In this essay, she discusses how male and female characters are portrayed in mainstream cinema. Mulvey used the term "male gaze" to describe how Hollywood projects male characters as active images while women are presented as passive objects to be watched.

I will use Mulvey's theory to better understand how female characters are portrayed in films, particularly in the movie I have selected for analysis, Aama. Although Mulvey's theory may seem outdated, it remains relevant as it captures the notion of active male and passive female that is still prevalent in most movies today.

Furthermore, I will discuss how Mulvey argues that popular cinema isolates fragments of women's bodies, focusing on specific parts of their anatomy. She argues that this fragmentation serves to reinforce the objectification of women in cinema.

In my research, I aim to understand how cinema represents the two sexes in terms of social participation, liability, or assets in the family. By using Mulvey's theory of male gaze and fragmentation, I hope to gain a better understanding of how

gender is portrayed in cinema, particularly in the movie Aama. Mulvey discussed how a special focus is often given to certain body parts of women, such as their legs, breasts, and lips, in movies. This phenomenon is still present in today's cinema. Lastly, "Gendered Spaces" a theory by Danphne Spain (1992) argues that men and women are separated in ways that sustain gender stratification in spaces including schools, homes and workplaces. In her book 'Gendered Spaces' (1992), she has used cross-cultural and historical examples to argue that the spatial segregation of men and women has contributed to prevent from gaining the knowledge that could make them powerful. First, Spain (1992) looks at family dwellings in non-industrial societies. She closely studies different societies and their dwellings including Islamic purdah societies. Navajo anomalies and Balinese house yards among others to know the men and women can be separated from one another on the basis of dwellings and she further concludes that the greater segregation of the sexes, the lower the status of women (Spain, 1992). She further studies education in non-industrial societies and argues that the knowledge which is important to public status is passed among men for one generation to the next (Spain, 1992, p.67). Similarly, she studies workplace segregation to explore that women are more likely to work inside homes and household production while men are the ones who usually go out to work and have better jobs and status compared to that of the women.

The second theory I use in my analysis is Simone de Beauvoir's Second Sex theory. Simone de Beauvoir is a French feminist, social theorist, writer, political activist and philosopher. The Second War (1949) is one of the best books about the oppression and treatment of women throughout history. Although it may seem dated, many of her arguments are relevant and I found it very useful in analyzing current Nepali women in cinema. I have selected some of the arguments Beauvoir makes in

her book to discuss how women are treated and represented in various situations in the film. When discussing how female characters are presented as the second gender in my films, I will focus on Beauvoir's three main focuses; women as caregivers and housewives; women serving as waitresses for men; and marriage is a woman's goal. Beauvoir (1949/2011) believes that man is the universal, woman is his other, and woman is defined in every respect by her relationship with man. In her book, she touches on many issues related to women and their freedom. Her famous quote: "One is not born, one becomes a woman" (Beauvoir, 1949/2011, p. 283). This statement itself has a lot of power and proves the prevalence of patriarchy in our society. While discussing gender, Beauvoir (1949/2011) argued that women should first say "I am a woman" when introducing themselves, and that this is also valid for men because men's lives do not need guidance (p. 5). In one situation, in order for the woman to define herself, she must remind others that she is a woman, which means that the woman is "two women and men." Beauvoir (1949/2011) also argued that man is man and that man means woman because she is not seen as an independent person but is defined by her relationships that are good for men.

Using Spain's theory of 'Spatial segregation and Gendered Spaces', I have argued that the spaces, I argue that the spaces men and women are in different in these movies, further representing that this segregation has deeper meanings. For example, women in the movie I have selected for this project are mostly shown doing household chores and doing job as well and men are just working outside in the fields and offices. This division of space for women compared to men are limiting them inside the private spaces, further preventing them to gain knowledge to be powerful, as argued by Spain (1992, p.3). The major concern for Spain (1992) is the implication of various spatial arrangements in homes, educational institutions and workplaces for

the status for women. When I look at the workplaces of women in the movies, I see women in less important roles professionally compared to men, which limit their knowledge relative to men. At a time where we talk about equality and empowerment for all, such representation of women in the Nepali movies even today, entirely questions the notion of empowerment and independence of women. Using the theory of space and Gender, I attempt to address the various gaps regarding the representation of women and men in Nepali movies in the past and at present.

The major arguments of Spain (1992) about gender and space is that it is the space which hides the knowledge and power from women, the gender stratification of the society enables the men to use this power and knowledge to serve their interests reinforcing lower status of women (p.10). She argues that spatial segregation enforces gender stratification and further analyzes spatial institutions including education, family and workplaces in both industrial non-industrial societies to prove her hypothesis (Spain, 1992). According to Fincher (1994), Spain's book on Gendered Spaces has provided interesting examples of the ways people could plan for themselves and the effects on gender relations in terms of space (p.194). Similarly, Charlton (1993) argues that we often overlook the importance of spatial arrangements, because of which, the way we arrange space becomes invisible, natural and most importantly, taken for granted. In these grounds, for, Charlton (1993), Spain has done us a significant service by making visible the relationship of space to gender, knowledge, power and status (p.969).

Feminist Discourse Analysis

Feminism solely identifies the various ideas regarding women rights, women empowerment, gender equity and equality and feminist discourse analysis comprehends the discourse of women participation in the society lensing through

various perspectives, ideologically, politically and socially. It has evolved particularly among scholars in the gender interaction conversation or text. They regard patriarchy as a common apparatus and feminine discourse has become today a wide-reaching approach for understanding and critiquing the power of language. Feminist discourse as establishing categories of inclusion and exclusion that has been socially structured in our society they also examine these various manifestations of difference, and the power they occur withhold in media texts, conversations, advertisements, novels, films, political speeches, meeting minutes, interview, transcripts on where ever. They's may occur through close attention to structures of representation such as themes, Frames grammatical features and modes of address.

Feminist Critique

Feminist Critique provided a theoretical analysis of the need for a feminist CDA and to lay out the foundational ideas of FCDA as discourse praxis. In order to briefly illustrate key FCDA concepts, I will present some empirical data that was chosen from an advertising environment in my conclusion.

The data and its analysis (rationale, scope, topic, and method) are described in detail below, and then a few commercials are examined and discussed in connection to the five principles. The analysis presented here is just meant to serve as a starting point for conversation; it is not meant to be exhaustive.

This text talks about how women are shown in popular culture and advertising. In the past, they were often shown as objects for men's pleasure. But now, there's been a change towards portraying them as independent and sexually active. This is considered a good thing for gender equality.

