EXPLORE ISSUES AND CHALLENGES INVOLVING FEMALE CHARACTERS IN DOCUMENTARY FILMING

a Xu Mengxiao, b Mahyuddin Bin Ahmad

ABSTRACT

Purpose: A documentary film or documentary is a non-fictional motion picture intended to reflect reality, typically for the goals of instruction, preservation of history, or training. Documentary filming heroines must always be noble, alluring, and seductive, regardless of the type of roles they perform.

Method: The same method of objectification is employed in Michael Bay’s “Transformers” film, on the other hand, are what ultimately influence both male and female filmmakers as well as audiences to make sense of the narratives, reasoning, and symbolisms that the media industry, particularly cinema, uses to construct its framework and establish its method of operation.

Result: As a result, it serves as an essential medium for female creative expression and a source of knowledge for women. The mild paradox that results from this is that women are not hired for jobs where past employment is required to prove one's value.

Conclusion: The fallouts of the review provide a more thorough picture of female representation in documentary filming and how viewers have evolved to perceive it through time. Unfortunately, women face a variety of problems in addition to media underrepresentation.

Keywords: documentary film, female, employment, history, feminist.

EXPLORE QUESTÕES E DESAFIOS ENVOLVENDO PERSONAGENS FEMININAS NAS FILMAGENS DE DOCUMENTÁRIOS

RESUMO

Propósito: Um documentário ou documentário é um filme não-ficcional destinado a refletir a realidade, tipicamente para os objetivos de instrução, preservação da história ou treinamento. As heroínas documentárias devem ser sempre nobres, sedutoras e sedutoras, independentemente do tipo de papéis que desempenham.

a PhD in Social Science, Department of Social Science, University Sains Malaysia, E-mail: xumengxiao@student.usm.my, Orcid: https://orcid.org/0009-0004-2557-4630
b PhD in Social Science, Department of Social Science, University Sains Malaysia, E-mail: dinrahman69@gmail.com, Orcid: https://orcid.org/0009-0005-1814-6707
Método: O mesmo método de objetificação é empregado no filme "Transformers" de Michael Bay, por outro lado, são o que, em última análise, influenciam tanto cineastas masculinos e femininos, bem como o público para fazer sentido das narrativas, raciocínios e simbolismos que a indústria da mídia, particularmente o cinema, usa para construir sua estrutura e estabelecer seu método de operação.

Resultado: como resultado, serve como meio essencial para a expressão criativa feminina e como fonte de conhecimento para as mulheres. O paradoxo leve que resulta disto é que as mulheres não são contratadas para empregos onde o emprego passado é necessário para provar o valor de alguém.

Conclusão: As consequências da revisão fornecem uma imagem mais completa da representação feminina nas filmagens documentais e como os espectadores evoluíram para percebê-la ao longo do tempo. Infelizmente, as mulheres enfrentam uma variedade de problemas, além da sub-representação da mídia.

Palavras-chave: documentário, feminino, emprego, história, feminista.

1 INTRODUCTION

A documentary film or documentary is a non-fictional motion picture intended to reflect reality, typically for the goals of instruction, preservation of history, or training (Sutherland & Feltey, 2017). Documentary filming represents society by depicting what is going on in it (Kagan et al., 2020). They concurrently have some social impacts. Depending on the circumstances, this influence could be both positive and harmful. The content of Hollywood documentary filming is influenced by society, just as society has an impact on cinema. Film and society have successfully coexisted ever since their inception. Since the film industry shifted from being primarily male, many people have forgotten about the history of women in it (Segu, 2018). The silent film era, which ran from the late 1890s through the early 1920s, saw a variety of occupations for women (Sutherland & Feltey, 2017). Among these were directing, screenwriting, cinematography, editing, and producing. Women had a major role in the early history of film. The difficulties, issues, and flaws in society have been well-represented in documentary filming. Many films have increased audience awareness of various social issues. Women in Film, a national organization, advocates for increased diversity in the casts, actresses, and plotlines that are told on the big screen and encourages the inclusion of women in the film industry (Liddy, 2020). Women in Film has become one of the most well-known organizations that concentrate on the film industry owing to its support programs. Women in documentary filming are dedicated to helping female filmmakers create waves in the film industry from the beginning of their careers.
A common type of entertainment, the film satisfies viewers’ desire to sympathize with people and learn about their social environments. Role models for women on the big screen, however, were quite rare in the past (Liddy, 2020). For many years, men predominated in key roles in the film industry, such as directors and cinematographers, and women lacked the power to push for change. Women have historically been underrepresented in documentary filming because of this (French, 2019). Even when they are present, women have typically portrayed in conventionally feminine (i.e., stereotyped) roles, such as housewives, wives, mothers, and sexual gatekeepers, in a restrained and subservient manner (French, 2020). The lack of female role models on television and in documentary filming hurts young girls. The pursuit of their objectives and participation in social activities is discouraged (Teixeira et al., 2021).

