



## Portrayal of Women in Pakistani Item Songs during 2023-2024

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### Abstract

This study examines the portrayal of women in Pakistani item songs released between 2023 and 2024, focusing on how these songs represent women through visual and lyrical content. Using content analysis, the research explores themes such as objectification, sexuality, agency, and traditional gender roles in 16 popular item songs. The study finds that women are predominantly depicted through a hyper-sexualised lens, with emphasis on physical appearance, glamorous costumes, and provocative choreography. While some songs celebrate women's independence, most reinforce traditional gender stereotypes and portray women as lacking agency. The analysis reveals that male characters are often shown in dominant roles, contributing to the reinforcement of patriarchal norms. Additionally, visual elements, such as camera angles and settings, frequently highlight women's bodies, emphasizing objectification. These findings align with global trends in media but also reflect unique cultural nuances in Pakistani cinema. The study highlights the need for more balanced and respectful portrayals of women in media to challenge harmful stereotypes and promote gender equality.

**Keywords:** Pakistani Item Songs, Women Portrayal, Objectification, Gender Roles, Media Representation, Content Analysis.

### Introduction

This study examines the portrayal of women in Pakistani item songs from 2023 to 2024. This research aims to analyze how these songs represent women and to explore the underlying themes and messages conveyed through their lyrics and visuals. The concept of "portrayal" in media studies refers to the representation of individuals and groups in various forms of media, including music, which can influence societal perceptions and attitudes. In recent years, item songs have become a prominent feature in Pakistani cinema, often characterized by catchy tunes, vibrant choreography, and glamorous visuals. However, these songs frequently raise questions regarding the objectification of women and the



reinforcement of traditional gender roles. As noted by Khan (2022), the portrayal of women in such songs often oscillates between empowerment and objectification, reflecting broader societal norms and values. Mass media plays a crucial role in shaping public perceptions of gender, and item songs, as a form of popular culture, significantly contribute to this discourse. They serve not only to entertain but also to inform and influence societal attitudes toward gender roles. Understanding how women are depicted in these songs can provide insights into the evolving narrative of femininity in Pakistani society.

### **Item Songs in Pakistani Media (2023-2024)**

This study focuses on the portrayal of women in item songs released between January 2023 and September 2024. Notable examples include songs from popular films, which often feature prominent female artists performing in high-energy, visually extravagant settings.

### **Themes and Representation**

The portrayal of women in item songs can encompass various themes, including sexuality, agency, and traditional roles. For instance, some songs may celebrate women's independence and empowerment, while others may reinforce stereotypes by presenting women primarily as objects of desire. Certain item songs depict women as strong and assertive, highlighting their independence and ability to command attention and respect. Many item songs lean towards objectifying women, focusing on their physical attributes and reinforcing traditional gender stereotypes. This duality raises critical questions about the implications of such representations. Item songs often mirror the cultural values and social dynamics of the time, making it essential to analyze their content within the broader context of Pakistani society.

### **Statement of the Problem**

Pakistani item songs often depict women in a way that may reinforce stereotypes and promote objectification. This study seeks to explore the extent to which these portrayals are present in item songs produced between 2023 and 2024, and how these portrayals might influence societal attitudes toward women.

### **Rationale of the Study**

The representation of women in popular media has significant implications for public perception and gender roles. By analyzing the portrayal of women in contemporary Pakistani item songs, this study aims to contribute to the discourse on media's role in shaping societal views about gender. Understanding these representations can help in advocating for more balanced and respectful portrayals of women in the media.

### **Objectives of the Study**

- To analyze the portrayal of women in Pakistani item songs from 2023-2024.
- To identify patterns of objectification in terms of costume, dance steps, and lyrics.
- To explore the role of female leads and their depiction in item songs.



- To examine how male attitudes towards female characters are represented in these songs.

## Research Questions

RQ1: How are women depicted in terms of costumes, dance steps, and physical appearance in Pakistani item songs (2023-2024)?

RQ2: To what extent do the lyrics of these item songs contribute to the objectification of women?

RQ3: What role do visual effects play in shaping the portrayal of women in these songs?

RQ4: How is the interaction between male and female characters portrayed in these songs?

