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## Female Subordination In Pornographic

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### Abstract

This study examines female subordination in pornographic films through “bodily power,” a concept that evolved from Foucault and Butler. Pornographic films, now commercial visual products, shape societal views on sex, gender, and more. The paper analyzes films using textual data for interpretation. It reveals the construction of subjectivity and cognition by presenting bodily experiences within power dynamics, interpreted through post-structural and feminist lenses. It uncovers the alienation of women’s bodies, hidden exploitation mechanisms, and the secretive construction of subordination. Pornographic films objectify women, making their bodies consumable commodities to fulfill male-centric fantasies, supported by a patriarchal culture of false desire, reinforcing the objectification of bodies. This work reveals and explains reality, which others do not perceive easily, and the social constructs hidden within it. In addition, this work prompts a critical reevaluation of gender domination and broader socio-economic discussions.

**Keywords:** bodily power, subordination, pornographic films, feminist perspective

### Introduction

“bodily power” is a multifaceted sociological instrument that denotes the authority, control, and influence individuals wield through physical presence. It is intricately woven into the complex fabric of society, culture, ideology, and power dynamics. It elucidates how the body is shaped,

interpreted, and employed to signify specific power relations - especially the mechanisms by which power is articulated and perpetuated through body posture, movements, and expressions. This article utilizes this concept, synthesizing the consensus among various scholars, to dissect the diverse narratives surrounding women in pornographic films, revealing the reality of their subordination and the processes through which this condition is established. In this context, the analysis is situated within textual analysis.

During the past several decades, the concept of “bodily power” has been rigorously scrutinized and widely applied within the academic domain of textual analysis. Michel Foucault is recognized as the seminal thinker who introduced and operationalized the concept of “bodily power” despite not employing the term explicitly in his works. His foundational research has been instrumental in the evolution of this concept. Characterized by its comprehensive scope and profound insights, Foucault’s oeuvre spans a diverse array of intellectual pursuits. In his seminal early work (1966), he deployed the methodology of “archaeology of knowledge” to dissect the interplay between experience, knowledge, and power, scrutinizing the tangible impacts of discourse as manifested within textual frameworks. Subsequently, he shifted the emphasis of his conceptual exploration to focus more intently on the “body,” thereby enriching the discourse on bodily power with his distinctive theoretical contributions.

In his subsequent publications (1972, 1975, and 1976-2018), Foucault delineated two dimensions of the power apparatus: on the one hand, the deployment of power mechanisms upon the subjects that individuals govern (where power is applied to the body, transforming it into an object of discourse and disciplinary power, with power operating subtly to manipulate the body and ensure its regulation); on the other hand, the marginalization of those who defy compliance (as exemplified by the treatment of the “insane” body, which is subjected to ridicule, ostracization, and enforced seclusion). These works provide a nuanced understanding of how power is both a tool of control and a means of exclusion, shaping societal perceptions and interactions with the body.

In both aspects, the body is revealed as the medium on which power inscribes its effects. It is governed by macro-level power structures epitomized by the state and by micro-level powers embodied in knowledge. Foucault's focus on the body as a central locus within power dynamics and his exploration of power's intricate and multifaceted influence on the body have inspired subsequent scholars to investigate the complex interplay between power and the body within modern society. His work has underscored the body's dual role as both an instrument and a target of power, highlighting the interdependence between corporeal experiences and the broader socio-political context.

Within the field of gender and media studies, particularly in film studies, the concept of "bodily power" has yielded valuable insights. Butler (2011), a preeminent scholar in gender research, has significantly advanced the discourse by introducing the concept of "embodiment." This concept has been instrumental in integrating the physical body into the study of gender, thereby enriching our understanding of the subject.

