Representation of Sexism in Philippa Lowthorpe's *Misbehaviour* (2020)

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Abstract
This research aims at analyzing the representation of sexism in Philipa Lowthorpe's Misbehaviour (2020) and the society's view towards women in the 1970's in Philipa Lowthorpe's Misbehaviour (2020). This research uses a descriptive qualitative method to analyze the film of Misbehaviour (2020) directed by Philipa Lowthorpe as the object research. The data collection methods include watching, reading, identifying, classifying, and selecting. The researcher utilizes Peter Glick and Susan T. Fiske's theory of Ambivalent Sexism to analyze the data through steps of displaying, explaining, and interpreting. The result of this research shows that: the representation of sexism in in Philipa Lowthorpe's Misbehaviour (2020) includes hostile sexism behaviors such as women inferiority and sexual objectification, and also benevolent sexism behaviors like paternalism, gender differentiation, and heterosexuality, the society's view towards women in the 1970s that still restricted and narrow includes the way the society perceives women through the lens of Miss World beauty pageant, the persistence of gender stereotypes that reinforced traditional roles, the acknowledgment of the Women's Liberation Movement, and the media representation of women during that period.

Keyword: misbehaviour, sexism, ambivalent sexism, hostile sexism, benevolent sexism, Women's Liberation Movement

Introduction

Sexism is a prevalent social phenomenon that requires further exploration and community awareness due to its harmful impact on targeted genders, predominantly women, though men can also be affected. Rooted in patriarchy, sexism reinforces male dominance by perpetuating oppressive ideologies and practices within individuals, groups, and institutions, disadvantaging women. Sexism is widespread in various aspects of everyday life, notably within education. Women often face gender bias, being underestimated and deemed unfit

for pursuing STEM courses, while men dominate these disciplines. In some regions, women are actively discouraged or prohibited from pursuing education altogether. This educational inequality perpetuates gender disparity in the workforce, leading to significant wage gaps, gender stereotypes portraying men as primary earners and women as homemakers, job segregation, and sexual harassment (Masaquesmay, 2024).

Sexism also contributes to the rise of violence against women, including physical and sexual assault. Women are frequently subjected to violence due to being objectified and controlled by men. The objectification of women for sexual gratification fosters the normalization of sexual harassment behaviors. A survey by Stop Street Harassment found that 81% of women report experiencing sexual violence and harassment in various settings, including public spaces, homes, schools, workplaces, and online platforms.

Sexist behaviors profoundly affect women's lives, heightening the risk of sexual harassment and gender-based violence. Studies indicate that men who endorse sexist beliefs are more likely to exhibit physical violence towards their partner (Mastari L, Spruyt B, and Siongers J 2019). Even benevolent sexism, which highlights positive attributes of women and femininity, still portrays one sex as inferior (Renzetti, Lynch, & DeWall 2018) Research suggests that men who endorse benevolent sexism often support policies that restrict the freedoms of pregnant women. Overall, sexism shapes policies and behaviors that limit personal autonomy and diminish the self-confidence of women and girls (Salmen & Dhont 2021).

Literary Review
Sociology of Literature

Sociology and literature both examine human interactions and societal dynamics, but they do so through distinct approaches and focuses. Sociology, as a scientific discipline, studies social structures and behaviors objectively, exploring how individuals interact within communities and conform to social norms and institutions (Giddens, 1982). It investigates cultural norms, economic systems, and political dynamics to understand broader societal patterns and influences on human behavior (Durkheim, 1982).

Literature, on the other hand, delves into human experiences and societal themes through artistic expression (Swingewood, 1972:12). It offers subjective interpretations of society, portraying personal and emotional dimensions that sociology may not capture. Literary works, such as novels, reflect societal structures and activities, serving as artistic expressions that resonate with readers' emotions and experiences (Damono, 1979:68). While sociology analyzes literature through sociological approaches, such as the sociology of literature and literary sociology, literature itself explores societal issues by connecting the structure of literary works to specific social contexts and genres.

Sexism

Sexism is defined as discriminatory actions against individuals based on their gender, particularly targeting women (Walter, 2013). According to Swim and Hyers (2009), sexism encompasses attitudes, beliefs, behaviors, and organizational, institutional, and cultural practices that reflect negative judgments of individuals based on sex or support gender inequality. Fundamentally, sexism is driven by cultural attitudes, stereotypes, and practices that perpetuate the view of women as less competent and possessing lower status and power than men (Swim & Hyers, 2009). Sexist views and beliefs towards women help legitimize and sustain men's dominant and powerful position in gender relations within society (Reidy, Berke & Zeichner, 2016).