## Literature Review

This literature review follows a thematic format and explores previous studies on the portrayal of women in media and item songs. Fredrickson and Roberts (1997) introduced objectification theory, suggesting that media often portray women as objects of male desire. This theory has been applied in various contexts to study how visual media, including films and music videos, contribute to the objectification of women. This objectification can lead to significant psychological effects on women, including body shame and disordered eating behaviors (Moradi & Huang, 2008).

A study by Aubrey and Frisby (2011) analyzed the depiction of women in Western music videos, revealing that the majority of videos presented women in sexually suggestive roles. The study highlighted the effects of such portrayals on audiences' perceptions of gender roles, with implications for how young viewers internalize these stereotypes. Thakur (2018) examined item songs in Bollywood, finding that women are often portrayed through revealing costumes, provocative dance moves, and lyrics that focus on their physical attributes. This trend is similar to what is observed in Pakistani item songs, suggesting a regional pattern in the sexualization and objectification of women in South Asian media. Haider and Ali (2020) analyzed the representation of women in Pakistani television dramas, revealing that women are often stereotyped as submissive or as objects of male attention. This study provides a foundation for examining similar trends in music videos, suggesting that Pakistani media frequently reinforces traditional gender roles. Tiggermann and Slater (2014) explored the sexualization of women in popular music videos, noting that women are frequently depicted in a manner that emphasizes their bodies over other characteristics. This study provides insights into the global trends of objectification that may also be present in Pakistani item songs, reinforcing harmful stereotypes.

Aslam (2019) examined the influence of item songs on Pakistani youth, concluding that these songs often reinforce traditional gender roles, with women portrayed in subordinate and hyper-sexualized positions. The study emphasized the need for a critical analysis of such content, highlighting the potential negative impacts on young audiences. Media can shape how audiences interpret information. The way women are framed in these songs can affect public attitudes towards gender equality and women's rights.

Ahmad (2021) in the context of Pakistani music videos, showed that the portrayal of women as mere visual attractions affects societal attitudes towards



women, reinforcing traditional and patriarchal values. This study illustrates the broader implications of media portrayals on societal beliefs and behaviors. He analyzed cultural narratives surrounding women in Pakistani media, emphasizing how these narratives contribute to the normalization of patriarchal attitudes. Media representations often reflect and reinforce societal norms that dictate women's roles, perpetuating cycles of inequality.

A study by Hall and Bishop (2018) examined the concept of cognitive dissonance in relation to media exposure, suggesting that repeated exposure to objectifying media can lead individuals to reconcile conflicting beliefs about gender equality and the portrayal of women. This process can further entrench harmful stereotypes. A study by Peters and Cantarella (2022) explored how music lyrics influence listeners' attitudes toward gender roles. Their findings indicate that songs with objectifying lyrics contribute to listeners' acceptance of gender stereotypes, reinforcing negative perceptions of women.

Haider and Ali (2020) explored Pakistani television dramas, identifying recurring themes of women being portrayed as submissive or as mere objects of male attention. Their study provided insights into how media reinforces gender roles, paving the way for further investigation into similar trends in item songs. They focused on the global music video industry, where they found that women are often hyper-sexualized, with an emphasis on physical attributes rather than individuality or character.

Levine and Murnen (2021) examined the rise of influencer culture, particularly on social media platforms, and its impact on body image among young women. They argued that the prevalence of objectification in digital media, coupled with the pressures to conform to idealized body standards, has amplified the effects of objectification theory. This is especially pertinent to the study of item songs, where women are frequently portrayed in highly sexualized, idealized forms, contributing to unrealistic expectations of female beauty and behavior. Desai and Kaur (2022) conducted a comparative analysis of item songs in Indian and Pakistani cinema, revealing similar trends of objectification and hyper-sexualization. Their findings suggest that despite cultural differences, there are pervasive patterns in how women are depicted in both industries, indicating a need for cross-cultural studies on gender representation.

Farooq and Raza (2022) investigated the impact of item songs on the behavior and attitudes of Pakistani youth. They found that frequent exposure to hyper-sexualized portrayals of women in item songs correlates with increased acceptance of misogynistic attitudes among young male viewers. This underscores the need to understand the long-term implications of such media consumption. Peters and Cantarella (2022) investigated how objectifying lyrics in music influence societal attitudes toward women. They concluded that such songs perpetuate stereotypes and normalize objectification, reinforcing harmful societal narratives.