Gender inequality in cinema and for women working in the film industry has been a topic of constant media controversy in recent years. The underrepresentation of women in media has generated a lot of debate both inside and outside of academia. (Donnar, 2020) discovered 500 Hollywood films with gender discrepancies in their examination of how women are portrayed in documentary filming. In the film, women are sexually exploited and regarded less favourably than males in terms of appearance. According to study conducted by (Thorpe, 2017) and cited by (Morris et al., 2018), preconceived notions about women may be to blame for this kind of portrayal. Women are admired for their maternal instincts, maternal qualities, and kindness. (Alsaraireh et al., 2020) looked at the gender differences in terms of the characters included in the police film because it features both male and female police characters in addition to those who are predominantly of one race or another.

Most historical analyses of documentaries have centred on how the truth is conveyed. The social message and effect of documentary filming, however, are equally possible (Corner, 2002). Academics studying media have started to pay attention to the connections that viewers of documentaries make on a cognitive and emotional level (Glover, 2009; Mikos, 2014; Plantinga, 2018). As independent Chinese documentaries have gained popularity, some directors have decided to focus on female characters. Hui-chen Huang's documentary, “Small Talk”, focuses on her mother, who is under strain from the domestic and family responsibilities that Taiwan's patriarchal culture mandates (Huang, 2021). Yu Xiuhua, the main heroine in Jian Fan's documentary filming “Still Tomorrow”, struggles to escape her unhappy marriage even though her family thinks a
woman should stay married so that society would regard her as having a decent family (Zhang, 2021). Both documentaries demonstrate how patriarchal restrictions harm women. On the other hand, because she is too shy to speak up, the main character of “Small Talk” is essentially rendered a victim of the patriarchal society (Zhang, 2021). At the end of “Still Tomorrow”, Yu divorces her husband after pursuing answers actively. The victim narrative in “Small Talk” and the survivor narrative in “Still Tomorrow” may result in differing impressions of these two female characters, and they provide the ideal contrast for our study (Seguí, 2018).

A lot of research has been done on how documentary filming shapes ideas of masculinity and femininity. These studies show that the underrepresentation of women in the media affects how viewers perceive women’s political, social, and professional positions (Jacobs, 2011). However, little research has been done on how viewers of documentaries feel about how women are portrayed in these films. As more academics focus on how the media shapes the public's perceptions of particular cultures, researchers have started to examine how viewers from different cultural backgrounds react to documentary content on an emotional, political, and social level: Audiences identify with the topic matter and exhibit concern about related societal concerns based on their personal experiences and cognitively imprinted memories (Ellis, 2011 and Hill et al., 2019). Men and women view media characters in quite different ways, according to the results of several studies (Exton et al., 2000). Participants stated to have related to characters of the same gender (Kaplan, 2013). Consumers' cultural backgrounds play a crucial role in how they understand cross-cultural media content (French, 2021).

The significant impact that female documentary filmmakers have had on the global movement for social, cultural, political, and legal change is examined in this article. It covers some of the issues that female documentary filmmakers have regarding representation and themes, as well as their role as change agents. It looks into the strategies used by female documentarians to push for political or legal change (Severo et al., 2023). Female documentarians' access challenges are taken into consideration, especially those related to technology and self-representation (which is viewed as a key element in the struggle against patriarchal ideology). Women have been able to achieve a relatively high numerical engagement in documentary production when compared to other film and television production areas while being underrepresented in several global film and television sectors (Lesage, 1978). As a result, it serves as an essential medium
for female creative expression and a source of knowledge for women. Women's documentaries are powerful examples of how knowledge about violence against women is communicated. Their films have uncovered important representational and ideological issues in ways that are particular to their situations and personal concerns. They have also underlined the need of honouring women's rights and beliefs. Female documentarians have promoted women's access to social, political, cultural, artistic, and economic spheres while fighting for reforms in women's social and economic conditions.

