A Study on Female Representation in Ten Most Viewed Movie Teasers on Youtube

Shruti Shukla*

Vivekananda Journal of Research
July - December 2021, Vol. 11, Issue 2, 27-41
ISSN 2319-8702(Print)
ISSN 2456-7574(Online)
Peer Reviewed Refereed Journal
© Vivekananda Institute of Professional Studies
http://www.vips.edu/vjr.php

ABSTRACT

A teaser is one of the ways of promoting a film. It releases months before the release of a film. It gives little idea about the plot of the movie and it entices the audience and increases the hype of the film prior to the release of the movie trailer. Earlier many researches have been conducted to study the representation of females in different forms of media, the studies concluded that females are overly sexualized, exploited, stereotyped, and presented as dependent. The aim of the present research is to study the representation of females in the top 10 most viewed Indian movie teasers on YouTube. To ascertain how women are portrayed in the movie teasers, the Content analysis will be used as a research methodology. The findings reveal gender discrimination in movie teasers and the stereotypical portrayal of female characters.

Keywords: *Teaser, female representation, sexualization and gender roles.*

INTRODUCTION

A teaser is a Marketing technique used for the promotion of a product, service, and idea. Teaser advertisements are small, enigmatic and interesting ads. Series of teaser advertisement for a product launch, for existing product, services, ideas is called Teaser campaign. Teaser advertising is defined by Marketing Dictionary and Barron's Educational Series, 2007 as a quick ad design to tease the audience, by giving some information but not

* Research Scholar Department of Mass Communication and Journalism, Tezpur University, India
Email: shrutishukla2612@gmail.com

revealing about advertiser and the product.

Nowadays Teaser's ads have become popular for the promotion of films. Teaser ads are a way of promoting a film, by releasing it months before the release of a movie. The present study discusses how females are represented in the movie teasers released on YouTube. Ten most viewed movie teasers till January 2021 are taken for the study.

A Film teaser is shorter than the trailer and is used to advertise an upcoming film, by building eagerness and interest in the audience watching. It is used to promote and create awareness of an upcoming film. Teaser ads do not talk too much about the content of the movie, they give little information related to the movie to tease the viewers as the name suggested.

To build the curiosity of the audience teasers are released, usually, before the release of the movie trailer, they are small and only last for 30-40 seconds. According to Differencebetween.net, 1st teaser ad to promote the movie is made by Idol Dancer movie released in 1920 produced and directed by D.W Griffith.

A teaser awakens curiosity in the viewers as it lasts for less than a minute and does not provide specifications of the movie. Teasers are usually designed for big-budget films that have a huge target audience. Sometimes they are also designed for the sequel of a hit movie in order to create excitement or buzz for the film that already has a large audience base with existing knowledge. So, film teasers are just a clue or hint of what is going to happen and do not confirm anything. Teaser informs the audience about the upcoming movies, lead characters (around whom the movie will revolve), sometimes plot, and also the main idea. The teaser is the first look of the movie. In the past, teasers are released one or two months before the movie launches, nowadays teasers ads are revealed even before the completion of the shoot of the movie to create buzz about the film. Like, 'Gangubai' movie starring 'Alia Bhatt, directed by Sanjay Leela Bhansali released the teaser way ahead of the completion of the shoot of the movie.

A film's teaser campaigns have been easily recognizable. According to the report 'Teasers on Television – A new trend' published in afaqs.com 'Pather Panchali' (Released in 1955 a Bengali drama film) was the first film to have series of teaser ads. The innovative idea of using teaser ads for the promotion of 'Pather Panchali' came into the advertising mind of director and producer Satyajit ray (One of the greatest filmmakers of Indian Cinema). Later in 1988, Mansoor Khan directed the movie 'Qayamat Se Qayamat Tak' ran the teaser ad campaign for the promotion of the film. It was an outdoor hoarding with the question

headline 'Who is Aamir Khan'? followed by series of teaser ads on Aamir, who was a new face in the industry back then. The mystery was revealed with the final billboard with the launch poster of QSQT with a caption (Aamir Khan is the Lead actor) and the release date of the movie.