There are two ways that women's sexual power is shown in media. One is by celebrating their desire and independence. The other is by showing how they've

gained power over men through their sexuality. Both are seen as empowering for women.

The author analyzes two advertising campaigns that focus on women's sexual power. In both campaigns, the women are depicted as beautiful and slender, while the men are shown as partially naked, with toned bodies. The women are portrayed as confident and independent. The ads challenge viewers to see themselves as strong, independent women.

This shift in how women are represented in media is a reflection of a more inclusive and progressive society. By showing women as independent and sexually active, the media is creating a more positive image of women.

Moving on to the movie "Aama", it's a simple story that reflects the lives of Nepali people in rural and urban areas. It's a tragic drama about a family that's struggling to make ends meet. Mithila Sharma plays the role of a mother, while Surakshya Panta plays her daughter. The story begins with the father being admitted to a hospital after a serious accident. The family struggles to pay for his treatment, and they even have to call their son who lives abroad for help.

During their time in the hospital, the mother meets another woman who's also struggling to take care of her sick child. They become friends and support each other through their tough times. The movie is a reflection of the hardships that many families face when they don't have enough resources to pay for medical treatment.

CRITICAL DISCOURSE STUDIES : [Canadian Research Knowledge Network]

This text discusses how women are portrayed in popular culture and advertising. In the past, women were often shown as objects for men's pleasure. However, there has been a shift towards portraying women as sexually active and independent. This is seen as a positive move for gender equality.

Two postfeminist scenarios of sexual power have emerged. One is the celebration of women's sexual desire and agency. The other is the idea that women have gained power over men through their sexuality. These scenarios are seen as empowering for women.

The author analyzes two advertising campaigns that focus on women's sexual power. In both campaigns, the women are depicted as slender and beautiful, while the men are partially naked and have well-toned torsos. The women are shown as sexually confident and independent. The ads challenge female viewers to identify with them and see themselves as strong, independent women.

The changing representation of women in popular culture and advertising is a reflection of a more inclusive and progressive society. By portraying women as independent and sexually active, the media is helping to create a more positive image of women.

Introduction of the Movie "Aama"

Written and directed by Dipendra K.Khanal 'Aama' is basically a simple story of every Nepali people in rural or urban area of typical society Nepali society. It is a reflection of realism that narrates the story of a deprived family. It is a tragic drama movie where we can see Mithila Sharma as Aama (mother), Surakshya Panta (daughter) in the lead roles along with Sarita Giri, Deshbhakta Khanal, Manish Niraula, Laxmi Bhusal, Tika Pahari as supporting roles. The story begins with shot of ambulance plying a serpentine road while it is raining cats and dogs. The ambulance had carried Yagya Prasad Aryal, the father, has been in an accident causing a serious head injury. His wife, Mithila Sharma, admitted him to a hospital in Kathmandu. In Kathmandu, she has only her daughter, Arati (Surakhsya Panta), and her husband, Manish Niraula. Yagya Prasad requires immediate surgery. So, she called her daughter

from the way. Aarti reached the hospital before they arrived and waits alone also called her elder brother who is in U.S.A for earning purpose. After the ambulance arrived they admit him to hospital but due to lack of MRI treatment they shifted him to private hospital after the MRI testing the doctor advices them for a quick surgery as the blood clogged in his brain. The cost of the operation seems quite expensive though they deposit some amount of money that the mother had brought. Mother began to cry when they called her son in aboard and he tried to console her and ask his brother in law to take care of the expenditure till he sent some amount. After the successful surgery, the doctor told them the patient is still under respiratory distress so Mr. Arya had been transferred in mechanical ventilator. After that her daughter and his son in law left for home. While eating at cafeteria she met another poor women who had her own sad story which was she had an inter-cast marriage so nobody was there to help her and her sick son. Aama and that lonely women started to get along. On the other hand, Aarti has her own family problem trying for baby through test tube and her husband is not too supportive as well.

On the other hand, Aarti's grandmother in law who lived with them also creates a tension in such a harsh situation. The medical cost seemed expensive day by day. Aarti tried to convince her brother to send sufficient amount but he also seemed to be in trouble. On one particular scene the lonely lady from hospital offer some dry fruits to Aarti denied in anger and pain eventually she burst out hugging her and all of them cried a lot. Aarti's husband seemed frustrated doing household chores, nagging Aarti cried alone thinking of all the difficulties that has come along with her personal life and family too. Finally, a genuine doctor suggest Aarti's mother to take her husband out of the ventilator as his brain was already dead and only the machines were supporting him to breathe. She broke watching her husband's watch which has

stopped functioning. Aarti seek advice from her brother and he suggested to do what she think as she is also the child of their parents. As they have not paid the full amount of bill the authorized person took the dead body into a corner, the family seemed to be devastated. They had to pay around 13 lakh to hospital, they called her brother to come back as their father had already died but he denied. Aarti seek help from her brother in law, they send a little amount of money, and lonely woman also gave them some amount as loan. Aama had a terrible nightmare where her husband was in pain. Aarti and her mother had to sell their Mangal sutra (gold necklace), they seek help to related doctors but they did not offer any help. Finally, Aarti goes home and sell her belongings, her saving got pregnancy treatment, had fight with her husband and unfortunately she fell down hitting her head. Surprisingly, grandmother pulled the box of jewellery out of her grandson and gave it to Aarti hugging her. Finally, Aarti succeed to clear the bills after a lot of struggle then she immediately ran into her mother who was keeping a watch of her husband dead body but sad Aarti found her mother dead too, enduring the deepest pain she fulfilled the duty of offspring shaving her head bald which is done by son according to Hindu rituals and the movie ends with this path breaking climax

Review of Empirical Literature

I have reviewed some research works related to my study here in this section.

Rai (2018) studied on CDA of Beauty Product Advertisement. Her objectives was The aim of this study is to critically examine the language used in beauty product advertisements, including the choice of words and sentence structure, and to analyze the strategies used to influence women. To achieve this, we will be using Fairclough's three-dimensional CDA framework. This study will cover the following areas: hundred beauty product ads as samples of different beauty products meant for women.

According to a study, advertisers tend to use a variety of linguistic features to promote their ideology and maintain power. These features include personal pronouns, adjectives, and compound words as lexical features, along with questions, imperatives, short phrases, and verbs as syntactic features. The study also found that advertisers employ scientific evidence, celebrity endorsements, use of numbers, partition of picture, use of emotive words, self-representation, and other tactics to represent the identity of women. Despite these efforts, women are still often perceived as mere symbols in media discourse. According to a study, advertisers tend to use a variety of linguistic features to promote their ideology and maintain power. These features include personal pronouns, adjectives, and compound words as lexical features, along with questions, imperatives, short phrases, and verbs as syntactic features. The study also found that advertisers employ scientific evidence, celebrity endorsements, use of numbers, partition of picture, use of emotive words, self-representation, and other tactics to represent the identity of women. Despite these efforts, women are still often perceived as mere symbols in media discourse.

