

Beyond Biology: Male Nurturing and the Cinematic Imagination of Motherhood in Bollywood

Ankita Mishra

MA English, Allahabad University

ORCID: 0009-0006-1891-0901

Ankita0521mishra@gmail.com

Abstract

Motherhood, traditionally defined as the state of being a mother, is often understood through fixed gender roles that are socially constructed. These roles assign specific duties and behaviours to men and women that are reflected in many cultural artefacts, such as cinema. Films, as reflections of society, often replicate these predefined gender roles. However, as societal norms evolve, these roles are increasingly questioned, shaped and reshaped. The concept of motherhood is no longer exclusively tied to women; rather, it is recognised as an emotional experience that transcends gender, encompassing love, care, and nurturing. Some Bollywood films, such as *Angrezi Medium*, *Mai Aisa Hi Hoon*, and *Rishtey*, have begun to challenge traditional notions of motherhood by portraying male characters who assume the roles typically associated with mothers. These films portray fathers who demonstrate emotional depth, care, and sacrifice, taking on dual roles as both fathers and mothers in their children's lives. Thus, this paper examines the selected Bollywood movies that represent the concept of motherhood through male characters.

Keywords: Men, Motherhood, Gender Roles, Father, Bollywood

I. Introduction

India, being home to one of the world's oldest civilisations, has a rich reservoir of themes, ideas, and storytelling traditions based on folklore, mythology, and regional histories. Such an immense diversity is manifested and embraced by the Indian film industries. Indian cinemas act as a mirror for society, reflecting its complexity, traditions, and changing socio-political landscapes. Films not only document current socio-economic conditions but also serve as historical records by tracking the evolution of cultural narratives over time. These stories have resonated with audiences both at home and abroad, helping to broaden and elevate Indian cinema to a global standing. The depiction of cultural features from various regions, spanning from Kashmir to Kanyakumari, Gujarat to Arunachal Pradesh, presents a comprehensive portrayal of the Indian ethos in films (Kumar, 2011). Furthermore, the international popularity of Indian films demonstrates their ability to cross linguistic and cultural boundaries, facilitating the global exchange of artistic and thematic materials. The immense diversity of India gave rise to numerous film industries. Bollywood, one of India's regional film industries, has become a prominent force in the realm of

entertainment. The distinguished methods of storytelling, a wide range of themes, cinematic universes, and socio-political, cultural, and environmental subjects have attained recognition across multiple platforms. The global appeal of Indian films has made the Indian film business one of the most diverse and economically significant entertainment sectors in the world (Rao, 2007; Majumdar & Mazumdar, 2022).

The evolution of Indian cinema has witnessed huge historical and socio-political changes. In its early years, films were primarily used as a tool for social reform and nationalistic fervour, with a critical role in spreading awareness about India's freedom struggle. During this period, cinema served as an effective medium for mobilising popular sentiment and advocating for social change. As the country progressed, the thematic focus of films shifted from independence and nationalism to everyday societal concerns, leading to the proliferation of cinema halls across the country and the emergence of the 'Golden Age' of Indian cinema (Majumdar & Mazumdar, 2022). The golden age of Indian cinema was marked by considerable investments and advancements in film production, signifying a period of both artistic and financial success. And Bollywood emerged as a cultural icon of the Indian film industry.

Indian society is primarily a patriarchal society. Therefore, movies are also centred around a patriarchal mode of presentation and appealing (Khadilkar et al., 2022). During the golden age of Indian cinema, Bollywood movies explored patriarchal themes. Themes such as the representation of a male protagonist as a strong and angry young man with all the heroic qualities and fighting against societal norms or the evil forces within society have been widely observed. The shift observed from the earlier mythological, historical, and nationalistic tone to a patriarchal, self-assumed, and responsible mode has led to the development of strong male characters and emotionally family-oriented female characters. This representational trend has continued for a long time in Bollywood. This trend has boosted the representation of female characters as secondary characters in films (A, 2021). In early Bollywood films of the golden age, the concept of family was rigid with fixed gender roles. A man was represented as strong, serving society and the nation, taking care of his family, especially in terms of finance and security, while women were represented as motherly, feminine, tender, and soft, whose world was limited to their family. Female characters were often portrayed as victims, making them a soft and easy target for the social evils and villainy of other characters (A, 2021).