Theory of Ambivalent Sexism

Sexism is a complex and ambivalent belief system that maintains gender inequality through a combination of hostility towards women and traditional views that seem positive but actually limit women's role (Glick & Fiske, 1996). According to Glick & Fiske (1996), there are two complementary components of sexism:

1. **Hostile Sexism**

   This type of sexism encompasses negative attitudes and actions that actively harm women, such as perpetuating stereotypes that women are weak, incompetent, or inherently inferior to men.

2. **Benevolent Sexism**

   Benevolent sexism presents women in a positive light, depicting them as morally upright and nurturing individuals compared to men. Women are portrayed as admirable figures, yet also fragile and reliant on protection. Benevolent sexism entails stereotypes that emphasize roles such as caring mothers and devoted wives. In the framework of benevolent sexism, there exist three subcomponents:

a. **Paternalism**

   Attitudes that regard women as weak or incapable and need to be protected, regulated, supported, and taken care of by men, similar how a parent cares for a child.

b. **Gender Differentiation**

   A view that emphasizes the differences between females and males within specific cultural settings and are shaped by individuals' behaviors and practices across various domains like careers, communication, and interpersonal relations.

c. **Heterosexuality**

   Heterosexuality is described as involving attraction, interest, or desire, along with sexual relationships shared between men and women. Romantic partnerships between men and women are perceived as the primary source of

contentment in life, often regarded as the most emotionally intimate relationships for men. While heterosexual relationships can bring joy and profound intimacy, they can also pose the greatest risk of violence against women.

Women's Right in 1970

Rights refer to inherent freedoms possessed by individuals since birth (Locke, 1690). Locke's idea of innate rights to life, liberty, and property highlights that human rights are often limited to certain societal groups, with women frequently experiencing discrimination. Although women's rights are theoretically recognized, societal views and patriarchal norms often prevent their practical realization. Beauvoir (1949) emphasizes the importance of women's right to self-determination, advocating for freedom from oppression and the ability to control their own lives.

Feminist movements in the late 19th and early 20th centuries were crucial in the fight for women's rights. These movements led to the Women Liberation Movement of the 1960s and 1970s, which advocated for women's control over their bodies, participation in political and economic areas, and rejection of limiting gender stereotypes. As a result, societal views and treatment of women have improved, and there has been greater recognition of women's rights. This progress includes increased political involvement by women, legal protections for women's reproductive rights, and a greater focus on gender equality in both professional and domestic settings.

Miss World

Miss World is one of the oldest international beauty pageants, established in 1951 when British TV presenter Eric Morley organized a bikini contest for the Festival of Britain. Though officially called the Festival Bikini Contest, it became known as "Miss World" by the British press. The controversial use of bikinis increased its popularity. Over time, Miss World has evolved to judge contestants on

intellect, skills, and charity work, promoting women's empowerment and intercultural understanding.

Despite its significance, Miss World often faces criticism, particularly from feminists. The 1970 competition saw a dramatic protest when activists threw flour bombs during the televised final. Critics argue the pageant promotes the objectification of women and reinforces sexism by focusing on physical appearance and unrealistic beauty standards.

Research Methodology

The research method used in this study is qualitative research. According to Creswell (2006), qualitative research involves exploring and understanding the meanings that individuals and groups attribute to social or human issues. The object of this research is the film *Misbehaviour* (2020) by Philippa Lowthorpe which was released in the UK on March 13, 2020 by Pathé's distribution partner, Walt Disney Studios Motion Pictures through 20th Century Fox with a duration of 106 minutes. The data used in the research focused on the representation of sexist behavior and society's view of women in the 1970s. Data includes specific words, phrases, or sentences from the movie's dialogues, which runs for 106 minutes. The data collection method for this research involves observation. The steps include watching the movie and reading the subtitles, identifying relevant data from the subtitles, classifying the data, and then selecting the appropriate data for analysis. Once the data have been gathered, the subsequent step involves analyzing them through the process of displaying, explaining, and interpreting the data.

Discussion and Findings

The researchers analyze the issue in this chapter. The issue in this research is about the representation of sexism and how society views women in the 1970s reflected in *Misbehaviour* (2020).