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practices which violate the rights of This report focuses on the issues faced by women in the Southern African Development Community (SADC) region and evaluates the actions taken by member states to tackle them. The report is based on secondary data collected through the review of studies, reports, policy documents, and surveys from various national, regional, and international organizations. The information has been gathered from various sources such as reports published by SADC states, articles, and other published materials. This report focuses on the issues faced by women in the Southern African Development Community (SADC) region and evaluates the actions taken by member states to tackle them. The report is based on secondary data collected through the review of studies, reports, policy documents, and surveys from various national, regional, and international organizations. The information has been gathered from various sources such as reports published by SADC states, articles, and other published materials. and other gray materials. The researchers found that the cultural and social tradition that had been passed down by generation which has caused psychological and physical aspect of a women . the generational customary has been made the women feel they are not capable of competing in the mainstream of the society created by Men. poverty, illiteracy and lack of self confidence due to stigma and discrimination.

The discourse analysis with various critics working along side feminist issue have stated that the patriarchal type of the society has created differences regarding men and female . the language has played an important role in being able to create the modern feminine perspective. The feminist mainstream authors state that the media plays a heavy role in being able to bring a change regarding the issue of the female. The media portrayal of the female regarding the struggle of the female and also talking about the strengths and weakness of the female can further address the change

in the context of change in the mind-set of the people. Moreover, various sectors that are existing within the society should be able to accept that male and female are part of the civilization and must address women can be an essential part of bringing change in the socioeconomic aspect of the society. Women in main stream can have positive role in bringing change in the society and can play a good role to shape the society and help make the society a better place to live in

Fabulaa and Timar (2017) carried out research on “Violations of the right to the city for women with disabilities in peripheral rural communities in Hungary”. The main objectives of this research to explore how the rights are applied in the city (human right) for rural women who experience multiple social disadvantages. Also, this research focus on women perceptions of their everyday lives and reflections on their problems regarding the access to urban resources and services. For completing this research researchers have used empirical research method. They have collected data by conducting interview of 32 disabled or chronically ill women living in Hungarian city. After analysing data they find out that intersectionality is an important issue as far as the everyday experiences of particular social groups are concerned, patriarchal relations and ableism in society has seriously curtailed the right to the city of the interviewed disabled and chronically ill women. Nevertheless, several respondents suggested that capitalism's uneven development at the rural-urban scale can have more serious effects on their lives. Adding more some of them thought that living in a rural area was the primary source of their disadvantages.

Rai (2023) this is the study on “Discourse of Women Rights Violation in the Novel Nathiya: A Critical Discourse Analysis”. It examined the discourse related to women rights violation and to analysed the novel and interpret it from critical point of view. This study tried to identify the aspects of women rights violation from the novel

Nathiya, in terms of exploitation of women, ignorance of women rights, rights to children and women, rights to the youth, rights to labour and social transformation. I collected data from the novel which was written by Saraswati Pratikshya. Forty woman rights violation related sentences or extracts were collected as data through purposive sampling under non-random or non-probability sampling strategy to complete this study. Different themes were drawn for the analysis of data. The major finding of this study included that: there were many aspects of woman right's violation depicted in the novel like exploitation of women rights such as: - "after paying money we can eat fresh spinach and we are paying money then why we should use old commodity? We'll give money as you ask but we need new/ fresh commodity." This mentioned statement is said by random men to Samali cousin sister. In this statement, it is clearly shown that women are being compared with vegetables and called as commodity which reflects the exploitation of women in the novel. Likewise we found various factors violating women rights in Badi community. They are: domination on the basis on class, unequal rights for women, and unequal rights of children, unequal rights to labour, and social transformation. Badi were exploited by so called higher class people. This research has made an attempt to reflect the issue of woman right and critical analysis on it from social point of view. This thesis consists of five chapters. Each chapter is divided into necessary heading and subheadings. First chapter deals with background of the study, statement of the problem, objectives of the study, research questions, significance of the study, delimitation of the study and operational definitions of the key terms. Second chapter deals with review of related theoretical and empirical literature, implications of the review of the study and conceptual framework of the study. Likewise, third chapter portrays design, method, population, sample and sampling strategy, data collection

tools and techniques, source of data, data collection procedures, data analysis and interpretations, procedures and ethical consideration of the study. Moreover, chapter four deals with analysis of data and interpretation of the results. Finally, fifth chapter presents major finding list, conclusion of the study and implications for the policy and practice related level, further research related and along with references and appendices at the end.

Implications of the Review for the Study

I have observed and obtained valuable insights through reviews about my research which helped me to elaborate my arguments. My literature reviews include books, reports, articles, and exploring various interviews including movies. And lastly, through the ‘Gendered Spaces’ by Daphne Spain, I have gathered some basic arguments like the division of space for women compared to men are limiting them inside the private spaces that prevent them to gain knowledge to be powerful outside their world while men are the ones who usually go out to work and have better jobs and status compared to that of the women. At a time where we talk about equality and empowerment for all, such representation of women in the Nepali even today, entirely questions the notion of empowerment and independence of women. Hence, these theories have much supported me to further investigate my research immensely.

As a researcher, I went through different literature and have reviewed them. For my study, the review of literature helped me in number of ways. The review of empirical studies helped me to select the most appropriate critical discourse analysis framework for my research. Likewise, the literature review has broadened any knowledge based in CDA and made me able to show the significance of my research to the underlying status of women in Nepali movies.

Review of Bhandari helped me to identify the situation of women at the time of civil war. Women rights were not preserved and had to suffer because of the home war which a harsh situation was being a woman, they had to compromise a lot of things which symbolise the patriarchy taken for granted.