By concealing information teaser ads create an information gap, which brings curiosity in the audience, viewers get excited and they want to know more and fill the information gap. This makes them the captive audience of the teaser ad campaign till the final ad release. Also, the audience discusses the ad with their family, peer group which creates the buzz in market.

Sometimes people get so excited about the movie that the teaser gets leaked. A report published in the Entertainment Times section of the Times of India website revealed that 'the teaser of 2.0 film (Directed by S. Shankar science fiction and action movie released in 2018, Indian Tamil language film) was released weeks earlier it was officially released on YouTube. It is becoming common to use teaser as the promotional material for the film, and its excitement and effect on the audience are also visible. So, what is showed in the teaser is important.

Previous researches conducted on the representation of females in various media (Cinema, advertisements, daily soaps) concluded that often women are portrayed in a patriarchal framework, playing the specified gender roles and living with marginalized identity. The personhood and identity of women are denied by ideological stereotypical thinking. Different mediums have emphasized women as having the slightest importance, by visualizing them in the submissive and dependent role of housewives, mothers, daughters, prostitutes, secretaries. Stripper and dancer. In some previous studies, it is showed that even in film trailers female character is stereotyped, sexualized, showed as the love interest of male lead or secondary character, rarely as lead character (Reichert & Lambaise, 2006; Oliver & Kalyanaraman, 2006; Gilpatric, 2010; Smith et al., 2015).

Indian cinema is very popular and has a large number of audiences not only in India but in other parts of the world also. The content (Posters, teasers, Trailers) related to movies are easily assessable by the viewers. The industry has the power to influence and manipulate the thinking of both male and female social construction of how females are 'supposed to be' and how women should behave and should be treated in society. Through frequent communication, this turn affects social norms. Nowadays movie teasers have become a very popular marketing tool, almost every film is using them to communicate with the audience, if it offers the wrong portrayal of women to the general public, its strong impact limits the person's social construct of gender. It can inform the audience of societal norms towards how

women should act, behave and limit their desires. Therefore, it requires examining teasers to explore and understand how women are portrayed in them.

LITERATURE REVIEW

Teaser Advertising

Aaker argued that "Teaser advertising is not only for attracting the attention of target consumer but it also initiates interest and educates the consumer about the benefits of the product and its positioning, thus acts as an effective tool of promotion". A teaser ad conveys a message to the target audience by generating curiosity about the ad and lead the customer towards the ad. (Journal of Advertising, 2001)

Perin Banayagam and Iser (1981) worked on teaser advertising. They argued that the viewers and readers when exposed to advertisements they expect a continuous explanation of the ad. But in the case of teaser advertising gap of information create curiosity in the reader and engages the reader in attaching the links of the ad.

Kover (1995) mentioned that advertising professionals use teaser ads to grab the attention of consumers. According to Kover 'teaser ads in ties the consumer by giving incomplete information and trap the consumer to search for missing information.

June Vallalderas in her book states that in teaser ads advertisers reveal the message of the ad in stages within a period of time. This series of ads can appear in the same media on the same day or alternative days.

In his book, Felton (2006) defines teaser ads with reference to different mass media. In print media, there is series of ads with incomplete information which may appear in alternative pages of newspapers or magazines mostly in the same edition. In outdoor media series of ads placed in the hoardings, which ultimately leads to the final revealer ad far from the first ad, whereas he considered the internet as the ideal platform for teaser advertising as advertisers can invite users to click on the ad to reveal the next message. Felton says, "these ads gain collective power: if readers don't see the first ad, the repetition, with some change from the previous one, of succeeding instalments eventually registers. It's is one to beat the clutter: repeat yourself until people notice".

The research paper talks about the film teasers. It can be a print, outdoor, audio-visual or digital teaser ad. The current study focuses on audio-visual digital teasers released on YouTube.