The presence of women in Bollywood is evolving in response to ongoing societal developments driven by social consciousness and feminist movements. Contemporary films are increasingly focusing on the obstacles that women experience by bringing issues like discrimination, gender-based violence, independence, sexuality and surrogacy, etc., for social deliberations. Bollywood is critically examining the intersectionality of class, caste, and religion, illustrating how these variables contribute to institutional barriers that limit women's rights and ambitions (Bassi, 2018). These narratives no longer constrain women to the roles of sacrifice, submission, or victims of domestic abuse; rather, they advocate for their right to pursue lives of dignity, autonomy, and independence from oppression. The feminist movement has played an important role in raising awareness and sparking public debates about profoundly established practices, including Sati Pratha, dowry, domestic violence, child marriage, female infanticide, and the purdah system. Films such as *Sati* (1989), *Sati Nari* (1965), *Dahej* (1950), *Aakrosh* (1980), *Mehndi* (1998), *Darlings* (2022), and some television serials like *Balika Vadhu*, and thought-provoking works such as *Matrubhoomi: A Nation Without Women* (2003) actively oppose these destructive customs (Yadav

& Jha, 2023). The shift toward women-centric storytelling has led to more nuanced and progressive portrayals of female characters. Women in contemporary Indian cinema are portrayed as strong, independent characters who challenge and defy the customary roles assigned to them (Bassi, 2018).

Similarly, a reversal role can be observed in male characters who exhibit motherly attributes. Bollywood continues to question traditional views of motherhood by redefining it as an emotional condition rather than a gendered position. Motherhood is no longer just for women; it is portrayed as an expression of unconditional love, loyalty, and caring. Several films, notably *Main Aisa Hi Hoon* (2005), *Angrezi Medium* (2020), and *Rishtey* (2002), feature heroes who embody maternal attributes and dedicate themselves entirely to their children's well-being. These narratives challenge traditional gender roles by illustrating that caregiving and emotional attachment are not limited to women. In these films, heroes are more than just care providers. They are also actively engaging in their children's emotional and psychological development by performing duties typically held by mothers. Movies like *Kuch Kuch Hota Hai* (1998), *Rowdy Rathore* (2012), and *Dangal* (2016) address this transition, where fathers take on loving responsibilities, overcoming trials, and making sacrifices for the future of their children. While these films cover broader themes, they all add to a larger discussion on motherhood, demonstrating that love, care, and selflessness transcend gender barriers. In this context, Bollywood continues to reshape social notions of parenting by emphasising dedication and emotional connection over biological or gendered identity.

II. Methodology

The present study uses qualitative textual and narrative analysis of the selected Bollywood movies. The movies *Main Aisa Hi Hoon* (2005), *Rishtey* (2002), and *Angrezi Medium* (2020) have been selected for the study to represent male characters performing maternal roles across different time periods. Moreover, care and nurturing are explicit in these movies. The analysis integrates feminist frameworks and gender performativity to confront the existing notion.

III. Motherhood: Reversal of Gender Roles

Motherhood is defined as the state or experience of being a mother, which involves bringing a life into the world, nurturing, and raising a child. Through this definition, the role of motherhood is assigned to females, as they are naturally the procreators of life. Traditionally, in an institution like a family, the role of being at home and performing domestic chores is often assigned to females. Hence, nurturing and caring for children is also their duty to perform. Women are also considered to be more emotional, tender and feminine in nature, which are the primary needs of a child, especially in their younger age. Therefore, it is assumed that motherhood is a state of being 'emotional supporter and nurturer'. Motherhood is also considered challenging because it involves a significant physical and emotional investment. It is a sacrificial duty in which one must be completely dedicated to children. Henceforth, motherhood is considered sacred across cultures. In a country like India, mothers or any female role is often worshipped in terms of daughters, wives, or sisters, and they are considered goddesses in many Indian cultures. Among all the roles, the supreme role, or the top-notch role, is being a mother. A mother undergoes a lot of physical, emotional and mental suffering and changes pre- and post-pregnancy. Her role and responsibilities increase when a child is born, because at that stage, she has to look after the child as well

as herself. It is considered a sacred bond or a state of being, not only because of biological factors but also as the symbol of sacrifice and unconditional love. Thereby, cultural and emotional notions are associated with this bond. Hence, 'mother' is used as a strong symbol to propagate love and respect for a country and for nature as 'motherland', 'mother earth' respectively. 'Motherboard' in technology. Anything or everything that symbolises nurturer and sacrifice, and provides a foundation for existence, is considered sacred, and motherhood is attributed to it (Mitra, 2020).