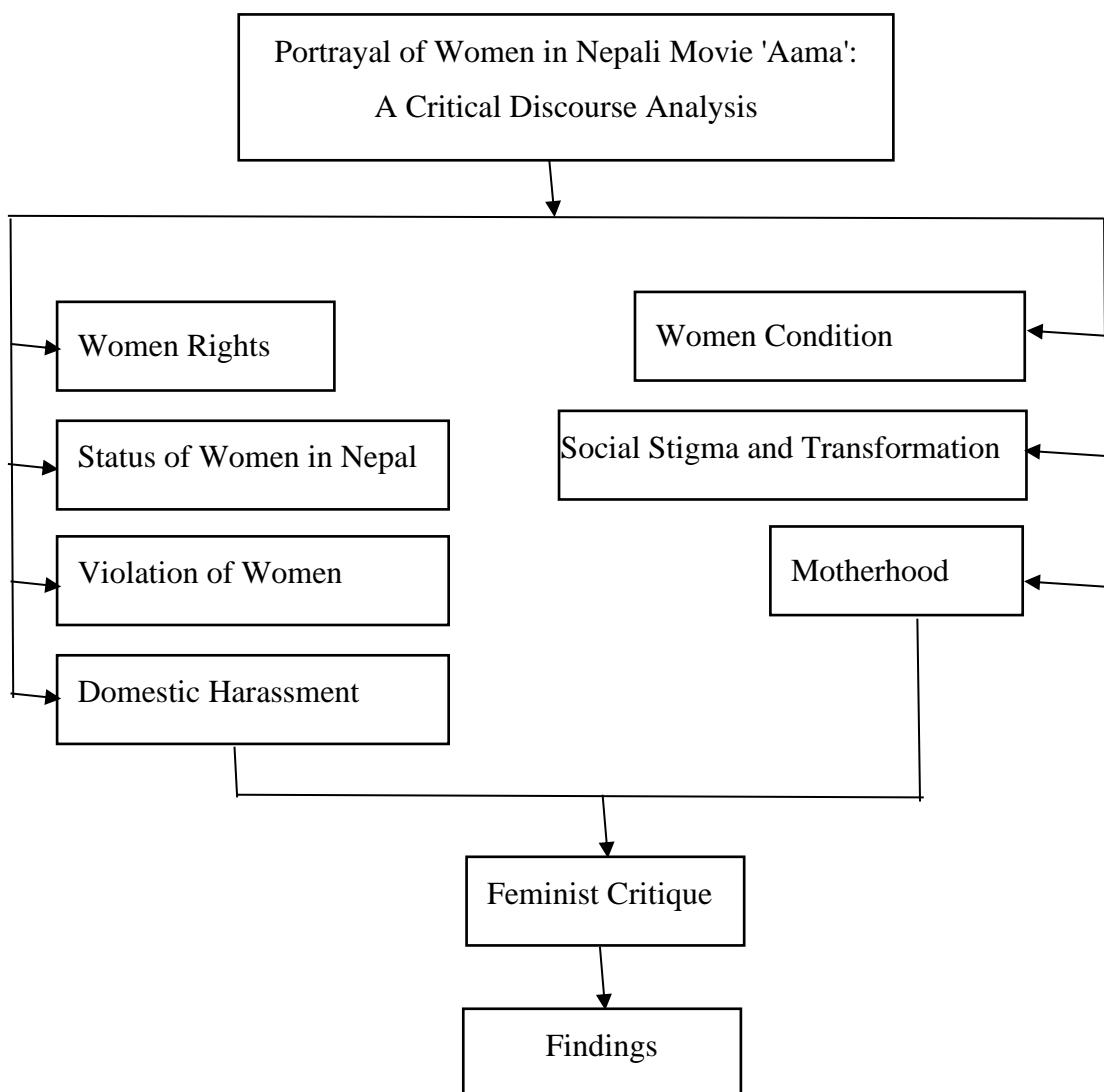
Review of Rai helped me to identify the aspects of women rights violation in terms of exploitation of women, ignorance of women rights, rights to children and women. The suffering a violence of the Badi Community women and how they were deprived of basic human rights.

Similarly Rai (2018) supported me to identify the positionality of women and how they are used as a show-piece in the market for endorsing beauty products. It helped me to examine critically that women and their beauty is taken for granted and have been utilising as a weapon to sell different products as business strategy that clearly shows the women are still treated as secondary sex.

Finally, from a group of researchers 'Wadesango, Rembe and Chabaya (2011) help me to find that some of the harmful traditional cultural practices have devastating physical and psychological effects on women. As stated in earlier sections, they discriminate against women, enforce their inferior status and submissive role of women and others threaten their lives. Traditional practices are also aggravated by the existence of poverty, illiteracy and ignorance. While it is undeniable that they transmit the values of the group and the community, others are also used as a way of securing a means of livelihood for those involved in practice such as FGM. This creates an institution which must thrive and be supported by some of these cultural practices.

Conceptual Framework

Conceptual framework is regarded as mental picture of the process what will be done in the research. Kumar (2009, p.37) explains that the conceptual framework is derived from the theoretical framework and typically focuses on a specific aspect of the theoretical framework that serves as the foundation for the research. Essentially, it is a theoretical representation of the study. This research of mine was based on the following conceptual framework.



Chapter III

Methods and Procedures of the Study

This chapter constitutes the methodological procedures that will be incorporated in carrying out this thesis research. It includes different sub-headings. These include design and method of the study, population, sample and sampling strategy, study area/field, research tools, sources of data, data collection procedure, data collection and interpretation procedure and ethical considerations.

Design and Method of the Study

Research design refers to the overall strategy utilized to carry out research, a model which we choose to integrate the different components of the study in a coherent and logical way. Generally, it is a framework that defines a succinct and logical plan to tackle established research questions also regarded as a plan for selecting the sources and types of information used to answer research questions. According to Kumar (2014, p.112), a research design is a road map that you decide to follow during your research journey to find answers to your research questions as validly, objectively, accurately and economically as possible. He tended to say that it is the overall strategy of the study in a coherent and logical way. During research we search the answers of our research questions logically and authentically. Research design is the process of organizing data collection and analysis in a way that is both relevant to the research purpose and efficient in its implementation (Selltiz, 1962, as cited in Kumar, 2014). The research design of this study was qualitative research. Within this, discourse analysis was my research design with feminist approach as feminist critical discourse analysis aims in advancing rich and nuanced analyse of the complex workings of power and ideology the complex workings of power and ideology in sustaining hierarchically gendered social orders. This approach is

therefore not just a deconstruction of text and talks as an academic exercise, but is rooted in the understanding that the issues studied hold practical and phenomenological implications for groups of women and men in special social context. This study is based on the angle of portrayal of women in Nepali movies. Maxwell (2013, as cited in Kumar, 2014) says “To design a qualitative study, you can’t just develop (or borrow) a logical strategy in advance and implement it faithfully. You need, to a substantial extent, construct and reconstruct your research design.” It means that during our research we must do our work significantly to build our overall strategy of the study. We have to develop a logical strategy and construct and reconstruct respectively.

Critical Discourse Analysis (CDA) is a way of understanding how language is used in social situations. It looks at how language is used to maintain or challenge power relations between different groups of people. CDA asks questions like: Who benefits from the language used? Whose interests are being ignored? What are the consequences of using this language? By analyzing language, we can understand how different social groups interact with each other.