In the realm of media studies, the concept of "bodily power" has been extensively applied, with Mulvey's seminal work (1975) serving as a foundational reference. In this work, her analysis of visual pleasure in cinema is particularly influential, as it posits that the pleasure derived from viewing is fundamentally rooted in the unconscious structures of patriarchal societies. Mulvey contends that the control over visual pleasure is intricately woven into the grammatical fabric of the film, thereby embedding a form of pornography that incites the alienated subject, or the viewer, to develop a fascination and a psychological identification with the narrative. This perspective has significantly contributed to understanding how cinematic representation shapes and is shaped by gender dynamics.

Expanding on the theoretical framework established by Mulvey, Wang (2022) has contributed to the discourse by adopting a narratological perspective. In his analysis, Wang identifies five distinct narrative modalities within film that encapsulate the dynamics of visual pleasure as described by Mulvey. These modalities include narcissistic voyeurism, voyeurism proper, fetishistic

voyeurism, pure narcissistic voyeurism, and necrophilic voyeurism. Wang's categorization offers a nuanced understanding of how cinematic narratives engage with and perpetuate the power dynamics inherent in the act of viewing.

Moreover, Laura Mulvey's introduction of the "male gaze" concept has been pivotal in examining the asymmetrical power dynamics that exist between male and female spectators within the cinematic framework. This theoretical construct has been particularly influential in the analysis of the female body in pornographic films, where it is often cast as the object of the gaze, thereby bearing the burden of male desires and viewpoints. The concept of the male gaze elucidates how the hierarchical gender order is mirrored and reinforced through the gendered act of viewing and the gaze itself. This perspective has significantly advanced the discourse on the representation and objectification of women in film, highlighting the ways in which cinematic language can perpetuate and normalize gender inequality.

This analysis emphasizes the intricate relationship between power, gaze, and the body within the cinematic medium, particularly in the realm of pornography. It reveals how these elements are articulated and perpetuated through film, influencing the way viewers engage with and interpret on-screen representations.

The concept of "bodily power" is a pivotal framework in gender and media studies, particularly for addressing the construction and representation of gendered bodies. It has enabled scholars to explore the construction of women's bodies within patriarchal discourses. This exploration aims to analyze, critique, and deconstruct the patriarchal structures and the discourses that uphold them, with the ultimate aim of contributing to the emancipation of women from these constraints.

Despite the significant emphasis on "bodily power" within these domains, there remains a conspicuous absence in its application to the particular issue of women's representation in pornography. Langton's seminal work (1990) underscored the notion that the practice of pornography inherently perpetuates the oppression of women. The relative scarcity of scholarly

efforts to apply the concept of “bodily power” to this context represents a significant lacuna in the literature.

The narratives that frame female characters in pornographic films are not simply reflective depictions; they actively participate in the reconfiguration of the female body through linguistic means. The discourse within these narratives is frequently saturated with a male-centric language that sustains and amplifies existing power dynamics. Such narratives are instrumental in the construction of unrealistic and distorted stereotypes of women within the pornography industry, often premised on the foundational assumption that women are inherently relegated to the “second sex.”

Within this framework, women are depicted in a state of subordination, thereby reinforcing traditional gender roles and perpetuating established power hierarchies. The examination of “bodily power” within the context of pornography is essential for comprehending and contesting the mechanisms by which women are subjected to objectification and marginalization within these narratives. This area is fertile ground for further scholarly inquiry, as it has the potential to elucidate the dynamics that sustain gendered power relations and may provide insights into strategies for resistance and transformation.

By scrutinizing the language, representation, and construction of the female body within pornographic narratives through the analytical prism of “bodily power,” scholars can enhance their understanding of the interplay between gender, power, and representation in media. Such an investigation can contribute to the pursuit of a more equitable depiction of women across all media platforms, including pornography. This approach fosters a nuanced discourse on the subject and paves the way for transformative practices that challenge and reconfigure the prevailing norms.