1. **Representation of Sexism in the Movie of Philippa Lowthorpe's *Misbehaviour* (2020)**

    The researcher found several scenes in the film that depict sexist behavior in accordance with Peter Glick & Fiske's theory of sexism. The scenes are based on the form of dialog between characters.

Hostile Sexism

In analyzing the film *Misbehaviour* (2020), the researcher identified various instances illustrating practices associated with hostile sexism. The researcher categorized these practices into two subtypes based on the findings: women's inferiority and sexual objectification.

a. **Women's Inferiority**

    Women inferiority is a notion that involves perceptions and treatment that place women as inferior or less valuable compared to men. Diminishing the worth of women is a type of hostile sexist behavior, where women are seen as less capable and not equal to men. This idea is depicted in the following scenes of the movie *Misbehaviour* (2020):

Interviewer 3	: It said here, you left school at 15.
Sally Alexander	: My school, um, didn't really foster academic ambitions and it's more about preparing us for marriage…
Sally Alexander	: Which is why I would like to get back to education. Um, I have just completed my diploma— (BEING INTERRUPTED BY AN INTERVIEWER).
Interviewer 1	: At Ruskin College?
Sally Alexander	: Yes.
Interviewer 1	: Don't they need a trade union background?
Sally Alexander	: I-I have a trade union background. I was an equity member.
Interviewer 3	: So, you're an actress?
Sally Alexander	: No, uhm, after school I had to do something and my mother thought that drama school sounded better than secretarial college, so… I was never any good.
Sally Alexander	: I don't like people looking at me.

(*Misbehaviour,* 2020, 00:05:03-00:05:18)

This dialogue illustrates instances of gender-stereotypical behavior, particularly reflecting hostile sexism. Sally discusses her school discouraging academic ambitions, emphasizing societal expectations that women should prioritize traditional roles as wives and mothers over careers or higher education. Her mother's preference for drama school over secretarial college reinforces gender stereotypes, suggesting women are more suited to feminine fields. Moreover, Sally's experience at Ruskin College highlights the skepticism women face when entering male-dominated domains or institutions with rigid criteria.

These social and familial expectations based on traditional gender roles can deter women from pursuing academic or professional goals, underscoring the additional challenges they encounter. Sally's narrative also exemplifies how doubts and skepticism about women's abilities often accompany their efforts to challenge these stereotypes. This dialogue reveals how educational systems and selection processes can perpetuate gender biases, limiting women's opportunities for personal and professional growth while reinforcing societal norms that prioritize domestic roles over broader aspirations.

b. Sexual Objectification

Sexual objectification refers to treating a person purely as a sexual object, focusing solely on their sexual appeal or utility while ignoring their personality, intelligence, and humanity. In this context, individuals, especially women, are often reduced to mere instruments for the sexual pleasure of others. This idea is depicted in the following scenes of the movie *Misbehaviour* (2020):

> MC   : Miss Bristol. Miss Bristol is 34-22-36.
> (ERIC MORLEY POINTS TO THE CONTESTANTS AS THEY TAKE THEIR MEASUREMENTS IN FRONT OF THE JUDGES)
> Eric Morley   : Lovely face, obviously. Good legs. No defects, no curved legs, skewed teeth, that's all the thing.

Eric Morley	: They also have to be unmarried, by which I also mean untouched. And they're not pretty much 36-24-36, that's saying the curves are not being in the right places.
Julia Morley	: But we really do believe that beauty isn't just skin deep. The girls also get marks on charms and grace— (BEING INTERRUPTED BY ERIC MORLEY)
Eric Morley	: Swimsuits.
Man 1	: And who's your money on?

(ERIC MORLEY POINTS TO ONE OF THE CONTESTANTS)

Eric Morley	: Well, Miss Totnes is definitely amazing. Nice eyes. And whatever she may be lacking in the boob from, she makes up in the area of the bottom.
Eric Morley	: And I wouldn't rule out Miss Nantwich either. Lovely blonde hair, and very nice curves. Very nice, Miss Nantwich.

(*Misbehaviour,* 2020, 00:11:49-00:12:49)

The dialogue in the text highlights sexually objectifying behavior by emphasizing physical attributes, reducing women to numerical values and specific beauty standards. Eric Morley's comments and requirements for contestants to be unmarried and untouched reinforce social control over women's bodies and behavior, a standard not imposed on men. Julia Morley's attempt to assert that beauty encompasses more than physical appearance is interrupted, illustrating how women's voices are often silenced in male-dominated discussions. Eric's comments further commodify women's bodies by treating them as merchandise to be evaluated, particularly through the emphasis on swimsuits. These beauty contests perpetuate harmful gender norms and unrealistic beauty standards, reflecting a patriarchal structure that subordinates women and exposes them to sexual exploitation.