CDA has three main parts: analyzing the text, analyzing how the text was created and received, and analyzing the social context in which the text was created. These three parts help us understand how language is used in different situations.

What's great about CDA is that it helps us focus on the specific words and phrases used in a text. We can look at how these words are put together and how they are presented. However, we also have to remember that the words we use are influenced by the historical context in which they were created.

Overall, CDA helps us understand how language is used to maintain or challenge power relations in society. By analyzing language, we can better understand the social world around us.

Population, Sample and Sampling Strategy

The population of this study discourse were all the female characters included in the movie 'Aama' (mother) including all the women who represent mother of every family. I used the purposive sampling strategy to select the sample. The selected movie was seen thoroughly analysing each scene where female characters are featured with feminist approach. Their various roles and characters were studied carefully to meet the objectives of my study.

Data Collection Tools and Techniques

The data collection tool for my study was the observation of female characters of the movie 'Aama' directed by Ashim Khanal and Rohit Raj Gautam. Watching every scene, watching, observing and analysing, underlying and selecting every crucial scenes, spoken discourses through feminist point of view and social issues prevalent in our society showing shades of patriarchy were considered as the techniques of data collection.

Sources of Data

This study used both the primary and secondary sources of data. The primary data included the 50 dialogues of the characters involved in the movie Aama while the secondary sources included some related thesis, books, journals and research articles.

Data Collection Procedures

The following procedures were applied while collecting the data for this study.

- i. The researcher watched and re-watched the selected movie 'Aama'.

- ii. The researcher repeated those scenes or extracts of discourse related to women violation and discrimination.
- iii. The researcher noted down the related issues and analysed them critically.

Data Analysis and Interpretation Procedures

The systematically collected data were analysed, interpreted and presented quantitatively, descriptively and analytically by following feminist thematic approach. It is the way of finding meaning whereby many areas of study are connected together and integrated within a theme. Firstly, the data were categorised in terms of women rights, violation, discrimination and social transformation. Secondly, the data were interpreted and linked with feminist perspectives and feminism on women-hood and represent in a qualitative manner.

Ethical Considerations

There are some strict rules to be followed by any researcher known as 'Ethics' which is the most important part in any research. I followed all the ethical norms of research while collecting the data. The following issues were kept under my consideration. In order to avoid plagiarism, I acknowledged my sources and quotations by citing and paraphrasing with the author's name and the published date of the book. I reported the data honestly and used unbiased language to analyze it. Additionally, I expressed gratitude to the people who supported my study and gave them proper credit. In order to avoid plagiarism, I acknowledged my sources and quotations by citing and paraphrasing with the author's name and the published date of the book. I reported the data honestly and used unbiased language to analyze it. Additionally, I expressed gratitude to the people who supported my study and gave them proper credit.

Chapter IV

Analysis and Interpretation of the Results

In this part, the data collected through the research tools have been analysed and interpreted. Analysis of data and interpretation of result is presented in the following sub-headings.

Analysis and Interpretation of the Results

After watching and re-watching the movie several times, I depict 50 dialogues that represent women status in Nepal which were critically examined through feminist lense. After analyzing the movie data, we identified and discussed the results under various themes.

The movie shows different cases of women exploitation. The major forms of exploitation that could be seen in the dialogues have been discussed here.

Domestic Violence Against Women

Domestic violence is common if we analyse the typical Nepali society. Women are supposed to endure all the unfair treatments acted upon them for the sake of peace and happiness of the family. The movie 'Aama' presents the vivid reflections of what every housewife generally has to go through in her husband's family. The central character of the movie, 'Arti' had to face the same dreadful sufferings from her laws. It was not just the physical one but the emotional pain she had to go through in such a harsh situation where her father was in coma and also, she was having her own personal issue of motherhood. Especially her husband should have been there for her but instead he created tensions in the family and added pain in her life. In one particular scene, he physically abused her fighting over some money which Aarti had kept for her motherhood health issue that led to hit her head on the wall.

This explained that women are usually considered weak, vulnerable so that men can harass them because it's easy to get away with the problem rather than talking about it and solving them genuinely. While fighting over some amount of money her husband forgot that Aarti was a daughter once before his wife and if that money could solve her father's dead body problem then she would have fulfilled her duty as a daughter which is genuine for every child as a responsible offspring to their parents. It was vague to even argue that monetary issue because the case of her father's dead body was mandatory rather than their future problems. This reflects the ill mentality that our Nepali society still carries on. According to the United Nations Population Fund, 48% of Nepalese women say that they have experienced some form of violence at some point in their lives, with 15% experiencing sexual violence so their data shows domestic violence is still the major challenge in our country. The reason behind it may vary according to the victim. Many of them might have been going through physical harassment and most of them have to go through mental torture and some of them both.

According to Rachel Cannon 2014 (The Borgen Project), Nepal is known to hold the worst rates of gender-based violence in Asia. The current bill to hinder domestic violence from continuing to be a problem is currently on hold in Nepal's government. As of now, the government is not taking any proactive actions to help relieve any of the domestic violence in Nepal. In Nepal, domestic violence is considered to be more of a private family issue than a crime. Thus, resulting in a lack of outside interference. Abused women suffer from mental health problems like depression and physical reproductive health problems.

Violence against women in Nepal continues to grow every day. A total of 86% of women are unsafe in the communities they reside in. A disturbing 91 percent of

women have been killed in Nepal by someone they know which we can hear and have seen in social media. Many of these abused adult females do not seek legal help in fear of more abuse from the government agencies and authorities. Nepal does not provide secure areas for adult females who are victims of domestic abuse. This leaves women vulnerable and unable to escape the abuse. Over one fifth of Nepal's population sees domestic abuse. For most women the home is the most unsafe place to be, women in the home are more likely to face marital rape and violence.

Women and Silence: Man's Word; Woman's Silence

As the movie continues, we can see how Aarti called her brother who lives in the US and has to obey his every command but she never stands against him because women are supposed to be obedient, morally quiet and voiceless. In one particular scene, after knowing that their father's brain has already died, she called her brother and asked him if they should take him out of ventilator or not because it was just a waste of time and money. At that time, he responded so easily that he was far from them and Aarti knew his situation better than him. She was also the offspring of the same father, so he said to do what was best for everyone else. Here, Aarti was broken but couldn't share her anger and sadness because her brother was elder one and she pretended to be okay with that. Similarly, in next particular scene, her husband satired she by saying why she even bothered to ask him. He told her to do whatever she'd like to because Aarti was indirectly fired from her job as she was unable to fulfil her duty as a teacher because of her father's condition so he decided to resign and yet again she remained silence. These particular scenes are representation of the reality of Nepali society where women merely get a chance to decide upon their lives and it is always the male who knows what is best for their future.