The investigation into the subordination of women in pornographic films is of paramount significance, given the potent impact these films can exert on audience perceptions. They are instrumental in shaping understandings of sexuality and gender roles, particularly in terms of how women are perceived. The narratives and portrayals within such films are typically crafted within

the parameters of patriarchal discourse, thereby perpetuating and reinforcing entrenched gender norms and expectations. This underscores the need to critically examine these films to uncover and challenge the underlying power structures that influence societal attitudes toward gender.

For both parties involved in sexual relationships, and particularly for women, the influence of pornographic narratives can manifest as a perpetuation of self-physical discipline. This discipline represents internalized control and regulation over one's body. It often prescribes that a woman's body must adhere to specific standards or expectations during sexual encounters, thereby effectively constraining women's autonomy and freedom. This internalized discipline can have profound implications for women's agency and the authenticity of their sexual experiences.

The perpetuation of such standards and expectations can have several negative consequences:

- **Objectification.** Women may feel pressured to objectify themselves to meet these expectations, reducing their sexual experiences to mere performances for the pleasure of others.
- **Self-Regulation.** The constant need to adhere to societal and sexual norms can lead to self-censorship and a restriction of one's own desires and sexual agency.
- **Misrepresentation.** Pornography often presents an unrealistic portrayal of sex, which can distort understanding and expectations of what consensual, healthy sexual interactions should entail.
- **Internalized Oppression.** Women may internalize the messages from pornography, leading to feelings of inadequacy if they cannot or do not wish to meet the standards set forth by these narratives.
- **Power Dynamics.** The reinforcement of traditional gender roles can exacerbate existing power imbalances in sexual relationships, potentially leading to situations where women feel disempowered or coerced.

Through a critical examination of the narratives and representations within pornographic films from the perspective of “bodily power,” researchers can contribute to the dismantling of detrimental stereotypes and advocate for a portrayal of women’s sexuality that is more nuanced, respectful, and empowering. This endeavor necessitates fostering a discourse that recognizes and valorizes women’s sexual autonomy, agency, and the multiplicity of their experiences, moving beyond the constraints of narrow and limiting expectations. Such an approach can facilitate a more inclusive and equitable representation of women in media, challenging the entrenched power dynamics that have historically marginalized women’s voices and perspectives.

### **Research Methodology**

This study adopts a qualitative analysis method. It is based on the concept of ‘bodily power’ and conducts a critical analysis of female discourse in pornographic films, which also involves the use of discourse analysis. It regards pornographic films as a visual descriptive text (also in linguistics, semiotics, and iconography), an ideological and power context composed of various rhetorical devices and their components. In addition, it also involves basic audience research (how audiences accept and interpret), psychoanalytic methods (how female images construct masculinity), semiotic interpretation (the symbolic and metaphorical meanings of female symbols in movies), narrative analysis (how narrative structures and strategies construct bodily strength), and gender studies.

### **Fact: The Subordination of women in pornographic films**

Langton (1990) observed that society does not adequately address the victimization of women within the context of pornography. This victimization is fundamentally a consequence of the disregard for women’s subordinate status in pornographic films. The purpose of this section is to illuminate this reality.

McNair (2013, p. 16) articulated that pornography is a repository for the hidden, the forbidden, and the taboo. The sexual acts depicted in pornographic films often reflect violent undertones, encapsulating themes of sexual domination and the hierarchical disparities that are

intrinsic to patriarchal societies. Pornographic films are distinguished from other cinematic genres by their exclusion of thought and aesthetics from the aesthetic experience, resulting in a presentation that consists solely of fragmented and disjointed depictions of imagined sexual acts. The term “imagined sexual behavior” signifies a departure from genuine sexual conduct. The sexual acts portrayed in these films are marked by their fetishistic nature, characterized by highly formulaic pairings or group interactions, involving bodies that conform to “traditional gender aesthetics,” and executed through a repertoire of sexual positions and penetrations. (Mulholland, 2011)

An examination of the subordination of women within pornographic films through the concept of “bodily power” uncovers a distressing reality. Pornography, by its very nature, is a medium of sexually explicit content crafted through visual or textual mediums, as MacKinnon (1987) has delineated. Within this framework, women are inescapably subjected to objectification. From a semiotic perspective, they are reduced to physical entities, transformed into objects for display and scrutiny, and utilized as instruments to engage the viewer rather than recognized as entities with power or agency.