Benevolent Sexism

In analyzing the film *Misbehaviour* (2020), the researcher identified various instances illustrating practices associated with benevolent sexism. Regarding benevolent sexism, it comprises three subcomponents: paternalism, gender differentiation, and heterosexuality. The researcher discusses the findings based on these three categories.

a. Paternalism

Paternalism involves stronger or more authoritative individuals or groups assuming responsibility to guide, protect, or make decisions for perceived weaker or less powerful ones. Despite good intentions to benefit or safeguard others, paternalism can restrict the freedom of those being helped by assuming authorities know what's best for them. The following is a conversation in the film *Misbehaviour* (2020) that illustrates paternalistic behavior:

> Bob Hope : I love the girls we have here tonight. Beautiful girls, they're all so lovely. I love these ladies in fact.
>
> Bob Hope : I don't want you to think I'm some kind of rude, doesn't consider the feelings of women, of course. I consider women's feelings all the time.
>
> (AUDIENCE LAUGHED)
> (*Misbehaviour,* 2020, 01:18:57-01:19:16)

Bob Hope's comments towards the Miss World contestants reveal a paternalistic attitude, where he assumes authority over women's experiences and perceptions. Despite attempting to express affection, his focus on their physical appearance, calling them beautiful girls, overlooks their individual talents and reinforces societal acceptance of sexist stereotypes. The audience's laughter underscores how these remarks normalize the objectification of women, contributing to unequal gender dynamics where men often feel entitled to judge and control women based on their looks.

b. Gender Differentiation

Benevolent sexism includes gender differentiation, which asserts that men and women have distinct societal roles that should be respected and celebrated. This perspective values traditional gender qualities as positive contributions to society. The following is a conversation in the film *Misbehaviour* (2020) that illustrates the concept of gender differentiation:

> Gareth : Right, I'm gonna put supper on.
>
> Evelyn to Sally : Well, I think that's sexist. Making poor Gareth cook dinner? (SIGH) I wish you'd be

careful, darling. Some of your attitudes are very, emasculating.
(*Misbehaviour*, 2020, 00:20:10-00:20:27)

In the context of gender differentiation, these norms assign specific roles and responsibilities based on gender stereotypes. Domestic tasks and caregiving are often perceived as women's duties, while men are expected to fulfill different societal roles. Gareth's act of cooking dinner for Sally's family can be viewed as challenging these expectations, as he takes on a task traditionally assigned to women, thus questioning traditional gender norms.

c. **Heterosexuality**

Heterosexuality refers to a sexual orientation characterized by emotional, romantic, and sexual attraction to individuals of the opposite gender. This orientation often intersects with societal norms regarding the roles and behaviors expected of men and women in relationships. In the film Misbehaviour (2020), a scene depicts heterosexual behavior:

Eric Morley : As its customary, we should reveal the results in reverse order.
(MISS WORLD FINALISTS AWAIT THE ANNOUNCEMENT OF THE WINNER BACKSTAGE)
Bob Hope : In third place, Miss Israel, Irith Lavi.
Bob Hope : In second place, Miss Africa South, Pearl Jansen.
(THE AUDIENCE CHEERED AND APPLAUD)
Bob Hope : Miss World 1970, is Miss Granada.
(THE AUDIENCE WAS SURPRISED TO HEAR THE WINNER OF MISS WORLD 1970, FOLLOWED BY CHEERS AND APPLAUSE. BOB HOPE GAVE THE CROWN TO JENNIFER HOSTEN WHO IS CENTER STAGE)
(*Misbehaviour,* 2020, 01:25:14-01:26:15)

The scene in Misbehaviour (2020) where the winner is announced illustrates how heterosexual norms emphasize judging women primarily by their appearance. The enthusiastic reaction of the male audience, cheering and complimenting the winner's physical beauty, underscores society's focus on women's looks. Bob Hope's role as host further reinforces these norms by

highlighting and praising the winner's attractiveness. This portrayal in the film reflects how beauty pageants like Miss World perpetuate traditional gender roles, where women are valued based on their physical appearance and perceived as objects of desire within a heterosexual context.