Next in one particular scene, when Aarti got back from hospital, she was taunted by her grandmother-in-law in which she replied 'Everyone is right except herself'. Then, her husband scolded her reminding her how to talk to elders and ordered her that her first priority must be his home and yet she remained silent closing the door and feeling hopeless. Generally, it happens in our society after marriage when it comes to women her first priority always lies with husband's family after all patriarchy roars but how can anyone forget before marriage she had all the duties like every child does on their respective family. Priority should be given on basis of need not through traditional values, like Aarti's family was going through. Instead of being supportive her husband scold her which symbolize that patriarch is fully relevant in our society even we believe in equality.

Motherhood

The data from the dialogues of the characters show the different instances of motherhood.

Infertility is a curse for women. As we know a common condition in which a female couldn't be successful in get pregnant or inability in getting pregnant is infertility. But this health issue is regarded as taboo especially in our Nepali society. We have seen the worst scenario in our surroundings where a female is ridiculed or has to bear all the unfair accusations and treatments by her laws as well as society. So it has been a curse in a sense that a female would be incomplete without giving birth to her own child. The same condition is applied to our centre character Aarti. She has been trying for a test tube baby from the very beginning of the movie to save the family's pride and her marriage too. She seemed to be taunted eventually by her laws so she had been collecting money for her treatment. She seemed to be struggling mentally because of her physical incapability which no one could understand. Of

course it is a big deal because Mother Nature has gifted only women to reproduce so only a woman can understand what it actually feels to be infertile and as a family member we should be supportive not just blaming her because it's just her body that needs treatment which can happen to any woman unfortunately. In a particular scene, Aarti's grandmother in law criticizes her infertility and taunts her about this matter in which her husband didn't clarify the condition and continues to neglect the situation which seems unfair, at least he should have been more responsible and supportive as a husband. Aarti had been going through a lot of traumas adding to her father's ill so in such a vulnerable stage she had needed some emotional support to cope with the harsh circumstances. At least her husband should have been there for her after all. What is the need of a husband? If a woman's own family cannot help in such a low phase what can we expect from society? As we have assumed, society has been unkind with such issues. Infertility in women is taken as the most devastating bane for women which is totally bizarre. Why we don't think of other options like IVF or test tube or even adoption can be a great step, technology has offered us all possible ways but most of them are costly which middle class family has to sacrifice a lot of things accumulating the amount and even they could not afford it they go for second marriage in which most of the male seems okay but the consequences after marriage seemed to be dreadful which at last ended up tragically. Even Aarti satirizes her husband that he should get married again which is not fair for her. Polygamy is widely accepted in our country which has insignificant factors for a first wife about her future, her only dream in life though we can find women have still endured it for the sake of happiness of her laws.

According to a reputed lecturer in T.U., Prabha Khanal, 'Women are often blamed solely for infertility despite the fact that sometimes male are incapable and are

hesitant to have check-ups because of so-called masculinity in Nepal'. However, it is expected that 13.15 percent of married couples face this problem. In Nepalese society Due to the existing social structure, strong patriarchal norms, limited opportunities, and mobility constraints, women often have limited access to resources needed to make decisions regarding infertility treatment. The lack of access to these resources can lead to a significant psychological impact, including isolation from their families, economic hardship, social stigma, blame, guilt, fear, loss of social status, helplessness, and in some cases, violence. These poignant and unique difficulties can have a lasting impact on the lives of women, often resulting in significant emotional and physical harm..

Women Identity

The movie has presented different trajectories of women identity which have been discussed here:

Women, the second sex. The movie has portrayed women in their traditional roles as mothers, caretakers and housewives except Aarti has been shown both as housewife and a teacher. Meanwhile, man is the breadwinner and the decision maker of the family. 'Aarti' has to make herself up, wakes up earlier than everyone else, and has to do all the household chores to make sure the family members must eat properly. If we look at the space the women are in mostly in our society, what we see is women don't have escape, even they work in office outside home, they need to first put family in first priority list not her career or professional work as Aarti's husband said her clearly but the sad part is men don't have to. Our society has clearly distinguished work categorised for man and woman which is totally a bizarre thing to put on. Aarti, her mother and the lonely lady these all represent the story of how the women's condition is in our nation and even for one day if man had to do in behalf of

wife then it would be great issue that create debate in home .Simon de beauvoir, a French writer and feminist, in her book ‘The Second Sex’ (1949/2011) argues that women’s place in her home and she is never seen arguing with a man (P.13). Here my concern is to discuss how the movie has presented women in the domestic space and how they are never seen leaving the space also I am arguing that women in the movie are presented as the second sex they are not independent and autonomous individual, rather they are portrayed as the relative beings who have identity and meaning only In relation to the men. As Simone argued on the fact that man in the subject, he is the absolute while woman is the relative creature, the other who determines herself in relation to the man while the man doesn’t want to be in relation to her (Beauvoir, 1949/2011,P.6).

The notion of the second set not just necessary means the woman is not equal to the man or she depends on the man her entire life, it rather refers to the notion that a man has meaning without a woman while the woman is nothing and has no existence without a man Beauvoir (1949/2011) famously wrote ‘One is not born, but rather becomes a woman’. It is obvious for a man to present himself as an individual for a certain sex, a man doesn’t need any introduction to prove that he is a man, but for a woman, she starts by saying by stating she is a woman if she needs to define herself (Beauvoir, 1949/2011,P.5). When I talk about my experience, I have been doubted about my opinion many times just because I’m a man. I shouldn’t be prioritized as the leading offspring to continue my generation. Why can’t a daughter be a support for the parents? Genetically, every human has the same blood, same chromosomes though ideology may differ but at the end of the day everybody yearns to live life without discrimination .For example, if a guy is allowed to stay at a friend’s house, but my sister is not allowed to stay. She has social restrictions of does

and don't, just because she is a female she has always been bound to be humble and shy. The stigma still exists that a female is supposed to be a homemaker and should be limited to household activities. Similarly, I have assumed women have been judged so many times on the basis of the kind of dresses they wear in public space and they have always been taught to be silent, shy, polite in certain places, especially in front of seniors and in public places. However for a man, there is no such thing being asked about his identity and he is not doubted for his choices and opinions, just because he is a man. There is no boundary that is set in the Nepalese society about what you should do and what you should not base on your gender, and this has created a divide between male and female. One of the most important characteristics of the second sex is that a woman doesn't think herself complete without a man. A man decides the fate of the women he decides the do's and don'ts, the men see them as a superior being and uses their power to oppose the freewill of the women.