In the Internet era, where pornographic films have gained mainstream status, women are increasingly commodified within consumer society and the digital realm of the web. Their bodies are persistently deconstructed and fragmented, molded into a public, aestheticized, and fantasized form. Under the ethical framework of consumerism and technological rationality, the symbolic meanings of sex and desire have been magnified, transforming into a symbol that embodies the pleasure of the viewers. This representation, which disregards female subjectivity and emotions, effectively reinforces the objective reality of women’s subordination.

Despite certain defenses of pornographic films and their content, the undeniable subordination of women within these films persists. A prevalent viewpoint, as articulated by liberal thinkers such as Altman (2014), posits that the consumption of pornographic films is an exercise of the consumer’s sexual autonomy. This perspective is fundamentally flawed.

Firstly, research into the motivations behind the consumption of pornographic content reveals that for individuals lacking an inner subjectivity, pornographic films fulfill not only sexual fantasies but also become a habitual behavior (Fritz et al., 2022; Ponty, 2001, p.6). This suggests that the audience is being shaped by the films and their narratives, constituting a form of subjugation and, consequently, a lack of autonomy.

Secondly, the concept of “voluntary” consumption does not mitigate the objectification of women within pornographic films. In these films, women are often portrayed as mere objects, commodities, or instruments of consumer sexual desire. Such portrayals frequently disregard the well-being, equal demands, and the need for respect that women may have. Instead, the emphasis is placed on the content and expression of pornography, as well as the interests that propel it, effectively transforming women into commodities within this context.

It is crucial to acknowledge that even if the women participating in pornography do so voluntarily, the assumption that this autonomy is universally applicable to all women is erroneous. Langton (2009) observes that “ascribing sexual autonomy to idealized liberated women and then assuming it to be a trait shared by all women undermines the autonomy of certain other women.” This observation underscores the intricate relationship between perceived consent, actual agency, and the wider consequences of objectification within the realm of pornography.

### **How does the submissive status of women in pornographic films form?**

The examination of women’s subordination is inherently a discussion of the contextual framework in which this subordination takes place. The notion of “bodily power” is intimately connected to the societal construction of knowledge, where knowledge and power converge to create “normative power.” This normative power is instrumental in regulating dominant social relationships. (Butler, 2008) The material manifestation of the body within society is a direct outcome of the projection of power dynamics.

As previously discussed, the knowledge production within pornographic films is centered on the concept of “sex,” exemplified by the utilization of women’s bodies as sexual objects. Scholars

such as Canguilhem (2015, p.86), Macherey (2016, p. 110), and Foucault (1976-2018) posit that “sex” as a historical and social construct arises from structured processes within objective conditions and its historical narrative is interwoven with a tapestry of discourses. In this context, the discourse on “sex” within pornographic films can be viewed as a Deleuzian assemblage, which specifically intertwines discourse with normativity. The production of knowledge regarding “sex” is standardized, and the gendered subject is shaped by these norms, operating within the ideological framework of “discourse-power” and the ideological construct of “body-subject.”

Consequently, the female body has become a schema that embodies this “normative power” within the gender norms associated with sex, characterized by fragmentation, productivity, and transcendence. In the subsequent sections, we will delve into various forms of discourse that target women’s bodies, thereby revealing the construction of women’s submissive roles within the context of pornographic films.