2 LITERATURE REVIEW

2.2 CURRENT REPRESENTATION OF WOMEN IN THE FILM INDUSTRY

Numerous previous studies (Baidya, 2022; French, 2019; Hankin, 2007), both scientific and non-empirical, have backed the idea that Hollywood discriminates against women. The term "actress" itself is fraught with subtle sexism because the suffix “-ess” implies that the roles of actors and actresses vary as performed by men and women (Nwaogwugwu, 2020). This little discrepancy, albeit not intentionally made, demonstrates the inherent bias in the documentary filming industry. The basis of discrimination theory, according to (Topaz et al., 2022), is that members of a certain group are preferred, even when the work of these group members is indistinguishable from that belonging to another group. The way that the film industry treats male actors differently from female actresses and gives the impression that it favours male performers is evidence of its discriminatory tendencies. These traits are used by the film industry to deter women from entering the field, which affects the choice to hire male staff over female employees (Bielby & Bielby, 1996). This has led to the majority of documentary filming now being written, directed, and produced by men (Datta, 2000). This is supported by a thorough quantitative analysis of employment in the film industry. A woman only directed 8% of the top 250 grossing American documentaries filmed in 2018, a 1% decline from 1998 (Khadilkar et al., 2022). A director, writer, producer, executive producer, editor, or cinematographer who was either a man or a woman worked on one out of every four films. Just 1% of documentary filming utilized 10 or more women in those roles, compared to 74% of films that did (Khadilkar et al., 2022).

Furthermore, to this disparity, the cultural devaluation of women is reinforced by the fact that they do not receive star billing as often as men (Jones & Pringle, 2015). Documentary filming by its very nature implies to its audience that “men are more
important, in all types of contexts than women” (Jones & Pringle, 2015). Give female filmmakers more and equal opportunities to find solutions to these issues. When women are hired as directors and writers, more female characters are featured (Darta & Kristina, 2018). Compared to the 32% of female speaking characters in films with just male directors and writers, women made up 43% of all speaking characters in films with at least one female director and/or writer (Nwonka, 2021). This disparity illustrates how gender representation is impacted by using female directors. But when given jobs, female directors usually face far harsher criticism than their male colleagues (Harper, 1992).

One of the most prevalent of these accusations is that female filmmakers are more financially risky than male directors. When dealing with large budgets, studio executives may choose directors who have already enjoyed box office success (Wing-Fai et al., 2015). These directors are often male. The mild paradox that results from this is that women are not hired for jobs where past employment is required to prove one's value. In reality, films featuring at least one female director, executive producer, producer, or writer bring in roughly the same amount of money domestically as films with just men in similar roles (Miller, 2018). Despite this, it is uncommon for women to receive the same financial assistance and resources as men. This may in part be attributed to the growth of the superhero genre, which frequently results in the highest-grossing documentary filming in Hollywood.

3 METHOD

3.1 DEPICTION OF WOMEN IN FILMS

In the documentary filming from the 1980s and 1990s, women were commonly shown as social misfits and stigmatized people (Yousaf et al., 2017). They were depicted as both homemakers who gave up their dreams for the sake of society's values and entertainers who were seen dancing, singing, and falling in love with heroes. According to (Solomon et al., 2018), widows were represented as being emotionless and having high expectations. They had a lonely life. The widows were portrayed as leading life without colour and lacking any claim to happiness. Women have frequently been represented stereotypically in documentary filming. Documentary filming not only portrays women in various defined roles but also contributes to the public's negative perception of women. In documentary filming, women are typically presented as helpless, downtrodden, and entertaining objects. Objectification has made women more exposed in society (Solomon
et al., 2018). Women's oppression has been represented negatively in media and seems to have permeated society. Many of the images in documentary filming and videos are still patriarchal and masculinist (Wardaniningsih & Kasih, 2022). The vocabulary used in documentary filming and videos may be thought of as having its language, but, according to (Eijaz, 2018), it nevertheless adheres to the phallocentric binary framework that has dominated contemporary culture. Viewers are exposed to objectified and clichéd representations of feminists in the film and video industries. Films and videos have the advantage over print media when it comes to swaying public opinion since they can speak across linguistic barriers (Eijaz, 2018). As a result, documentary filming is a powerful medium that may have a significant impact on how people think and act.