Kimberly Michelle Tolson's (Oklahoma State University) Film Teasers are unique text it's not the text which is already present in the film, they are formed with their own ideas, logic, and design. The film teaser unlike film trailers does not use the actual scenes from the film. They portray different angles of the movie or give alternative narratives, sometimes just introduce a character of the movie. They do not contain any hidden meaning and interpretation. The film teasers create a unique image of the film, which represents the movie in an abstract and intangible way.

According to the report published in India.com website 'Yash and Sanjay Dutt starrer KGF Chapter 2 (Written and directed by Prashanth Neel, is an upcoming Kannada-language period action film) teaser released and created a buzz on YouTube and within a few hours of its release, it created a new world record. The teaser went on YouTube and become the highest viewed for any YouTube teaser in the world within 24 hours of its release. Not only that, KGF Chapter 2 teaser became the most viewed teaser in 24 hours of release and also the fifth most-watched video in 24 hours with more than 72 million views.

In the given study female representation in movie teaser is studied by analysing the content of movie teaser.

To study violence, stereotypes, gender roles, sexualization, risk behavior of a particular group of people, community, men, women, youth, many scholars have used content analysis as the method of research.

A notable amount of content analysis on the representation of women in different media like newspapers, magazines, commercials, movies, serial has been conducted. In all media, women are underrepresented or mispresented. There has been research gap, very little research is conducted on promotional material of a film (Trailer, poster, teaser, etc).

Laura Mulvey (1975) in her essay 'Visual Pleasure and Narrative cinema' stated, from a feminine perspective that female is present in the movies for the pleasure of male character, the director and male viewers of the movie. The male character leads the story and a female character is just an erotic object for the display in the film. According to Haskell (1987) female character in the movie is for display like some object/prop, they are sexualized and dependent on the male character, their role is to enhance the value of male character. He said that other than supporting male characters, a female character can also have a detailed story that is not presented in the movie.

Smith, Chouetity, and Pieper, (2015) study the female representation in 700 popular films between 2007-2014, top-grossing movies were chosen with the information provided

by Box office Mojo. The findings reveal that in 100 most popular movies of 2007-2014, female characters are vastly underrepresented on the screen. If women in present in a scene, they make up less than third of all speaking characters, despite comprising roughly 50% of the population. In animated or action-adventure movies less than one out of four characters were female. Evidently, the norm in Hollywood is to eliminate female character from the films. (Smith et., al 2015)

Annenberg Report on Diversity has similar finding as Smith et al., 2016 report. They observe the women representation in television shows, movies and streaming series by 10 major media companies. Character with name and speaking role are observed to assess gender roles, demographics, sexualization. Also, directors and writers' gender and race are considered in the study.

It is found that the ratio of male and female characters is 2:1, only 29% speaking role is given to the female character, women of older age group have fewer roles as compared to men in the same age group. Men have 75% of the role in that age group as compare to women having approximately 25% role (Smith et al., 2016). By observing these findings of women's representation in the movies, it is reasonable to say similar results may appear by studying movie teasers.

The Annenberg report on diversity stated that the sexualization of women is far more than the sexualization of male characters (Smith et al., 2016). The study found that, "women than the men to be shown in sexy wear more likely. (Females=34.3% vs. Males=7.6%), with some nudity (Females=33.4% vs. Males=10.8%) and physically attractive (Females=11.6% vs. Males=3.5%)". A similar finding emerges from the study of 700 popular films from 2007 to 2014. The researcher analysed speaking characters with reference to their clothing, physical attractiveness, and nudity. 28% of female characters compared to 8 % of male characters appeared in sexually provocative clothes, particularly in 2014. Roughly 27% of female's characters as compared to 9% of male characters have shown some nudity. It is observed that not only the young female character, female teens are also sexualized in the movies. As the theory suggests and research supports trends found in the study "are problematic, that exposure to objectifying content can contribute to negative effects (e.g., self-objectification, body shaming) between some females" (Smith et al., 2015, p.10).