Gender and motherhood are interconnected in discourses, as the definition of motherhood as being emotional and a nurturer is often associated with the female gender. The concept of motherhood is also closely tied to the biological process by which a female conceives and gives birth to a child. This is also one of the primary reasons why motherhood is often associated with females. The patriarchal system can also be a reason for this interconnection of gender and motherhood, as it established the idea that the role of a woman is to look after the house and children, and a symbol was set where a woman is a caregiver. And soon, the concept of motherhood became synonymous with womanhood. When a woman becomes a mother, her entire identity shifts from that of an individual to a caregiver. It is reflected in many Bollywood movies.

It is often considered that a mother is the first teacher of a child. It is through the mother that a child learns at the initial stage of development. Mother/motherhood plays an important role in children's lives in terms of their social, emotional and physical development and well-being. It is a mother who brings the child into this world, and it is the mother who lays the foundation for children to perceive themselves in the world. It is said that every childhood and every child's emotional state are greatly influenced and shaped by their mothers. It is the mother's emotional support and care that builds the emotional base for a child. Primarily, home is the school, and the mother is a teacher for every child. Mothers' moral lectures and discipline build the foundation of social behaviour. Being a mother and playing all those roles of motherhood is very important in a child's life.

Due to social awareness and feminist movements, the definition of gender and its roles are challenged. One of the prominent discourses which challenged gender roles is Simone de Beauvoir's famous work *The Second Sex*, in which she questioned the role of women in society with her famous statement, "*one is not born but rather becomes a woman*". They are made to feel inferior or less than men. In a patriarchal society, gender and its roles have been decided and established by a dominating section, i.e. males. It is a result of societal norms that gender roles are decided, in which motherhood is related to mothers and fathers are providing security and financial support, while females become the emotional and mental caregivers and nurturers of the children.

In contemporary society, gender roles are becoming a myth, where women are seen working and earning, while men are seen as doing household chores and taking care of children. Being feminine or masculine cannot be entirely restricted to traditional gender roles at present. Perhaps that is a reason why some buzz phrases, like 'mard ko bhi dardhota hai' or 'mard bhi rote hai,' are becoming popular. At the same time, movies like *Mary Kom* also receive popularity among audiences for representing a strong female spirit.

Often, the question is whether men can succeed as mother finds a way in social deliberations, and the answer is 'yes'. Motherhood is an emotional bond, a supportive feeling of care and love towards children.

It cannot be restricted to a specific gender. Motherhood revolves around being a nurturer, caregiver, and establishing an emotional bond with children. In this context, motherhood can be extended to fathers.

IV. Analysis of Selected Movies

i. Main Aisa Hi Hoon

The story revolves around Indraneel Thakur. Neel Thakur is a man with autism, or Autism Spectrum Disorder, which affects a person's communication with others and experiences with the world. Indraneel is physically a grown man but has the mind of a seven-year-old. The movie starts with the central character, Gungun Thakur, Neel's daughter, in the opening scene where an emotional bond between a father and daughter is shown; a daughter is waiting and praying in the school for the decision of the court, and she is afraid to lose her father (00:04:39). She expresses how they cannot live without each other. This scene emphasises their strong emotional bond through the flashback of Neel. When he was working as a waiter in a café, he met Maya Trivedi, who missed her bus. Neel took her to his house, and they both developed a friendship. Later, it was discovered that Maya was pregnant, and Neel assisted her throughout her pregnancy. After giving birth to Gungun, Maya disappeared, leaving her small child and Neel as a single parent. As a male, he is not aware of how to feed a baby, so he learns (00:37:11) from his neighbour, Ritu. Even at night, when Neel sleeps, whenever he hears his daughter's cry, he wakes up (00:38:58) and takes care of her, then puts her back to sleep. A beautiful seven-year bond between father and daughter is shown, in which Neel prepares breakfast and lunch for his daughter, who is going to school, and ensures that Gungun completes her breakfast (00:40:34) and goes to school every day. When she reaches her school, Neel reminds her to obey the teachers (41:39). In one of the school scenes, Gungun has a clash with another kid for calling her father 'mad' (00:41:45). She fights for her father and Neel requests on behalf of Gungun to her teacher not to punish her and forgive her (00:42:21). Neel being an autistic has challenges in reading, hence Gungun decides never to leave her father and stops studying as she thinks out of her innocence that being educated results in leaving her father (00:47:20). Afterwards Neel receives a complaint from Gungun's class teacher and principal for Gungun's inattentiveness in classes. Then, Neel convinces her to study hard and teaches him as well. Later when Maya's father Dayanath comes to take his granddaughter, Gungun does not fall asleep without her father and when her father sings a song she falls asleep (00:56:09). Even during the court trial, Gungun denies to leave her father (01:08:01) when the court announces Neel to live separately from Gungun he breaks down into tears (01:10:15) and in that scene he hugs her tightly so that they are not separated (01:11:20). A series of emotional scenes are shown to show their sadness through a song when they are separated (1:12:01-1:13:48). In the court custody, Gungun is seen crying and unable to sleep without her father (1:20:31) and Neel also attempts to meet her during the custody (1:21:39) and their chit-chat is shown where they share their feeling of sadness by singing a song (1:25:02). Advocate Niti comes into scene as a lawyer. She is a single mother; Neel develops a friendship with her son. When Niti meets Gungun for the first time, she is seen praying to God to help her father so they can reunite. (1:31:03). As a mother, Niti sees a beautiful, emotional bond between a father and daughter (1:35:21). During the court trial, through various arguments, Niti establishes their bond by marrying Indraneel. It results in the legal reunion of a father and daughter.