Women as showpiece, caretaker and housewives. Most Nepali movies have portrayed women in stereotypical roles only. They are depicted as housewives, love interests, widow, item numbers and so many roles that either set them as a background character or overly sexualized character. In two of the scenes which involves Aarati on her Grandmother in law preparing food. Meanwhile Aarti's husband rests after coming from work. Aarati was obliged to cook food though she also was teaching students at school as a teacher and fulfilled the duty as a housewife as well. The idea that a woman's work inside her own house does not grant her independence but rather makes her depend on her husband and children is a viewpoint presented by Beauvoir in her work. According to her, a woman's entire world revolves around the male, and she connects her existence with the male. Studies have shown that women spend more hours in housework compared to men, even though they may

have other full-time jobs. This is a common reality for many women, including Aarti, her mother, and even her grandmother-in-law, who dedicate their lives to taking care of their husband, son, and other family members. The family space, including the kitchen and dining room, is often considered a woman's space, where she has no private space inside the house. Women are responsible for taking care of the house, making it a home, and supporting their husband's goals, be it in work, sports, or anything outside the house. This is highlighted in the quote by Haralovich, who cites Dolores Hayden in her book, *Redesigning the American Dream*, describing sub-urban housing as an architecture of gender. Houses provide settings for women and girls to be effective social status achievers, desirable sex objects, and skilled domestic servants, and for men and boys to be executive breadwinners, successful home handymen, and adept car machines. The reality of every Nepali household is that a woman needs to look beautiful for men and be a skilled homemaker to help the man achieve his dreams, take care of him, and cook for him. She is expected to be the supporter of a man who earns money for the family and fulfills the wishes of the family members. Housework separates a woman's public life, and her existence is often dependent on the male members of the household. lowering the status of the house maker (Hayden, 1981, as cited in Haralovich, 1989, P.71). This is true in case of Aarti as she is always seen inside the house and the household chores prevent her from having a public life.

Responsibility towards parents is not gender based. As our narrow minded and typical society still believes that the generation can be continue still believes that the generation can be continued by men and when it comes to death ritual, that the chief mourner is usually the deceased's son who lights the funeral pyre in contrast, Arati as a daughter completes the ritual of a son her dialogues like "I will be a

daughter first, then only I will become a mother I am his daughter and a daughter can also perform the ritual” in Hindu society. It is widely believed that women aren’t allowed to participate in funeral activities. As we speak of equality for girls, Aarati's answer seems on point, which shows the power of a girl of a daughter, shaving her head bald and fulfilling the death rituals of her father. Aarati tries to make a statement to the rigid patriarchal society that gender doesn’t affect love and compassion in the family, duties towards a family is everyone's responsibility. Sadly enough, despite all her trials and tribulations, her actions were criticised by the society.

Summary of the Findings

From the analysis of dialogues and scenes which are related to women rights violations depicted in the movie "Aama", I have identified many aspects that prevail in our society that indicate women exploitations, domestic violence, karma, injustice and suffering being a woman. These aspects play a vital role in feminist discourse and approaches. The findings which have been deduced from the study are presented as follows.

The movie "Aama" has included the statements on exploitation of women rights to represent the discourses of human rights. Domestic violence is very common even in educated families as well the character Aarati had to go through this violence just because she is a woman and wanted to help the family. She was compelled to face all the unfair treatments by her in-laws that showcase the situation of women in our society.

Women are considered as second sex either in our family values or society structure. Women are generally addressed as soft, tender, kind hearted, weak, and vulnerable. The index culture of continuing future generations beholden by only man.

Although women have larger part in bearing and rearing children, the daughter children are not considered as “bansha” to continue a family’s name.

There is often interpretation of women as housewives and caretakers in the society. Even today, girls from an early age are given the role of housewives. Aarati, despite being an independent woman, was forced to play the role of a housewife and also the caretaker. She was also employed personnel but she didn’t get the value she rightfully deserved. The patriarchal society system regards husband as the master of the house and women as caretakers and support persons who are below and inferior. The husbands are portrayed as breadwinners. They are entitled as the decision-makers whereas women are regarded as a child bearer and considered inferior.

The Nepali movie "Amma" also depicts marriage as an ultimate plan for women. Getting married is a social achievement for women to become socially accepted and find a protection for themselves. Women are not considered independent and always thought as a dependent person who has to live by a husband’s order. Women are considered as childbearing machines and house workers, they are not given the rights and decision-making role in the family. Women are forced into marriage and have to forget all their dreams and aspirations. In the movie, the decision made by the protagonist is not viewed as a good sign by people.

It is a taboo that if women are infertile, they are not complete women; this case happens to our character, Aarati. After a lot of efforts, adapting to modern technologies and planning for conceiving, a child has to bear taunts from her husband and laws because she had some health issues regarding bearing a child but does that make her a less woman, a less human? This bizarre notion is still prevalent in our society where infertility in women is regarded as a sin of the past or curse.

Chapter V

Conclusion and Recommendations

The purpose of my study was to identify the portrayal of women's character from a social movie "Aama". I have drawn some findings, conclusions and recommendations from the analysis of sentences or extracts and dialogues in particular scenes which are related to injustice and domestic violence regarding feminist approach. The conclusion and recommendation of this study are presented as follows.

Conclusion

The movie under discussion in this research successfully highlights the portrayal of women in the movie "Aama" as violations of women rights, woman exploitation, domestic violence, medical torture, gender space, woman is second sex, infertility and so on. Based on the theories by Laura Simone de beauvoir and Daphne Spain, I have talked about major arguments of the theories relevant for the analysis of the movie. Using male gaze theory, I looked at how women are presented as the object of desire and the subject of the controlling male gaze in the movie. I discussed the active male and passive female and it's relevant in the movie. Similarly, when talking about behaviour, the second sex, I discuss the theory and how it is relevant to me despite the various criticisms where women are objectified as caretakers and housewives only, marriage is their ultimate choice and socially acceptance finally with the gender and space by danphe. I discussed about the space between men and women in which women are often bounded around kitchen/household in private apartment where the men are mostly in public spaces.

Recommendations

On the basis of deduced findings and conclusion, the policy/practice and further research related recommendations are provided as follows:

Policy Related

As Nepali movie Aama show various ranges of women exploitation therefore policy should be made and followed on women rights that eliminate exploitation. Art and cinema policymakers and script writers need to enhance and include inclusive participation of men and women, they need to enhance and include the sentiments of woman as strong and mainstream roles. The re

Practice Related

Women rights should be presented in constitution and should ensure their practice should be exercised thoroughly. The classroom should be gender friendly, gender sensitivity pedagogy maintained in every classroom. Nobody should practice sexist language in order to maintain gender friendly classroom.