In the 1970's several studies analysed popular media to depict the role of women, almost having similar results (Dominick and Rauch 1972; McNeil 1974). The findings suggest that women are often represented in the role of housewives, secretaries, mothers, dependent daughters, unemployed, financially dependent. Whereas men are represented in the role of

authority and power like household breadwinners, professionally established., employed. Women are present mostly in the domestic sphere, and men are shown in workplaces and other public settings. Ads of household and appliances (such as detergent, refrigerators) typically targeted towards the women that reinforced their housewife status or cosmetics ads lure them to look more beautiful to attract men.

Films with the female protagonist fail to connect with the females of the real world. Both commercial cinema and parallel cinema see female characters in the 'theme of sacrifice. "Defined in relationship with male lead or kid, dependent on the male lead, and have encouraged [the female audience] to categorize either with female figures on-screen who were helpless or victimized or with active male heroes" (Montgomery, 1984, p. 39).

In inference, several international conventions of women working in the information and communication sector debated about the role media can play to enhance gender equality and equity (Frankson, 2000). In most of the countries, media is controlled by the male, so women lack the power to determine, influence and shape the media content. It is established that all types of mass media portray images of the sexes, many of which perpetuate stereotypical, limiting, and unrealistic perceptions.

Movie and their trailers and teasers influence the thoughts, beliefs, values of the viewers. So, it becomes important to know what these media sources are communicating and representing.

Problem of the study: Indian cinema is very popular among the viewers and has the power to influence their thought process, they impact and limit an individual's social construct of gender beliefs. And as per the previous studies films underrepresent or misrepresent the women on-screen and off-screen. Even though there has been a significant amount of "activism and attention devoted to raising awareness on this topic in the popular press, the prevalence of girls and on-screen role of women have not changed in last 50 years" (Smith et al., 2015, p. 7). The purpose of the present research is to study the representation of the female characters in the 10 most viewed movie teasers on YouTube of Indian movies.

RESEARCH OBJECTIVES

This Research paper tries to capture the depiction of Indian women and their roles in the Indian films teasers.

- To analyse the selected teasers for understanding gender representation

- To interpret female portrayal in the selected teasers
- To understand the social construct by studying the teasers

The overall research question that the study addresses **is how women are portrayed in movie teasers, with regards to the representation, sexualization, gender roles, screen time, and clothes.**

RESEARCH METHODOLOGY

Qualitative content analysis: It is an organized classification process of coding and identifying themes and patterns to find out core uniformities and meaning from the content.

Unit of Content Analysis

- Total time of the movie teaser.
- Presence/ absence of female character in the movie teaser
- Number of female characters shown
- Total screen time of the female character
- Dialogue by female character
- Interpretation of gender roles of female character
- Cloths worn by female character

Sample of the study: The sample selected for the study is the top 10 most viewed Indian movie teasers on YouTube till January 2021. In the present study, a stop-clock is used to measure the screen time of the female character. The gender role of the character is interpreted according to the scene in the teaser. The YouTube views of the teaser are taken on April 15, 2021.

Sample 1- KGF Chapter -2 (Hindi) Actor: Yash, Sanjay Dutt Actress: Raveena Tondon, Srinidhi Shetty Director: Prashanth Neel Producer: Vijay Kirgandur Teaser Premiered: Jan 7, 2021 Views: 181,849,884	**Sample 2- 2.0 (Hindi)** Actor: Rajinikanth, Akshay kumar Actress: Aishwarya Rai, Amy Jackson Director: Shankar Shanmugan Producer: A. Subas Karan Teaser Previewed: September 13, 2018 Views: 72,016,983
Sample 3- Master (Tamil) Actor: Vijay Actress: Malanika Mohan Director: Lokesh Kanagaraj Produced: Xaviers Britto Teaser Previewed: November 14, 2020 Views: 66,355,326	**Sample 4- Sanju (Hindi)** Actor: Ranbir Kapoor, Vicky Koushal Actress: Manisha Koriala, Sonam Kapoor, Anushka Sharma, Dia Mirza Director: Rajkumar Hirani Producer: Vidhu Vinod Chopra, Rajkumar Hirani Teaser Previewed: April 24, 2018 Views: 64,083,270
Sample 5- Saaho (Hindi) Actor: Prabhas Actress: Shradha Kapoor Director: Siyeeth Reddy Producer: Vamsi Krishna Reddy Teaser Previewed: June 13, 2019 Views: 59,437,525	**Sample 6- War (Hindi)** Actor: Hrithik Roshan, Tiger Shroff Actress: Vaani Kapoor Director: Sidharth Anand Producer: Adity Chopra Teaser Previewed: July 15, 2019 Views: 50, 881,250
Sample 7- Kalank (Hindi) Actor: Varun Dhawan, Aditya Roy Kapoor, Sanjay Dutt Actress: Alia Bhatt, Sonakshi Sinha, Madhuri Dixit Director: Abhishek Verma Producer: Karan Johar, Sajid Nadiawaala Teaser Previewed: 12 March, 2019 Views: 45, 821, 592	**Sample 8- Zero (Hindi)** Actor: Sharukh Khan Actress: Anushka Sharma, Katrina Kaif Director: Anand L. Rai Producer: Karuna Badwal, Gauri Khan Teaser Previewed: June 14, 2018 Views: 45, 092, 233