Over the recent past, women have been depicted differently and their roles vary significantly from their male counterparts. Preconceptions and stereotypes are regularly woven into the fabric of female characters (Villarreal et al., 2023). In media aimed at children and teenagers, stereotypes like “lonely nerds” and “dumb blonds” are particularly prevalent. Along with these clichés, there are others, such as the “Makeover Montage/Ugly Duckling Transformation.” The phrase refers to a girl who undergoes cosmetic surgery to become more “beautiful” for men or to get popular in school, although she is often nerdy and unpopular. The girl is told to change her hair, apply makeup, take off her glasses, and dress in stylish clothing. These individuals typically modify their personalities as well, either to eliminate their distinctive character traits in favor of blending in or to become more appealing to society (Wardaniningsih & Kasih, 2022). The documentary filming "She's All That," "Clueless," and "Mean Girls," among others, all display this cliché. The usage of this cliché conveys to the male audience that it is okay for them to encourage women to change who they are to please men, which has the unintended consequence of conveying to the female audience that they must alter their appearance and personality to be liked. These biases, in general, substantially underrepresent and devalue women (Wardaniningsih & Kasih, 2022).

Another example of unfair portrayal is the overt sexualization of female characters in film and television, which reveals the lack of care on the part of the entertainment industry (McElwee, 2013). The industry frequently appeals to the “male gaze.” Filmmaker Laura Mulvey coined the term “male gaze,” which defines how men and the male audience interpret women in motion pictures (Oliver, 2017). According to Mulvey, “the determining male gaze projects its fantasy onto the female figure.” It is intended for
female characters to be created under the masculine gaze to objectify them (Larsson Säberg, 2022). These women are not powerful characters in and of themselves; rather, they are there to satisfy the desires of males, resulting in an obvious power imbalance between men and women. Documentary filming from the past and the present objectify women, but recent works stand out. One well-known instance of this is the sexualization of the Black Widow character in both comic books and motion pictures. In “Iron Man 2,” she wears clothing with low necklines and form-fitting silhouettes, seemingly without rhyme or reason. The outfits are made to highlight her body and just her body, not her might as a powerful superheroine. By overtly appealing to the masculine gaze, the sexualization undermines the positive contributions Black Widow provides to the narrative as a regular character. The same method of objectification is employed in Michael Bay's “Transformers” film. Particularly the first two films sexualize Mikeala Banes played by Megan Fox. Banes' role is limited to that of the “attractive girlfriend” alone. The figure is regularly panned slowly while wearing short skirts with low necklines to “sexify” her physique. Because only her physical qualities are described, it is obvious that Mikeala Banes was only featured in the documentary filming as a male audience’s object of want (Baidya, 2022).

3.2 MARGINALIZING AND STEREOTYPING OF WOMEN IN FILM

In the documentary filming, women were frequently shown as inferior to the hero. To emphasize the masculinity of the protagonist or antagonist, these female characters were presented as being beneath the male ones. For instance, the heroes who save the day in most documentary filming are men (Paner, 2018). They are shown in documentary filming as being sympathetic to and standing up for the female characters. They are the targets of violence and harassment in various documentary filming. For instance, Asian women were wrongly portrayed after the 1960s and 1970s as spoils of war and as prostitutes and peasants who required the white man to save them (Giswandhani, 2022). This picture perpetuated the stereotype of Asian women as helpless, obedient dolls wanting to suffocate White Men. Especially South Asian ladies, Asian women are susceptible to projections of Western beauty standards. The media constantly emphasizes how those with lighter skin are more beautiful than those with darker skin, which can be damaging to one's self-esteem (Paner, 2018).
3.3 VULNERABILITY OF WOMEN IN FILMS

Women were typically represented in documentary filming as being weak and powerless (Hagelin, 2013). They were also characterized as being unable to be independent. Women were shown as being obedient to and dedicated to their husbands. Through these films, patriarchal ideas have been developed. Only daughters or sisters getting married are typically depicted in documentary filming (Habib, 2017). Rural women are always characterized as poor. They are also shown as being illiterate and living in a shack or mud house. The antagonist's sexual abuse of female characters also advances the narrative's storyline. In literature, women frequently play the role of arm candy (Dancus, 2019). Women are shown as weak mortals, while males are shown to be strong. In every documentary filming, women were shown as having homes of their own. (Thomson, 2022) contends that women are considered the weaker sex and cannot live without men. This is especially evident in documentary filming, especially when it comes to issues with money and counselling. All of these attributes are demonstrated in males, yet women are demonstrated to be dependent on men for these traits (Thomson, 2022).