Further Research Related

This study was only limited to identify the portrayal of Nepali women in Nepali movies and different aspects of women rights violations. The issue of social transformation, domestic violence is another issue of human rights violation that needs to be further researched. It will provide more knowledge about women Rights and their roles in the society.

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OBSERVATION SHEET

S.N.	Dialogue	Representation of women
1.	When Surakshya says : "Sarkari vanne bitikai bigreko, vatkeko, kaam nalagne nai hunu parne ho? Hospital jasto sambedanshil thau ma pani k laparbahi gareko tapaiharule.!"	Fundamental rights of a women
2.	When Sutkeri says : "Chan.! Sabai chan tara koi pani chaenan.!"	
3.	When Mithila says : " Sutkerile tatai khanu parcha.!"	Motherhood
4.	When Mithila says : "Aamale vanya pani mandinau?"	Suppression
5.	When Surakshya says : "Hamilai bacha bachi chaidaina.!"	infertility
6.	When Nurse says : "Sabaijana doctor yaa.!"	Power
7.	When Surakshya says : "Nati khelaone rahar varkhar pura vako cha.!"	Patriarchy
8.	When Mithila says : "Dewarko bachha vae sako, timaru chai.!"	Patriarchy
9.	When Surakshya says : "Napaone hami ta bachha sachha.!"	Confrontation
10.	When Budi sasu says : "Aile taruno chaunjal koi chaidaina babai, pachi jio chalna chade pachi thaha paochau.! Aile po bal cha hath khutta chalcha sekhi parchau, pachi k garxau?"	Patriarchy

11.	When Mithila says : "Time ma khane gaar, sanoma talai khuwaona kamti garo huntho.! Kasto dukha dinthies"	Motherhood
12.	When Mithila says : "Afno desh vaa po sajilo huntho, dherai kura milaonu parxa.!"	Reality
13.	When Sutkeri says : "Yestai belama santan chahine hoina ra aama.!"	Motherhood
14.	When Mithila says : "Sutkeri manche patuka nabadhera, jio bigrincha.!"	Biology
15.	When Mithila says : "Parishtithile sabai kura sikaedinchan.!"	Womenhood
16.	When Mithila says : "Samayale jasto sukai thulo ghau pani puridinch.!"	Maturity
17.	When Surakshya says : "Janma ghar parae vaye pani maan ta parae vako chaena ni aama!"	Patriarchy
18.	When Surakshya says : "2jana ko talable kathmandu ma khanu ra basna matra thikka cha, yesto bela pani buwako lagi k e garna sakiyena.!"	Reality
19.	When Mithila says : "Tero dae America jada leko rin ajhai tirna sakiyeko chaena!"	
20.	When Budi sasu says : "Buhariko baas nai hospital ma hune vae gayo.!"	Exploitation
21.	When Husband says : "Alikati bolne tarika khyaal gara hai. Aafu vanda thula sanga kasari bolnu parcha, maele sikae rakhnu parcha ava timilai?"	Verbal abuse

22.	When Husband says : "Timro first priority yo ghar ho, tyo pani nabirsanu!"	Patriarchy
23.	When Budi sasur says : "Kasto somat navaki. Bau aamale ke sika kai raina chan!"	Judgemental
24.	When Head Doctor Govinda says : "Waha chori and chori hununna!"	Concept of marriage
25.	When Budi sasur says : "Buhari bata bachha nahune vaye arko bihe garnu paryo ni, Hoina ra!"	Favouritism
26.	When Husband says : "Chothale aamae! Aenda dekhi mero parivar ko barema alik mukh samhalera bolne."	Verbal abuse
27.	When Mithila says : "Hamro pidima pani sukhaka gham jhulkera vanne aasai aash ma, jiban ta sakina lagi sakecha!"	Hoplessness
28.	When Mithila says : "Janma ra maran bichka baki sabai kura ta bhram matra rahecha!"	Materialism
29.	When Sutkeri says : "Samaya ta dekhidaina tara samayale dherai kura haru dekhaedido rahecha!"	Harsh Reality
30.	When Mithila says : "Kiriya sakiye pachi gharbari bechera tirdinchu!"	
31.	When Doctor says : "Hernuhos aama, yasari bhawana ma dubne ho vane hamile hospital nai banda garnu parne awastha aona sakcha."	Expensive treatment
32.	When Doctor says : "Ava hamile biramiko ausadhi upachar garne ki paisa uthaona jane!"	

33.	When Doctor says : "Tapaeko chora chaena?"	Favouritism
34.	When Mithila says : "Kiriya garna pao.!"	Rebeling against social restriction
35.	When Brother says : "Bhawan sabai thauma pugna nasakne vayeko le nai aama banaediyeko rey!"	Motherhood
36.	When Brother says : "Yo avagi choro ko bhagya bujhidinu aama.!"	
37.	When Surakshya says : "Buwa ko laas jhikera mai kiriya garchu!"	Rebeling against social restriction
38.	When Husband says : "Ani chora hudahudai timilai kina janne hunu paryo?"	Gender gap
39.	When Surakshya says : "Ma pani tei bau ko santan hu, chorile kiriya gare pani huncha.!"	Rebeling against social restriction
40.	When Surakshya says : "Pahina Santan hunchu ani Aama.!"	
41.	When Surakshya says : "Buwa ko kiriya ma garchu."	Rebeling against social restriction
42.	When Surakshya says : "Aama, Aama , Aama!"	
43.	When Brother says : "Paisa bot ma falcha."	
44.	When Mithila says : "Baa le tero nyasro mandai tho!"	
45.	When Surakshya says : "Private jagir, testai ta ho aama, vaneko bela bida nai mildaina."	
46.	When Husband says : "Tapae ka hi janu pardaina, yai basne ho, majjale basne ho. Waha buhari vako k kaam ta!"	Exploitation

47.	When Surakshya says : "Yo last try.. yaspali pani vayena vane ma tapae lai divorce dinchu ani tapae arko bihe garnuna!"	Motherhood
48.	When Mithila says : "Kasto halat vako cha, bichari tyo ekli aama ko."	injustice
49.	When Surakshya says : "Garo parda jasle garda ni k huncha ra. Ma chai sutera baseko chu ra.!"	exploitation
50.	When Surakshya says : " Chora hune ko pani dekh dai chu maele.!"	violation