The fundamental method of establishing women’s subordination is through the objectification of their bodies, which effectively negates their autonomy. This process involves depicting women and their bodies as mere landscapes devoid of genuine agency, ultimately leading to their marginalization. Within this framework, the category of women is constructed as a consistent and stable subject (Butler, 2009a, p.7). This implies that the female body is excluded from the ideal construction system related to itself. Marginalization precludes the possibility of presenting human capabilities in a manner that is “socially defined and recognized” (Young, 2006), compelling women to revert to this illusory system to become “normal women.” The concept of “normal” is fundamentally “a linguistic and cultural construct” (Cameron, 2014), reflecting the everyday expression of the ideal construction system and the normative power it wields.

In this context, regression signifies a failure in the struggle against the imagination of the uncontrollable Other and represents a destruction of reality, within which the body is redefined. The subject must conform to and satisfy the imaginative system, aligning with the essence of “submission” as defined by Butler (2008, p.2): submission is the act of being subjected to power

and becoming the “subject.” This subject, at its core, is an object. To sustain its legitimacy, the imaginative system relies on the symbolic system constructed by the patriarchal structure of the Straussian kind, creating a closed system incapable of generating and transforming mechanisms. This also indicates that the imaginative system perpetuates characteristics of suppression and production, relying on the Logos centrism that adopts the “male-female” and “consciousness-body” dichotomy. Consequently, discourse about women becomes de-conscious, signifying that women are incomplete subjects (lacking subjective initiative and control over the external world) and are also objects in relation to men.

The quintessential manifestation of objectification is evident in the pervasive depiction of violence within pornographic films. In this context, “violence” extends beyond mere physical aggression to encompass a broader spectrum of behaviors. These include “positive reinforcement (e.g., praise, superficial charm, flattery, love bombing), negative reinforcement (e.g., removal of unpleasant tasks or items), intermittent or partial reinforcement, psychological punishment (e.g., silence, threats, intimidation, emotional blackmail, guilt trips), and traumatic strategies (e.g., insults, abuse), as well as explosive anger” (Braiker, 2003, pp. 1-2). This comprehensive range of violent behaviors is integral to the objectification process, reinforcing the subjugation and dehumanization of women within the genre.

Rothman’s analysis (2021, p. 64) reveals that the majority of women in pornographic films are depicted as targets of male performers, with female performers responding with a curious blend of positivity and neutrality. This portrayal is inconsistent with empirical data, which indicates that only 14.2% of adult American women find pain during sexual intercourse appealing. Cory and Davis (2011, p. 30), along with Lehmann et al. (2012), posit that violence is fundamentally an attempt by individuals in unequal relationships to secure or maintain interests through derogation, personal satisfaction, psychological projection, or the enjoyment of exerting power and control. These acts of violence are not merely physical but also encompass a range of psychological and emotional tactics aimed at subjugation and domination.

An often neglected dimension is the sanctification and de-sanctification of women and their bodies. Despite its apparent paradox, Tricarico (2018, p. 68) suggests that these processes represent an unconscious recognition of women's power by men within the patriarchal system. This contradiction gives rise to narrative paradoxes in pornographic films, such as "temptation - punishment," "ugliness - beauty," and "'death defense' - 'against death.'" For example, due to the perceived temptation posed by female characters, men, acting as "just punishers," engage in sexual activity to "de-sanctify" them. This act conflates the "sacred pleasure" (admiration, gratitude, longing) associated with women's sexuality with the humiliation of women.

The overlooked dynamics of sanctification and de-sanctification of women and their bodies are paradoxical yet insightful, as Tricarico (2018, p. 68) argues that they reflect an unconscious recognition of women's power by men within the patriarchal structure. This inherent contradiction results in narrative paradoxes within pornographic films, such as the juxtaposition of "temptation - punishment," "ugliness - beauty," and "'death defense' - 'against death.'" In a specific example, the perceived temptation of female characters prompts men, in their role as "just punishers," to engage in sexual activity aimed at de-sanctifying them. This act intertwines the "sacred pleasure" derived from women's sexuality, including admiration, gratitude, and longing, with the act of humiliating women.