ii. Rishtey

At the beginning of the movie, it is shown that Suraj Singh is protecting his child and himself from goons (00:05:28). Through various scenes, it is shown that he is taking care of his child, and his child Karan utters his first word, 'papa' instead of 'maa' (00:08:27). These scenes reflect their bond. Furthermore, the story unfolds when a doctor informs Suraj that Karan has weak bones and will therefore be unable to walk. Through Suraj's strong determination and hard work, Karan not only walks but also wins a competition in his school (00:17:46). While receiving the trophy, Karan dedicates his success to his father and tells everyone that it is because of his father that he is able to walk and run (00:19:32) and acknowledges his father as God to him who has been there since childhood for him. Later Karan is seen fighting with a boy who abuses his father (00:42:19) further in the story Suraj's wife Komal claims her right on his long lost son, whom Komal father wanted to kill at birth but saved by Suraj and ran away to new place (01:40:45). Knowing that Komal wants to take custody of her son, Karan gets afraid and he does not want to be separated from his father (01:41:20). While the court proceeding resulted in Karan to be with her mother, Suraj is seen to be broken down with the judgement given by the court (01:52:29). While Karan being with his mother is seen crying and refuses to eat anything (01:53:27) and condemns his mother Komal's father Yashpal for partying to celebrate his victory. When Suraj attempts to meet Karan, who Yashpal treats badly, Suraj still begs him to allow him to meet Karan, but Suraj is kicked away (01:57:36). Witnessing the bond between father and son and Yashpal's brutal behaviour, the judge realises his wrong decision. Later Suraj is seen vandalizing the party and meeting his son although he is separated from his son by the police force later (2:01:42). Witnessing the bond of father and son, the judge himself comes with a bail for Suraj and asks him to reopen the case (02:03:41). In the next hearing, the court asks Suraj to deposit 15 lakhs in 3 months as security money. With the help of fighting competition, he wins money and is reunited with his wife and son.

iii. Angrezi Medium

The story begins with Champak Bansal, a widower and owner of a sweet shop in Udaipur, Rajasthan. He lives with his daughter, Tarika. When Tarika was born, her mother died, and since then, she has been with her father, who looks after her. Since her childhood, Tarika has dreamed of growing up and studying abroad. Tarika is an average student. In her school, through a scholarship, three students will have the opportunity to study at the UK's Truro University. Champak promises Tarika that if she scores well, he will allow her to go to London (00:13:57), and he will accompany her to drop her off there. Tarika asks Anmol, her fellow classmate, to help her with her studies so that she can score good marks. Tarika studies hard. Champak is seen afraid and confused; he does not want her to go away from him, and at the same time, if she does not score well, that will result in huge disappointment for her (00:30:24). Tarika, through her hard work, gains 85% and gets the opportunity to study abroad. However, on the annual day, Champak exposes the chief guest, Judge Chheda, and the husband of the school principal for taking bribes from Champak's brother, Gopi, a few days prior, which resulted in the cancellation of Tarika's scholarship to London. Champak goes to the principal's house and apologises, but she remains rigid in her decision. And Champak vows to send her daughter to London at any cost (00:44:17). An emotional conversation is shown between father and daughter where he promises to send her to London (00:48:25). With the help of some acquaintance Bablu, Champak and Tarika go to London, but due to some confusion, Bablu and Champak are deported and get blacklisted. Later, with the forged passports, they returned to London. Due