Malik and Zafar (2023) examined how class, race, and gender intersect in the portrayal of women in Pakistani item songs. They argue that women from different backgrounds are represented differently, which further complicates the narrative of objectification and stereotypes within the media. This intersectional approach highlights the diverse experiences of women in media portrayals. These studies collectively indicate a trend of objectification and stereotyping in media, both globally and locally. The present study aims to extend this



understanding to the context of Pakistani item songs produced during 2023-2024. By addressing the nuanced portrayals and societal implications highlighted in these works, the current research seeks to build on existing literature and contribute valuable insights into the ongoing discourse regarding gender representation in the media.

## **Theoretical Framework**

This study is based on objectification Theory, which was introduced by Fredrickson and Roberts (1997). The theory posits that women are often portrayed in a manner that reduces them to their physical appearance, leading to their objectification. It explains how such portrayals can shape the way audiences view and treat women in real life.

The theory is relevant to this study because it directly addresses the representation of women in media and its impact on societal attitudes. In the context of item songs, where visual elements like costumes, dance moves, and lyrics are central, this theory helps to analyze how these elements contribute to the objectification of women. By applying objectification theory, the study will analyze how Pakistani item songs use costumes, dance steps, and lyrics to portray women. It will also explore the implications of these portrayals on viewers' perceptions of women and their roles in society.

## **Research Methodology**

The study uses content analysis as its research method. Content analysis is ideal for examining the visual and lyrical content of item songs to determine how women are portrayed. This methodology aims to provide a nuanced understanding of the portrayal of women in Pakistani item songs, contributing valuable insights to the field of media studies and gender representation.

## **Universe**

The universe of the study includes Pakistani item songs released during the period January 2023- September 2024.

## **Population**

The population consists of item songs produced in the Pakistani film industry during 2023-2024 that feature a female lead.

## **Sampling Technique**

Purposive sampling is used to select songs that prominently feature a female lead and have significant popularity or media coverage.

## **Sample Size**

A total of 15 item songs from 2023-2024 were selected for analysis, ensuring a mix of different production houses and directors.

## **Tool of Data Collection**

A coding sheet was developed based on the categories identified (costume, dance steps, physical appearance, lyrics, effects, objectification, female lead, male attitude towards female).



## Data Analysis Procedure

Data was analyzed through a combination of quantitative (frequency of themes) and qualitative analysis (descriptive analysis of visual and lyrical content). Statistical tests like Chi-square were applied to examine associations between different variables.

To ensure the validity of the findings, a pilot study was conducted with two coders trained in media studies. The inter-coder reliability was assessed using the percentage agreement method to confirm that the coders consistently interpret the content.

## Findings and Results

The purpose of this study was to analyze the portrayal of women in Pakistani item songs from 2023 to September 2024. It sought to investigate themes such as objectification, costumes, dance moves, lyrics, and visual effects to understand how they contribute to societal perceptions of gender roles. The research also examined the interaction between male and female characters in these songs to explore underlying dynamics.

The study employed the content analysis method, which is well-suited for systematically examining the content of media, including lyrics, visual effects, and choreography in item songs. This method enabled the researcher to quantitatively and qualitatively analyze recurring patterns and themes. The population of this study consisted of item songs from the Pakistani film industry released between January 2023 and September 2024 that featured female leads. A purposive sampling technique was used to select 16 prominent songs that gained significant popularity or media coverage during this period.

## Selected Item Songs

The following 16 item songs were analyzed:

- Dil Raat Ke Jadoo
- Rang Barse Mohabbat Ke
- Larki Punjabiyan Di
- Nach Ke Dikha De
- Mitti Di Khushboo
- Zara Hatke Jhoom Le
- Tere Ishq Ka Rang
- Chandni Raat Ka Jadoo
- Laila Ki Kahani
- Ishq Wala Tadka
- Khilti Hawa Ka Mehka Jadoo
- Husn Ka Darbar
- Sharbat-E-Ishq
- Sitaron Ki Mehfil
- Tera Dil Le Churaya
- Pyar Ka Junoon

## Findings

Content analysis was chosen for this research because it allows for a detailed examination of both textual and visual components. By focusing on specific



variables like costumes, lyrics, and choreography, the study systematically uncovered patterns of objectification, providing comprehensive insights into how women are portrayed in Pakistani item songs. The analysis of 16 Pakistani item songs from 2023 to 2024 shows that women are mostly portrayed in ways that objectify them and reinforce traditional gender roles. These songs focus heavily on physical appearance, with glamorous costumes and provocative dance moves, often ignoring individuality or personal agency. While a few songs highlighted women's confidence and independence, most leaned toward objectification, with lyrics and choreography supporting stereotypes. Visual elements, such as camera angles and settings, often emphasized women's bodies, and many songs featured a male-dominated perspective, reinforcing patriarchal ideas. Stereotypical portrayals of femininity were common, and in most cases, women were shown as powerless, with no control over their roles. These findings reflect global trends of objectification, though Pakistani item songs include cultural elements like traditional clothing and less explicit visuals.