2. **Society's View Towards Women in the 1970s Reflected in Philippa Lowthorpe's *Misbehaviour* (2020)**

The movie *Misbehaviour* (2020) portrays society's perception of women during the 1970s by focusing on several scenes that highlight the portrayal of Miss World beauty pageant, Gender Stereotypes, Women Liberation Movement, and Media Representation. Through in-depth analysis of the existing data, the author managed to identify and classify the results of the analysis into these categories.

Portrayal of Miss World Beauty Pageant

In the film *Misbehaviour* (2020), the Miss World beauty pageant reflects society's views on women in the 1970s. It's seen as both a celebration of beauty and popular culture and a target of feminist protests, highlighting increasing awareness of sexism and gender inequality during that time. The following is a conversation in the film *Misbehaviour* (2020) that illustrates the portrayal of Miss World Beauty Pageant:

> (IN SALLY'S LIVING ROOM, WHERE SHE WAS ENGROSSED IN A BOOK WHILE HER FAMILY WATCHED TV, THE TELEVISION BROADCASTED THE MISS WORLD EVENT, ITS SOUND FILLING THE ROOM)
> Evelyn : Oh, leave it there.
> Evelyn : (GASPS, AMAZED BY THE SHOW) Isn't she lovely? Lovely long legs. I wish I had legs like that.
> (ABI, SALLY'S DAUGHTER WALKED IN THE MIDDLE OF THE ROOM WITH HER BLANKET AND GESTURED AS IF SHE WAS ON STAGE AS MISS WORLD)
> Abi : I'm a Miss World Lady.
> Evelyn : You look beautiful darling.
> Sally Alexander : Mom, don't.

Evelyn   : Oh, you and your sister used to love playing Miss World.

Sally Alexander   : We used to eat our own snort.

(SALLY ALEXANDER MOVED FROM HER SEAT TO THE FRONT OF THE TV TO TURN IT OFF)

Sally Alexander   : I don't want Abi watching that. It's degrading and sexist.

Evelyn   : For Goodness sake, what does that even mean?

(*Misbehaviour*, 2020, 00:19:46-00:20:11)

Evelyn liked the Miss World contestants' beauty, especially their beautiful long legs, reflecting society's focus on superficial standards for women. Abi copied their walk, showing how beauty pageants influenced ideas of femininity. Sally opposed Miss World as degrading and sexist, arguing against reducing women to appearances. Their differing views reveal a generational gap on women's roles.

Gender Stereotype

In 1970, *Misbehaviour* (2020) portrays both support for and challenges to traditional views on gender. The Miss World pageant upheld traditional roles for women, while feminist protests and social changes began questioning these norms, showing a shift towards recognizing sexism and gender inequality. The film captures these conflicting perspectives to illustrate how societal attitudes towards gender were changing during that period. The following is a conversation in the film *Misbehaviour* (2020) that illustrates the portrayal of gender stereotype:

(WOMEN'S CONFERENCES WERE BEING HELD TO KICK-START WOMEN LIBERATION MOVEMENT)

Speaker : What does it mean to be a woman?

Speaker : That our work would be underpaid, and our mind undervalued.

Speaker : Last year we proposed a women's conference, and the men laughed.

(*Misbehaviour,* 00:08:55-00:09:12)

Overall, this conversation shows how women faced discrimination and economic inequality in the 1970s. They were often undervalued at work and their ideas were dismissed in a male-dominated society. Despite these challenges,

women became more aware of their rights and formed movements to fight for equality and change.

Women's Liberation Movement

Misbehaviour (2020) shows how society in 1970 reacted differently to the Women's Liberation Movement. Traditional views resisted feminist goals, emphasizing women's roles at home. Media often portrayed activists negatively. Despite this, progressive voices pushed for gender equality and challenged discrimination. The film highlights feminist protests at the 1970 Miss World pageant, sparking global attention to sexism and empowering women to demand their rights, shaping attitudes toward gender roles and equality. The following is a conversation in the film *Misbehaviour* (2020) that illustrates the portrayal of Women's Liberation Movement:

> Demonstrator : Shame on you!
> Demonstrator : We're not pretty! We're not ugly! We're angry!
> Demonstrator : We demand equality!
> Demonstrator : We want equality, now!
> (THE DEMONSTRATORS EXPRESSED THEIR PROTESTS WITH ANGER, PERCEIVING THE MISS WORLD ORGANIZERS AS INDIFFERENT TO THEIR ACTIONS)
> Demonstrator : You're being exploited!
> Demonstrator : End this shameful cattle market!
> Demonstrator : We demand liberation!
> (*Misbehaviour*, 2020, 00:01:07:20-01:08:22)

The protest scene against the Miss World 1970 pageant reflects the views on women's exploitation in the 1970s and demonstrates the impact of the Women's Liberation Movement (WLM). The WLM's direct actions and slogans like *"you're being exploited!"* and *"end this shameful cattle market!"* highlighted the exploitation women faced and compelled society to acknowledge their demands for gender equality. These protests emphasized that Miss World was a symbol of the broader societal judgment and exploitation of women based on their physical appearance.

The demonstrators' strong emotions, conveyed through statements like *"we're not pretty! We're not ugly! We're angry!",* illustrated their frustration with societal norms and discrimination against women. The protest drew significant public and media attention, raising awareness about issues such as objectification and the demand for gender equality. The participation of various women's groups showcased the movement's solidarity and collective strength, demonstrating how the WLM united women in the fight for equal rights.

Despite challenges and resistance, the WLM's high-profile demonstrations and media coverage successfully fostered discussion and debate on women's issues. The protests pressured society to recognize the injustices faced by women and contributed to momentum for social and legal reforms. This shift in public opinion led to progress in areas such as reproductive rights, equal pay, and the elimination of gender discrimination, illustrating the WLM's role in driving societal change.

Media Representation

In *Misbehaviour* (2020), the film explores how media coverage in the 1970s portrayed the Miss World 1970 pageant and the Women's Liberation Movement. It highlights negative depictions of feminists as challengers of traditional values. Despite this, the movie shows how feminist protests at the 1970 contest globally spotlighted sexism and the objectification of women, revealing societal divisions on women's roles and worth during that era. The following is a conversation in the film *Misbehaviour* (2020) that illustrates the portrayal of media representation:

> (MEMBERS OF THE WOMEN'S LIBERATION MOVEMENT ORGANIZATION WERE DISCUSSING THE ACTIONS THEY WOULD TAKE IN PROTEST OF THE MISS WORLD 1970 FINALS)
> Sally Alexander : What really gets me is that they said it's family entertainment. My daughter was watching a television report— (BEING INTERRUPTED BY JO ROBINSON)
> Jo Robinson : You got television?
> Sally Alexander : Yes.
> (JO STARED AT SALLY IN WONDER)
> Sally Alexander : Haven't you?

Jane : The media is a mouthpiece of mind-establishment, which this comune doesn't compromise on any level. So, no, we don't have television.

Sally Alexander : But, um, if you won't talk to the media then how are you gonna get your message out?

(EVERYONE LOOKED AT EACH OTHER)
(*Misbehaviour,* 2020, 00:22:02-00:23:20)

This dialogue highlights how the media both shapes and reflects societal views on women in the 1970s. Members of the Women's Liberation Movement criticized the media for perpetuating patriarchal values and objectifying women, contrasting with Sally Alexander's recognition of its potential to reach wider audiences. The debate underscores feminist strategies and concerns about media influence on gender stereotypes and societal perceptions, revealing ongoing tensions within the movement about how best to advocate for change.

Conclusion

The findings of this study show that sexism was widespread in the 1970s, as depicted in the movie *Misbehaviour* (2020). This research identifies ambivalent sexism in accordance with the theory used by Glick & Fiske, namely: in the film Misbehaviour represents hostile sexism behavior which is categorized as women's inferiority and sexual objectification, this film also represents benevolent sexism behavior which includes paternalism, gender differentiation, and heterosexuality. Women are consistently undervalued, their opinions dismissed, and their roles reduced to mere objects of sexual or entertainment value.

In addition, this research uncovered society's perceptions of women during the 1970s. The public perception of women, as revealed by this research, was heavily influenced by the Miss World beauty pageant, which predominantly judged women on their looks, potentially undermined their dignity. Society also favored traditional gender roles, viewed women as suited for domesticity while men were seen as leaders in intellectual and political arenas. The Women's Liberation Movement (WLM) emerged in response to these entrenched sexist

attitudes, highlighted growing awareness and concern about gender inequality. However, media coverage often objectified women and portrayed the WLM negatively, diminish its role in promoting gender equality despite its significant impact.

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