Sample 9- Bharat (Hindi)	**Sample 10- Sakar (Tamil)**
Actor: Salman Khan Actress: Katrina Kaif Director: Ali Abbas Zafar Producer: Atul Agnihotri Teaser Previewed: January 25, 2019 Views: 44, 945, 940	Actor: Vijay Director: A.R Murugodoss Producer: Kalanithi Maran Teaser Previewed: October 19, 2018 Actress: Keerthi Suresh Views: 44, 601, 644

FINDINGS

Table-1

S. No.	Name of the movie	Total time of teaser	Presence/ absence of female character	No. of female character shown	Dialogue of female character	Gender roles	Clothes	Screen time of female characters
1.	KGF Chapter-2	2:16 Minutes	Present	4	No Dialogues	Character 1-Playing the role of mother (nurturing, emotional) Character-2 (Strong, Confident) Character 3(Strong, Aggressive) Character 4 (Accommodating, polite)	Indian Traditional	17 Seconds
2.	2.0	1: 31 Minutes	Present	1	No Dialogues	Subordinate behaviour	Western	3 Seconds
3.	Master (Tamil)	1:30 Minutes	Present	1	No Dialogues	Simple, polite	Indian Traditional	3 Seconds
4.	Sanju	1:25 Minutes	Absent					
5.	Saaho	1:39 Minutes	Present	1	Yes	Strong, Modern	Western	18 Seconds
6.	War	53 Seconds	Present	1	No Dialogues	Subordinated	Western	2 Seconds

7.	Kalank	2:05 Minutes	Present	3	Yes	Character-1 (Emotional, weak) Character-2 (Scary, emotional) Character-3 (Strong, Confident)	Indian Traditional	45 Seconds
8.	Zero	1:15 Minutes	Absent					
9.	Bharat	1:27 Minutes	Absent					
10.	Sarkar (Tamil)	1:33 Minutes	Present	2	No Dialogues	Character-1 (Calm, Composed) Character-2 Confident and Independent	Indian Traditional	12 Seconds

- **Total time of the movie teaser:** All the teasers of the current study have a maximum time of 2:16 minutes and a minimum time of 53 seconds. Usually, teasers are of less than a minute. In the sample taken for the present study 'KGF chapter 2' and 'Kalank' have the teaser of more than 2 minutes. In both of the teasers, maximum female characters are present.

- **Presence/ absence of female character in the movie teaser:** Out of the 10 movie teasers, female characters are present in seven of the teasers. In Sanju, Zero, and Bharat, no female character is shown in the teaser of the movie. 'Sanju' movie is the biopic of film actor 'Sanjay Dutt' played by Ranbir Kapoor Four strong female characters (Manisha Koirala, Anushka Sharma, Sonam Kapoor, and Dia Mirza) are present in the movie but none of them are showed in the teaser**.** The teaser showed different phases of the actor's life, it is possible that the director thinks the strong female character may overshadow the male character. In Sharukh Khan starter 'Zero' two female actors are present (Anushka Sharma and Katrina Kaif) instead of this in the teaser Sharukh Khan is showed with actor Salman Khan (Who is not even the part of the movie), it may be a promotional move by the marketing team, as it is considered in Indian cinema male actors have more impact than the female actors. The next sample movie 'Bharat' starring Salman Khan has female lead Katrina Kaif, the actress is not present in the teaser, Makers might have thought that Salman Khan's image is enough to attract the target audience.

