

# Director Aron Govil discusses Bollywood's depiction of women as 'Eye Candy' in its Films

*Bollywood mostly produces male-dominated films, where women are relegated to serve as visual embellishments rather than integral parts of the narrative.*

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Bollywood mostly produces male-centric narrative films, where women are relegated to serve as visual embellishments through their outfits and dances rather than an integral parts of the narrative.”

*Aron Govil*

a recent interview discussed why the stereotype of women as mere "eye candy" remains pervasive in most Bollywood films. Women in most Bollywood films are shown as submissive, dependent, or secondary to male protagonists. These depictions not only reinforce outdated ideals but also limit the scope of storytelling by ignoring diverse, authentic female experiences. The primary reason for this trend lies in the commercial nature of the Bollywood Film industry.

[Aron Govil](#) said, “Bollywood has historically catered to a male-dominated audience, where box office success often

depends on mass appeal. Women are frequently relegated to roles that serve as visual embellishments rather than integral parts of the narrative. Songs, dance sequences, and glamorous outfits are used to draw in audiences, sidelining the complexity of female characters.” “This reductionist portrayal not only undermines women’s capabilities but also perpetuates societal norms that limit their roles and contributions.” continued Mr. Govil.

In the past decade, several Bollywood films have portrayed women primarily as eye candy, often sidelining their characters in favor of male-centric narratives. In Dhoom series of films, while action-packed and commercially successful, the female characters: Esha Deol, Aishwarya Rai, and Katrina Kaif were presented in glamorous roles, with minimal character development. They primarily feature in dance sequences and romantic subplots. In Race film series known for its high-octane drama and twists, this franchise used female characters: Bipasha Basu, Deepika Padukone, and Jacqueline Fernandez only as glamorous additions to the male-driven storylines. In the film Singh Is Kinng, Katrina Kaif’s role is a classic example of being a romantic interest with a focus on her appearance and charm, while the male protagonist drives the story. Furthermore, the House Full series of comedy films included a star-studded cast of actresses like Deepika Padukone, Jacqueline Fernandez, and Kriti Sanon, but their roles were merely reduced to being

love interests or part of comedic scenarios centered around their appearance. These examples reflect a recurring trend in Bollywood to prioritize aesthetics over substance for female characters.

Aron Govil described, that Bollywood is obsessed with showing female characters in fair skinned rather than the normal Indian skin tone. Most Bollywood films cast lighter-skinned women in lead roles, while darker-skinned characters are often typecast into subservient or comic roles. This creates a skewed representation that normalizes the idea of fair skin as a prerequisite for desirability and success. Western media and global beauty standards have historically emphasized fair skin as desirable. This influence has



Director Aron Govil

trickled into Indian cinema, where actresses with lighter skin tones are always promoted as "ideal" beauty icons, sidelining the diversity of Indian skin tones. Songs and dance sequences in Bollywood often romanticize fair skin. Lyrics like "gori" (fair-skinned) or "chitti kalaiyan" (fair wrists) reinforce these biases, celebrating light skin as a symbol of beauty.

"Another contributing factor is the prevalence of the "male gaze" in Bollywood filmmaking, as women are often depicted from a male perspective, emphasizing their physical appearance over their personality, intellect, or emotions. This perspective dominates mainstream Bollywood, where female characters are often introduced with slow-motion shots with wind-blown hair and stylized close-ups, focusing on their beauty rather than their depth." Added Mr. Govil.

However, there has been a gradual shift in recent years. Films like Queen, Pink, and Thappad have challenged these stereotypes, offering nuanced, empowered portrayals of women. Female filmmakers and writers are also playing a pivotal role in changing the narrative, bringing more authenticity to female characters and their stories.

"While progress is being made, Bollywood still has a long way to go in celebrating the diverse beauty of Indian women and dismantling the toxic ideals of colorism embedded in its narratives. The industry's responsibility lies in recognizing the power of representation. By portraying women as multifaceted individuals with their own aspirations, struggles, and triumphs, Bollywood can contribute to a broader cultural shift. Moving beyond objectification to celebrate the complexity of women's lives is not just a step toward gender equality in cinema but also a

reflection of an evolving, progressive society." ended Aron Govil.

About Aron Govil: Aron Govil is an entrepreneur, who has gained worldwide prominence, through his Ducon Group, one of the largest corporate group in the USA that is owned by a person of Indian origin. His group is involved in energy, environment, infrastructure & entertainment fields globally. In the entertainment field, Aron Govil has produced, financed and even himself directed many Bollywood and [Hollywood films](#). Mr. Govil has also conducted several stage shows and national tours of prominent musicians, singers and Bollywood film stars and has promoted several musical artists.

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