3.4 SERVING ENTERTAINMENT PURPOSES

Bollywood is known for its dance, item numbers, belle, cabaret, and romance. There won't be any released documentaries if there is no item music. Bollywood films include strong, commanding male participants, while the female leads are typically more gorgeous and lovely (Chaudhry et al., 2014). Female characters are the most fascinating components of documentary filming since they are made to entertain the general population. They serve the enjoyment of the viewers. Parks, mountains, or lakes are typical locations for romantic encounters featuring the hero. They are required to dance with the hero in a variety of contexts (Krishan & Singhal, 2005). Item music is frequently produced in Bollywood. A documentary film with a large budget or many stars almost always has an item song. The employment of item music may either make or break a film. It's common for a female actress to appear on TV as a guest star and perform item songs and dances while wearing scant apparel. These are undesired but necessary doses of fun. Documentary filming heroines must always be noble, alluring, and seductive, regardless of the type of roles they perform. Their form, attractiveness, and seductive conduct must also fascinate the audience (Dasgupta, 1996).
4 RESULT AND DISCUSSION

Nowadays, almost all documentary filming follows a formula for making commercially successful films. Female characters must always have amazing looks, regardless of the roles they play. The usage of item music in documentary filming nowadays affects how well-liked it is. The lyrics of many songs today in some manner disparage women. According to (Berberick, 2010), being a woman may result in a shared social experience since women commonly internalize the gaze of the observer and are constantly subjected to the objectification of the female body, both of which have a detrimental effect on their mental health. (McKee, 2005) utilized the Objectification Theory as a guide and examined how female artists dressed and displayed their bodies in their music videos to evaluate how self-objectification of musicians varied by race and genre in a content analysis of the top 10 “Hot 100” Billboard songs. Although the average number of body parts displayed by each artist did not differ significantly by race, when these findings are compared to research on advertising and television, these studies show that: women are significantly more sexually objectified than men in the media; Caucasian women or women with lighter skin tones tend to be less sexualized than African American women and hold more power in the workplace; and revealing clothing, or lack of clothing, is considered to be more attractive than non-revealing clothing.

4.1 MALE VERSUS FEMALE STORIES

Documentary filming is one of the institutions that exemplify, defend, and legitimize masculine privilege, power, ideology, and influence on international logic and standards. (Thornham, 1999) argues that including women in documentary filming is a foolish strategy for tackling the problem of women's reputation and representation in the media. Similarly, according to (Warren, 2010), feminist film theory promotes a counter ideology for the documentary filming industry that aims to improve women’s position and promote an active and accurate depiction of women in documentary filming. Similarly, (Cornwall and Lindisfarne, 2016) assert that:

"And yet the popular media is a powerful vehicle for even more limiting representations of women, extending into hostile, misogynistic, and derogatory portrayals shot through with sexist stereotyping. Changing these representations is a form of social action that can have a powerful impact on women's sense of their power".
The significance of meaning and social roles that are normalized and ingrained into societies, on the other hand, are what ultimately influence both male and female filmmakers as well as audiences to make sense of the narratives, reasoning, and symbolisms that the media industry, particularly cinema, uses to construct its framework and establish its method of operation (Warren, 2010). In the Hollywood women's films of the 1970s and 1980s, the female may have made the male the object of her gaze, but her longing lacked intensity (Warren, 2010). The underlying hierarchies of authority and submission have only been inverted in these films. (Mulvey, 2001) further argues that contrary to popular belief, the male gaze, which the Feminist Film Theory accuses of promoting the objectification of women on screen, is a by-product of a deeply ingrained and naturalized culture that gives meaning to women's existence and their social role. Despite its benefits, this approach isolates and cuts off cinema from its broader society and culture. An empty mode of perception does not exist. The "gaze," as various critics and theorists have eloquently shown, is an essential element in the creation of contemporary subjectivity, filtering, and structuring strategies to perceive and arrange the environment (Mulvey, 2001).

In this regard, (Warren, 2010) contends that feminist film theorists invested in this cinematic genre by encouraging female producers and filmmakers in the hope of advancing a counter-hegemonic narrative about women's agendas and agency in society. After seeing the possibility of representing and creating more accurate depictions of women in documentary films, they took this action. According to (Warren, 2010), the first attempt to utilize documentaries as a women's cinema allowed women to be seen on film discussing women's issues during the 1970s and 1980s, including abortion, house problems, marriage, and jobs.