- **Number of female characters:** There are four female characters in KGF chapter-2 while in Kalank and in Sakar, there are three and two female characters are present

respectively. On the other hand, in the movie teaser of 2.0, Master, Saaho, and War, only one female character is shown. Except for Sanju, Zero, and Bharat, all the samples have shown the lead female character of the movie.

- **Total screen time of the female character:** The movie teasers which have given maximum screen time to female character is 'Kalank' the reason being there are 3 female lead character in the movie still the screen time is less than the male leads. The least screen time for female character is in the 'War' movie teaser.

- **Dialogue by female character:** Only in two movie teasers, the female character has dialogue.

Kalank- Alia Bhatt- *Jab kisi aur ki barbadi apni jeet jaisi lage,*
Toh humse jada barbaad or koi nahi hai Iss duniya mein

(The tone of the dialogue is sad and aggressive at the same time. It gives an idea that the female character is sad about whatever is happening and aggressive because she is not capable of doing anything about it.)

Saaho- Shradha Kapoor (Dialogue-1)- *Mere pas koi nahi hai jisse main apni khushi ya gham baatun*

(The 1st dialogue showed the weakness of the female character and her dependence on a male character)

(During the fight sequence)
Saaho- Shradha Kapoor (Dialogue-2*)- Yeh log kaun hai?*
Prabhas- *Fans*
Shradha Kapoor- *Yeh Itne violent kyu hai?*
Prabhas: *Kyunki yeh mere diehard fans hai.*
(The scene is intense and the dialogue seems used to light the situation)

- **Cloths worn by female characters**: Out of the seven teasers in which female characters are present, in four of them, females have worn Indian traditional attire and in the rest of the 3 teasers, female characters are shown wearing western outfits. The cloth wear by the actress depends on the script of the movie. Sometimes it is also used for heterosexual gazes like actors not wearing shirts to show their abs, toned body, and actresses wearing short dresses, seductive clothing. In the movie teaser of 'War' female character's screen appearance is only for two seconds, in which she is shown posing near the sea wearing a bikini. The actress has other important scenes

in the movie also but this shot is used for teaser implies makers want to attract male viewers.

- **Interpretation of gender roles of Female character:** In **KGF-Chapter-2** 1st female character is a middle-aged woman, wearing a cotton saree, messy hair, playing with a baby. The character is playing the role of the mother of the male lead. She was dead in the 1st part of the movie, her sequence from part 1 is showed in the teaser. She was warm, caring, and hardworking like the idol mother.
  Character 2: She is walking confidently in the parliament; everyone stands up when she enters. She is wearing a saree, looks like a politician. The character is powerful and antagonist. The Indian cinema always has two categories of women the idol one and the vamp there is no in-between.
  Character 3: The woman is wearing a black cotton saree, and has messy hair, and seems like she is screaming. This character is one who is suffering from pain and she is angry she can't do anything about it.
  Character 4: She is wearing a red lehenga with bridal make-up, standing with pooja ki thali. She is the love interest of the male lead playing the role of a wife who always supports her husband.