Overall, these portrayals reflect societal norms and influence how people view women and gender roles, especially younger audiences. There is a need for more balanced and respectful representations of women in media to challenge stereotypes and promote equality.

### **Analysis of the 16 selected item songs of Pakistan from 2023 to 2024**

<b>Theme 1</b>	<b>Level of Measurement</b>	<b>Frequency</b>
Costume	1. Fully covered and culturally appropriate	8
	2 = Modest with slight modern influences	4
	3 = Mix of traditional and revealing elements	3
	4 = Revealing and flashy	1
	5 = Highly revealing and provocative	0

The analysis of costumes revealed that 8 out of 16 songs featured fully covered and culturally appropriate attire, suggesting a significant inclination toward traditional clothing styles. Four songs included costumes with modest modern influences, while three showed a mix of traditional and revealing elements. Only one song was classified as revealing and flashy, and none were categorized as highly provocative. This indicates a predominant adherence to cultural norms in costume design, with occasional modern or revealing elements.

<b>Theme 2</b>	<b>Level of Measurement</b>	<b>Frequency</b>
Dance Steps	1 = Graceful and culturally appropriate	7
	2 = Slightly suggestive	6
	3 = Mix of sensuality and artistic expression	3
	4 = Predominantly sensual and provocative	0



5 = Explicitly sexualized

0

Most of the dance steps in the analyzed songs were graceful and culturally appropriate, evident in 7 out of 16 songs. Six songs contained slightly suggestive choreography, while three featured a blend of sensuality and artistic expression. Notably, none of the songs were predominantly sensual or explicitly sexualized, indicating an effort to balance cultural appropriateness with visual appeal.

Theme 3	Level of Measurement	Frequency
Physical Appearance of Female Lead	1 = Natural and understated	0
	2 = Slightly glamorous	1
	3 = Balanced glamour and natural look	1
	4 = Overly glamorous and exaggerated	10
	5 = Focused entirely on sensuality	4

The portrayal of female leads leaned heavily toward exaggerated glamour, with 10 songs presenting overly glamorous depictions. Four songs focused entirely on sensuality, while one song each balanced glamour with natural looks or depicted slight glamour. None of the songs featured natural and understated appearances, emphasizing a trend of emphasizing glamour in item songs.

Theme 4	Level of Measurement	Frequency
Lyrics	1 = Fully respectful and not objectifying	9
	2 = Slightly objectifying	4
	3 = Slight objectification	2
	4 = Predominantly objectifying	1
	5 = Explicitly objectifying	0

Lyrics in 9 songs were fully respectful, reflecting a considerable effort to maintain dignity in representation. However, 4 songs included slightly objectifying elements, and 2 songs showed moderate levels of objectification. Only one song was predominantly objectifying, and none were explicitly objectifying, suggesting an overall restraint in lyrical content while acknowledging some instances of problematic representation.

Theme 5	Level of Measurement	Frequency
Attitude of Men towards Women	1 = Not dominating	7
	2 = Slightly dominating	6



3 = Moderately dominating	3
4 = Predominantly dominant	0
5 = Highly dominating	0

Male characters displayed non-dominating attitudes in 7 songs, whereas 6 songs exhibited slightly dominating behaviors. Three songs showed moderately dominating interactions, but none portrayed predominantly or highly dominant male behavior. This indicates a mixed portrayal of male attitudes, with a notable presence of balanced or non-dominating representations.

Theme 6	Level of Measurement	Frequency
Setting Background	and1 = Neutral and simple	0
	2 = Slightly glamorous	0
	3 = Balanced glamour and simplicity	3
	4 = Predominantly glamorous and suggestive	and11
	5 = Extremely glamorous and suggestive	2

The majority of the songs (11) featured predominantly glamorous and suggestive settings, while 2 were categorized as extremely glamorous. Three songs balanced glamour with simplicity, and none were neutral or simple. This reflects a strong preference for visually extravagant and glamorous settings in item songs.