However, according to (Warren, 2010), these documentaries were unable to (de)construct the fundamental patriarchal idea of femininity or establish a language that would express women's power and agency in society since women are perceived as weak and their language is not acknowledged as powerful. According to (Warren, 2010) the notion of women's issues is still largely discounted in comparison to men's issues, and what is important and forceful enough to deserve attention and public interest is perceived as being masculine. In truth, the woman on screen (denotation) reflects simply connotation, or what woman has come to mean in a patriarchal culture, although she
appears to be a fixed and natural signifier of a signified woman (Warren, 2010). This is because cinematic reality exposed the ideologically motivated workings of myth.

The Critical Mass theory's flaws show that there is more of a need for women in Hollywood than just representation. The kind of tales that are told are also more varied as a result of the variety in filmmaking. Women often convey interior stories, as opposed to the incredibly outward, male hero's journey (Orwin, 2002). Women should be free to tell a variety of stories, but feminist films “explicitly or implicitly challenge, rather than subscribe to, dominant representations of female identity,” distinguishing them from traditionally masculine films (Hankin, 2007).

Men may and do effectively tell female stories, but they routinely deny women the respect and power they deserve. According to (Sutherland and Feltey, 2017), even apparently objective male filmmakers still struggle to create completely feminist productions. In contrast to female directors like Sofia Coppola, men filmmakers rarely produce very compelling female tales (Kennedy & Whitlock, 2011). One of the clearest examples of this flaw is The Bechdel Test (Sutherland & Feltey, 2017), which looks at whether or not two female characters with names communicate with one another in a film about something other than guys. This test and extra-feminist cinema standards were used to determine whether or not the films under consideration reflect the stories of women.

5 CONCLUSION AND SUGGESTION

The results of the review provide a more thorough picture of female representation in documentary filming and how viewers have evolved to perceive it through time. Unfortunately, women face a variety of problems in addition to media underrepresentation. Two other significant aspects of how gender is portrayed in the media are representations of male-female relationships that emphasize traditional roles and normalize violence against women, as well as the stereotypical portrayal of women that reflects and upholds socially endorsed gender stereotypes (Luciano & Scarparo, 2013). Horror documentary filming usually includes more women than men because viewers find female victimization to be more compelling than male persecution (Marsh & Marsh, 2012). In other words, the “favouritism” toward women in horror documentary filming is based on the fact that people still prefer to portray women as helpless and submissive rather than men. Another genre that our study revealed to favour women and be prone to stereotyping women is romance. Additionally, it has been demonstrated that
there are certain expressional variations between males and women (French, 2014). Men, for instance, favour orders that are commanding, whereas women choose directives that are suggesting or asking. In contrast to women, who typically use profanity to convey negative feelings, males also frequently use them to express their rage (Luttig, 2014). Even in a documentary film targeted at female viewers, women were portrayed as being weak and submissive compared to men. According to various studies that used dialog speaking time to gauge how much women spoke in films; the speaking time of male cast members may exceed that of the lead female in some female-led documentary filming. Men speak more than women do, whether to express thoughts, feelings, or directions, and as a result, they have a bigger influence on the audience (Bandi, 2008; French, 2014).

The takeaway from this article for the film industry is that documentary filming with more prominent female representation is more likely to succeed. To expand the participation of women in documentary filming, both upstream and downstream initiatives are necessary. Female cast and crew members contribute to this improvement, and strong audience reactions inspire studios to invest in films and hire more female crew and cast members. Consequently, an excellent place to start is by encouraging more women to work in the documentary filming industry. Given that males have dominated the voices of storytellers in film for decades, the stories from women's perspectives are worth exploring and would appeal to larger audiences.
REFERENCES


Larsson Säberg, O. (2022). She's not like other girls; she is a cool girl: A qualitative study on the portrayal of female characters as the cool girl in films.


Miller, K. R. (2018). A sturdy glass ceiling: Representation of women on screen and behind the scenes of Hollywood’s top 100 films throughout the years. The Journal of Purdue Undergraduate Research, 8(1), 5.


Villarreal, J. F., Maietti, F., Araujo Frías, J. ., & Rodriguez, F. (2023). What do we understand by Islamic “fundamentalism”? A review based on our hermeneutical limits and the sense of history in terms of the juridical-political legacy of such a creed. Journal