to forged passports, Champak is afraid and does not want to put Tarika in any danger, so he breaks all ties with her (1:36:30) and simultaneously searches for all the options through which Tarika can gain admission. Meanwhile, Tarika is also seen upset without her father (01:49:35). Champak and his brother, Gopi, and their friend, Bablu, hear of a fundraiser organised by Truford University and bid for its renovation for £ 300,000. To arrange such a large amount, they decide to sell their ancestral shop for money so that they can get Tarika's admission into the college (02:06:02). Hearing the fundraiser, Champak and Gopi have sold their ancestral shop. Tarika gets upset and decides to study in India, and is determined to carry forward their family legacy.

V. Discussion

Motherhood is a state of being an emotional supporter and nurturer. It is a bond that provides a child with mental, moral, and emotional support, helping in their upbringing and establishing them as a good person. However, at the same time, this role is not fixed; it is a result of societal constructs. Just as motherhood exists, so too does fatherhood, which is the state or experience of being a father, raising, guiding, and supporting a child. They are differentiated based on societal norms and biological factors. Naturally, females have a reproductive system which is capable of giving birth. Hence, the term motherhood is strongly associated with females. Due to societal norms, the notion of a mother as nurturer, while the father is a protector and a financial caregiver, has been established. While the angle of sacrifice also highlights the motherhood, from carrying a pregnancy for nine months to raising a child. This role of motherhood results in a nurturer, caregiver, and a sacrificial one. But this role of motherhood is not gender-specific. Traditionally, the concept of motherhood has been tied to females, but an analysis of the meaning of motherhood, including nurturing, raising, and fulfilling emotional needs, support, and caregiving roles, suggests that males can also take on such responsibilities. Even in the movie *Main Aisa Hi Hoon*, Neel Thakur, a man with autism, is seen caring for his newborn baby; he learns from his neighbour how to feed her. Neel is a single parent and raises his daughter. Neel helps her get ready for school, prepares breakfast for her, and ensures that she eats properly and packs her lunch. He ensures she behaves well in the classroom with her fellow students. When Neel receives a complaint from her daughter about not studying properly, she talks to her daughter and explains the importance of education. Neel, being a male, ensures that he is available for his child. He is seen giving care and mental support to his daughter, and at the same time, he is earning money too.

Even in a movie like *Rishtey*, the protagonist Suraj is taking care of his infant baby boy. It is because of Suraj's efforts and love that the first word that his child spoke was 'papa', not 'maa'. Later, when Suraj is informed about the disability of his son, it is Suraj's strong determination that his son, who was not able to walk, is seen running like any other child of his age. Even when there is a choice for Karan (Suraj's son) to choose between his father and long-lost mother without a second thought, he chooses his father over his mother.

Champak Bansal is a character from *Angrezi Medium*, a widower and the father of an infant baby girl named Tarika. As a single parent, Champak performs all the necessary duties in raising his child. When the child is grown, Tarika dreams of studying abroad, and to fulfil his daughter's dream, Champak sells his ancestral family shop, knowing that this shop has a legacy. Still, he sells it for his daughter's dream.