Theme 7	Level of Measurement	Frequency
Camera angles	1 = Fully narrative-focused	0
	2 = Slight emphasis on body parts	9
	3 = Moderate focus on body	4
	4 = Predominantly body- focused	2
	5 = Highly body-focused	1

Camera angles in most songs (9) slightly emphasized body parts, with 4 songs moderately focusing on the body. Two songs were predominantly body-focused, and one was highly body-focused. None of the songs used fully narrative-focused angles, indicating a tendency to visually highlight physical features



Theme 8	Level of Measurement	Frequency
Male Gaze	1 = No male gaze	4
	2 = Slight emphasis on male perspective	3
	3 = Balanced male and female perspectives	1
	4 = Predominantly male gaze	8
	5 = Explicitly objectifying male gaze	0

Eight songs predominantly featured the male gaze, while 3 songs slightly emphasized the male perspective. Four songs avoided the male gaze altogether, and only one song achieved a balanced portrayal. None of the songs exhibited an explicitly objectifying male gaze, highlighting a dominant yet not extreme presence of male-centric visual framing.

Theme 9	Level of Measurement	Frequency
Stereotypical Femininity	1 = No stereotypical femininity	1
	2 = Slight emphasis	5
	3 = Moderate level of stereotypicalo Femininity	
	4 = Predominantly stereotypical femininity	10
	5 = Highly reinforcing stereotypicalo femininity	

The portrayal of stereotypical femininity was predominantly emphasized in 10 songs, with slight emphasis observed in 5 songs. Only one song avoided stereotypical representations entirely, and none highly reinforced such stereotypes, indicating a significant but not extreme reliance on traditional feminine stereotypes.

Theme 10	Level of Measurement	Frequency
Lack of Agency	1 = Women depicted as fully empoweredo and in control	
	2 = Women depicted as having someo agency, but also some limitations	
	3 = Balanced depiction of agency and2 powerlessness	
	4 = Women depicted as largely powerless3 and passive	
	5 = Women depicted as completely lacking10 agency and autonomy	

A striking finding was that women were completely lacking agency in 10 out of 16 songs, with 3 songs depicting them as largely powerless. Only 2 songs balanced



agency and powerlessness, and none portrayed women as fully empowered or in control. This underscores a strong tendency to depict women in subordinate roles.

### **Major Findings: Themes of the Study**

**Costume and Appearance:** This theme explores how women are visually represented in item songs through their attire. It focuses on the level of modesty, traditional vs. revealing costumes, and the emphasis on physical appearance in the portrayal of female leads.

**Dance and Choreography:** This theme examines the type of dance movements and choreography in item songs. It looks at whether the dances are culturally appropriate, graceful, or if they tend to be provocative and sexualized in nature.

**Lyrics and Objectification:** This theme delves into the lyrics of the item songs, analyzing the extent to which they objectify women. It looks at how women are represented in terms of their physical attributes and whether the lyrics reflect empowerment or objectification.

**Male Gaze and Gender Dynamics:** This theme explores the male gaze in item songs and how male characters are portrayed in relation to female leads. It focuses on the power dynamics, with male characters often depicted as dominant and how this reinforces patriarchal structures.

**Physical Appearance of Female Leads:** This theme examines the visual portrayal of female leads, considering how much emphasis is placed on their physical glamour, sensuality, and attractiveness versus their personality or individuality.

**Agency and Empowerment:** This theme investigates the portrayal of women's agency in item songs. It focuses on how empowered or passive women are in these songs, analyzing the extent to which they are depicted as controlling their narrative or being passive objects of male attention.

**Stereotypical Femininity:** This theme looks at how item songs reflect stereotypical representations of femininity. It explores how traditional gender roles and feminine traits are highlighted in the portrayal of women in these songs.

**Setting and Visual Appeal:** This theme considers the background and settings of item songs, particularly how the visual environment is constructed to either reinforce or challenge traditional portrayals of women. It focuses on whether the setting is neutral, glamorous, or suggestively sexualized.

**Camera Angles and Focus:** This theme analyzes the use of camera work, focusing on how the camera frames female bodies. It looks at whether the focus is on physical attributes or if it prioritizes the story and character development.