  2.0: The female character showed is a robot secretary of a male scientist. The stereotypical thinking is that females should be in the subordinated role even if it's a robot.
  Master, the character seems to be a college student, wearing a salwar suit, does not look like a strong personality. the female lead is the love interest of the male protagonist, and her story revolves around him.
  Saaho, the female lead is shown dependent on the male lead, she is someone who needs support and care.
  War: The whole role of the female character is to seduce the gangster and get information. The message it conveys is that females are the product of seduction. This is objectification and defames of women**.**
  Kalank: Character: 1 Old-age woman is wearing an Anarkali suit with traditional jewellery. She is emotional and weak. The character is playing the role of a prostitute in the story.
  Character 2: The Married women seem worried about something. She is wearing a saree and light jewellery. The character is medically ill and will die soon, so she wants her husband to get married to another woman.
  Character 3: She is a married and working woman. Her personality is strong and

confident. Her father makes her married to a married man for money.
(All three female characters are showed in pain and suffering. Their own dreams are brooked and they are sacrificing for others.)
Sakar: Character 1 is represented as the love interest of the male lead. She is calm and composed and is wearing a salwar kurta.
Character 2 is a political leader, wearing a saree, strong and confident

CONCLUSION

Many research works have been done on the portrayal of women in various media such as newspapers, magazines, television, video games, advertisement, and movies. But there is little research work is done on the portrayal of women in film teasers, considering the prevalence and easy accessibility within society. Teasers are not only for the information they are for entertainment also, so they have to be precisely edited and tailored to entice the viewers.

The present study observes women's portrayal in the movie teasers, their, representation, sexualization, gender roles. Overall, the result revealed that there is much difference between the presentation of the female and male characters in the teasers. In all the 10 teasers, male characters are dominating over female characters. The screen time of the male character is more than the female lead. The main plot of the story is also revolving around the male lead. There were no instances of sexually suggestive behavior in any of the teasers. Female leads in the movie teaser are all showed in stereotypical gender roles. Some women are showed strong but dependent on male character. In all the teasers female characters are shown in patriarchy framework, playing specified gender roles that are decided for them by the society. Female characters are living in the shadow of the male character without their own identity.

REFERENCES

Aley, M., & Hahn, L. (2020). The Powerful Male Hero: A Content Analysis of Gender Representation in Posters for Children's Animated Movies. *Sex Roles, 83*(7-8), 499-509. doi:10.1007/s11199-020-01127-z

Dominick, Joseph and Gail Rauch. 1972.The Image of Women in Network Tele-vision Commercials. Journal of Broadcasting16(3):759-65

Hung, Kineta (2000), "Narrative Music in Congruent and Incongruent TV Advertising,"

JournaZ of Advertising, 29 (Spring), 25-34.

Mulvey, L. (1991). Visual Pleasure and Narrative Cinema. *Feminisms,* 432-442. doi:10.1007/978-1-349-22098-4_25

Neuendorf, K. A., Gore, T. D., Dalessandro, A., Janstova, P., & Snyder-Suhy, S. (2009). Shaken and Stirred: A Content Analysis of Women's Portrayals in James Bond Films. Sex Roles, 62(11-12), 747-761. doi:10.1007/s11199-009-9644-2

O'Neil, "Approved for All Audiences: A Longitudinal Content Analysis of the Portrayal of Women in Movie Trailers" (2016). Master's Theses. 715. https://scholarworks.wmich.edu/masters_theses/715

Smith, S. L., Choueiti, M. & Pieper, K. (2015). Inequality in 700 popular films: Examining portrayals of gender, race, and LGBT status from 2007 to 2014. Media, Diversity, & Social Change Initiative. Institute for Diversity and Empowerment at Annenberg. USC Annenberg, School for Communication and Journalism.

Smith, S. L., Choueiti, M. & Pieper, K. (2016). Inclusion or invisibility? Comprehensive Annenberg report on diversity in entertainment. Media, Diversity, & Social Change Initiative. Institute for Diversity and Empowerment at Annenberg. USC Annenberg, School for Communication and Journalism.

Trehan, K. (2012). Teaser Campaigns: An Effective Advertising Execution for Varied Goods, Services and Ideas. *Journal of Mass Communication and Journalism, 02*(11). doi:10.4172/2165-7912.1000138

Understanding the Effectiveness of Trailers, Teasers, and Television Spots in Marketing Movies Daniel Septak -May 2008 https://www.stern.nyu.edu/sites/default/files/assets/documents/con_043247.pdf