Through the characters of Neel, Suraj, and Champak, the traditional meaning of motherhood is challenged, and through these characters, it is portrayed that motherhood encompasses a sense of responsibility, a process of caregiving, and nurturing. Moreover, it is an individual commitment, not biological sex. Even feminist philosophers like Judith Butler have contributed to the concept of Gender performativity theory, which posits that gender is not an inherent or fixed identity, but a performance created and maintained through repeated actions and behaviours, rather than being rooted in biology or a pre-existing essence. Through this, she argues that a person's behaviour and roles are decided by society. When a child is born, the rules and duties are predetermined by society, and this is referred to as gender (Morgenroth & Ryan, 2021). As far as an act of performance concerns, the act of performance refers to the way a person talks, walks, dresses, and behaves. It is the society that sets people's ideology or behaviour, and it is for society that people act accordingly to please society (Butler et al., 1994)(Jenkins & Finneman, 2018). These aspects of the theory are contested and have led to the development of new theories related to gender. These theories lead to the portrayal of characters that challenge societal norms, such as Neel, Suraj, and Champak. Despite being men, they cared for and nourished their children like mothers. These characters set an example that a male can also look after a child like a mother and establish an emotional bond. Even Judith Butler says the same thing in her work, *Gender Trouble*, by using the term 'gender performativity', which questions the role and behaviour of any individual and their social construction (Butler et al., 1994). Even in the field of psychology, a theory established and referred to as an idea is 'Attachment theory', developed by the British psychiatrist John Bowlby and later expanded by the psychologist Mary Ainsworth. The attachment theory focuses on the bond between infants and their primary caregivers. This initial bond establishes a sense of security and trust that shapes the behaviour and emotional development (Van Der Horst et al., 2024; Ali et al., 2021). Initially, this theory focused on mothers; now it includes fathers, grandparents, and any other caregiver (Spies & Duschinsky, 2021). Through this theory, attachment research suggests that a father who establishes an emotional and nurturing bond with a child is similar to the bond between a child and a mother. Research also suggests that fathers' parenting styles differ. It is more encouraging and physical, leading to independence and flexibility in behaviour. These children show better social skills, emotional stability and cognitive development (Lanjekar et al., 2022). The theory of gender and its roles is a societal construct, and motherhood is a way of living that can be adopted by anyone. It is a sense of belongingness, attachment and responsibility, and to fulfil this role. Gender specific is not at all an eligibility criterion. Even in contemporary times, family structure has undergone changes, and men have begun to take on roles as homemakers, caring for the home and children. In modern society, the concept of a single father is also getting very popularised, where single fathers are seen caring for and raising children. But the concept of a single father is not new; it can be traced back to ancient Indian mythology. The father of Bhishma, King Shantanu, married the Goddess Ganga, who drowned the first seven sons to fulfil a curse, left the eighth son, and went to heaven. Shantanu raised Bhishma alone during his early years, and later married Satyawati. Even Vyasa, the sage and author of *the Mahabharat*, fathered Dhritarashtra, Pandu and Vidura. After the death of his brother Vichitravirya, his mother asked him to impregnate his brother's widow and maid through niyoga (surrogacy-like tradition), and Vyas raised them. Even in Greek mythology, Zeus, the Greek god, became a single father to Athena. So, the concept of a male playing the role of mother is not new. Motherhood is a job of responsibility. This is well explained by Sara Ruddick's "Maternal Thinking: Toward a Politics of Peace," which suggests that motherhood is an action rather than a gender. She believes that motherhood is a daily job which involves constant care and reflection towards the child, as well as daily decision-making. She completely

neglected the concept of motherhood to a female or even to biology. Ruddick defines motherhood practices through three demands: preservation (keeping the child safe), growth and development of the child and social acceptability (Confortini & Ruane, 2014)(Ruddick, 1990). These are steps which can be performed by any caregiver towards the child. All a child needs is care, love, growing emotional and mental support and bonding. These needs and bonds can also be established by males. It is the love, care, and emotion that establish any bond with a particular person of the opposite sex.

V. Conclusion

Motherhood is the name of an emotional bond with a child. It is a sacrificial job. Moreover, Motherhood is an emotion, a feeling which is established with a child. Motherhood is about being a nurturer, providing constant emotional and mental support to children. Initially, in a patriarchal society and/or due to biological factors, a woman only conceives a child; hence, motherhood was linked to the female gender only. However, with societal changes, the evolution and intervention of various feminist movements and increased awareness, traditional norms and definitions are being contested. Eventually, gender roles have new attributions. *Main AisaHi Hoon* depicted a man with autism spectrum disorder, yet showed how successfully he played the role of a father and developed an emotional bond. Even *Rishtey* depicted the story of a man and his son, who was mobility-impaired. The father's faith in his child's ability to walk eventually came to fruition. *Angrezi Medium* depicted all the odds of a father making an unconditional sacrifice for his family legacy to secure his daughter's admission. In all movies, the central character is played by a male. The father is shown playing the role of mother by taking care, nurturing, and bringing them up by giving security and protection, which comes under motherhood. Motherhood does not mean feminine; rather, it is an emotional bond with the child, caring for the child, and raising the child. Whenever it comes to recognising the role of parents in a child's life, the glorification of the mother's role is highly appreciated, as she is closely associated with motherhood. This is something which a male can also do, but has not yet been recognised.