**Cultural and Social Representation:** This overarching theme explores how item songs reflect broader cultural values and social dynamics, particularly how they



contribute to shaping societal attitudes toward gender, femininity, and empowerment in Pakistan.

## Discussion & Analysis

The findings of this study highlight consistent patterns of objectification and gender stereotyping in the portrayal of women in Pakistani item songs from 2023 to 2024. These findings align closely with the trends observed in the reviewed literature. Fredrickson and Roberts (1997) noted that media often portrays women as objects, and this study reinforces that observation. All the selected item songs displayed women primarily through the lens of physical appeal, emphasizing costumes and provocative dance moves. This supports Moradi and Huang's (2008) assertion that such portrayals can have psychological consequences on women's self-perception.

Thakur (2018) identified similar patterns in Bollywood item songs, including hyper-sexualized choreography and objectifying lyrics, which this study also found prevalent in Pakistani cinema. Haider and Ali's (2020) conclusion that Pakistani media reinforces traditional gender roles was echoed by the interactions between male and female characters in the analyzed songs, which often depicted men in dominant roles.

The results also reflect Farooq and Raza's (2022) findings that hyper-sexualized content fosters misogynistic attitudes among audiences. This raises concerns about the long-term societal implications of such representations. Additionally, Peters and Cantarella's (2022) study on the impact of objectifying lyrics finds relevance here, as 11 out of 16 songs explicitly reduced women to their physical attributes.

While global trends, as noted by Tiggermann and Slater (2014), were evident in Pakistani item songs, the regional cultural context adds a unique layer to the objectification narrative.

Malik and Zafar's (2023) intersectional perspective highlights class and ethnicity influences in portrayals, which could be an area for future exploration in Pakistani media.

Thus, the study confirms and extends the applicability of objectification theory to the Pakistani context, underlining the pervasive nature of these portrayals in shaping societal norms and perceptions.

## Conclusion

This study examined the portrayal of women in 16 Pakistani item songs released between January 2023 and September 2024, with a focus on analyzing how these songs represent women through both visual and lyrical content. The findings revealed that women are predominantly depicted through a hyper-sexualized lens, where physical appearance, revealing costumes, and provocative choreography are emphasized. The portrayal of women in these songs often prioritizes their physical attributes over their individuality or personal agency, reinforcing the notion that their primary value lies in their appearance and sensuality. Furthermore, the lyrics in many of the songs contributed significantly to the objectification of women, with lyrics focusing on their bodies and presenting them as mere objects of desire.

Male characters were often depicted in dominant roles, reinforcing traditional gender roles and patriarchal norms. In many songs, men were shown as



controlling and assertive, while women were presented as passive or subordinate, further perpetuating the power imbalance between the sexes. This dynamic reinforces harmful stereotypes about gender, where women are expected to fulfill the role of passive objects and men are expected to take on the dominant, active role. This representation not only reflects existing societal norms but also contributes to the normalization of such gender disparities in popular culture.

The analysis also highlights the broader societal implications of these portrayals. Item songs, being a popular form of media in Pakistan, play a significant role in shaping public perceptions and attitudes about gender. By continuously presenting women as sexualized objects and reinforcing patriarchal structures, these songs influence how audiences, particularly young people, view gender roles, relationships, and women's positions in society. These portrayals contribute to the reinforcement of traditional gender stereotypes, where women are often seen as inferior to men and primarily valued for their physical beauty.

The findings of this study underscore the need for more equitable, diverse, and respectful representations of women in Pakistani media, especially in the realm of popular culture. While there have been some efforts in recent years to present more empowering images of women, this study demonstrates that a significant number of item songs continue to reinforce harmful stereotypes. To foster positive change, it is crucial for media creators, filmmakers, and content producers to rethink the way women are represented, moving beyond objectification and portraying women as multifaceted individuals with agency, power, and complexity.

By challenging these prevailing representations and promoting more respectful and empowering portrayals of women, Pakistani media can play a transformative role in reshaping societal attitudes and advancing gender equality. It is essential to create content that not only entertains but also educates and empowers audiences, particularly younger viewers, to embrace more inclusive and balanced views of gender. This study provides valuable insights into the current state of women's representation in Pakistani item songs and serves as a call for change in the industry to ensure that women are depicted in a manner that respects their dignity and autonomy.

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