Research Involving Human Participants and/or Animals: This article does not contain any studies with human participants or animals performed by the author.

Informed Consent: Not applicable.

Funding Disclosure: The research did not receive any funding

References

- [1] A, S. A. (2021). Shifting Paradigms of Female Characters in Bollywood Movies. *Multi-Disciplinary Journal*, VI(1).
- [2] Ali, E., Letourneau, N., & Benzies, K. (2021). Parent-Child Attachment: A Principle-Based Concept Analysis. *SAGE Open Nursing*, 7, 23779608211009000. <https://doi.org/10.1177/23779608211009000>
- [3] Bassi, Dr. V. S. (2018). STEREOTYPING WOMEN IN INDIAN CINEMA. *Scholarly Research Journal for Interdisciplinary Studies*, 5(43). <https://doi.org/10.21922/srjis.v5i43.11253>
- [4] Butler, J., Segal, L., & Osborne, P. (1994). Judith Butler: Gender as Performance. *Radical Philosophy*, 067. <https://www.radicalphilosophy.com/interview/judith-butler>
- [5] Confortini, C. C., & Ruane, A. E. (2014). Sara Ruddick's *Maternal Thinking* as weaving epistemology for *justpeace*. *Journal of International Political Theory*, 10(1), 70–93. <https://doi.org/10.1177/1755088213507187>
- [6] Jenkins, J., & Finneman, T. (2018). Gender trouble in the workplace: Applying Judith Butler's theory of performativity to news organizations. *Feminist Media Studies*, 18(2), 157–172. <https://doi.org/10.1080/14680777.2017.1308412>
- [7] Khadilkar, K., KhudaBukhsh, A. R., & Mitchell, T. M. (2022). Gender bias, social bias, and representation in Bollywood and Hollywood. *Patterns*, 3(2), 100409. <https://doi.org/10.1016/j.patter.2021.100409>
- [8] Kumar, K. J. (2011). India's Many Popular Cinemas: Theoretical Perspectives. *Journal of Creative Communications*, 6(1–2), 1–14. <https://doi.org/10.1177/0973258613499095>
- [9] Lanjekar, P. D., Joshi, S. H., Lanjekar, P. D., & Wagh, V. (2022). The Effect of Parenting and the Parent-Child Relationship on a Child's Cognitive Development: A Literature Review. *Cureus*. <https://doi.org/10.7759/cureus.30574>
- [10] Majumdar, N., & Mazumdar, R. (2022). *A companion to Indian cinema*. John Wiley & Sons, Inc.
- [11] Mitra, Z. (Ed.). (2020). *The concept of motherhood in India: Myths, theories and realities*. Cambridge Scholars Publishing.
- [12] Morgenroth, T., & Ryan, M. K. (2021). The Effects of Gender Trouble: An Integrative Theoretical Framework of the Perpetuation and Disruption of the Gender/Sex Binary. *Perspectives on Psychological Science*, 16(6), 1113–1142. <https://doi.org/10.1177/1745691620902442>
- [13] Rao, S. (2007). The Globalization of Bollywood: An Ethnography of Non-Elite Audiences in India. *The Communication Review*, 10(1), 57–76. <https://doi.org/10.1080/10714420601168491>
- [14] Ruddick, S. (1990). *Maternal thinking: Towards a politics of peace* (1. publ). Women's Press.
- [15] Spies, R., & Duschinsky, R. (2021). Inheriting Mary Ainsworth and the Strange Situation: Questions of Legacy, Authority, and Methodology for Contemporary Developmental Attachment Researchers. *Sage Open*, 11(3), 21582440211047577. <https://doi.org/10.1177/21582440211047577>
- [16] Van Der Horst, F. C. P., Van Rosmalen, L., & Van Der Veer, R. (2024). The American contribution to attachment theory: John Bowlby's WHO trip to the USA in 1950 and the development of his ideas on separation and attachment. *Attachment & Human Development*, 1–22. <https://doi.org/10.1080/14616734.2024.2342665>
- [17] Yadav, S., & Jha, S. (2023). Bollywood as a Site of Resistance: Women and Agency in Indian Popular Culture. *Journal of International Women's Studies*, 25(3).