The sexual acts depicted in pornographic films are often framed as a "divine gift" revealed through a form of "divine revelation," yet they are also subject to belittlement or neglect (Tricarico, 2018, p. 68, p.77). Women are frequently portrayed as deriving pleasure from pain, humiliation, or rape and are characterized as dirty or inferior beings, a direct consequence of the "objectification" previously discussed. The entrenched patterns of sexual behavior in these films echo a perspective of "insertion-possession," wherein the state of sanctity or de-sanctification of the female body is determined by men, thereby materializing male dominance over women.

Women's gender is constructed through stylistic and formulaic actions within a superficial space, as noted by Butler (2009a, pp. 183, 48, 41). However, these patterns manifest variably

across different narrative types and discourses, allowing dominant relationships to be more subtly embedded. For instance, the attribution of pornographic meanings to women's identities, particularly in familial roles such as mothers (i.e., "*젊은엄마: 디 오리지널*"), wives (i.e., "*My Best Friend's Wife*"), and daughters (i.e., "*A Couples Guide to Female Ejaculation*"), as well as in professional roles like nurses (i.e., "*現役看護師中出しドキュメント*"), flight attendants (i.e., "*Dorcel airlines hostesses libertines indecent flight attendants*"), teachers (i.e., "*여선생2*"), and students (i.e., "*不適切中出し学校に転校してしまった優等生ゆい 絶倫生徒の面前でチ○ポ挿れっぱなし*"), contradicts the anti-discourse mechanism that posits human status as mutable and open to generation and action, rather than being a "fixed identity" (Grosz, 2011). This strategy serves to mask the true intentions and reinforces the covert perpetuation of dominance dynamics.

The depiction of acts such as rape, assault, sexual harassment, prostitution, and child sexual abuse as romanticized expressions of sexuality, as noted by MacKinnon (1987), exemplifies the paradoxical dynamic in which male sexuality desecrates female bodies through behaviors that are paradoxically labeled as "sacred" or romanticized. This portrayal underscores the complex interplay between power, sexuality, and gender dynamics, where the sanctity of female autonomy is compromised by the romanticization of acts that are inherently violent and dehumanizing.

In the context of pornographic films, the subordination of women is systematically constructed through a multifaceted process that includes the objectification of their bodies, the normalization of sexual violence, and the perpetuation of stereotypes and fixations regarding female characters and identities. This construction effectively marginalizes female figures, relegating them to 'otherness' within the symbolic discourse system, reinforcing their status as secondary and subordinate entities.

## Discussion

The study's findings corroborate the subordinate portrayal of women within the genre of pornographic films. This subordinate status is meticulously crafted through a discourse emphasizing

“bodily power,” echoing the dissent by feminists who have previously critiqued such representations. Traditional feminist critiques have focused on the depictions of violence, aggression, and the objectification of women in the films, positing that these portrayals reductively cast women as “metaphysical sex workers” (Doezema, 2010, p. 144; Rothman, 2021, p. 64). This research illuminates the dissenting perspectives and their underlying rationales and distinguishes itself from prior studies by elucidating the connection between these phenomena and the subordination of women. Furthermore, it delves into the power dynamics that underpin the symbolic construction of these representations, offering a deeper understanding of the mechanisms that perpetuate and reinforce gender inequality within this context.

This study offers two key contributions distinct from previous research: it validates the feminist critique of women’s oppression in pornographic films, and it reveals the pervasive and nuanced nature of women’s subjugation within patriarchal societies.

The implication of women’s subordination in pornographic films is that patriarchal societies construct a discourse of illusory self-gratification by oppressing women within the symbolic production of power mechanisms. The substantial influence of these films shapes, distorts, and consolidates women’s roles in sexual behavior within real society, effectively reconfiguring women’s images in real life through experiential reinforcement.

For women in real life, the perpetuation of stereotypes by pornographic films leads to various forms of sexual oppression, notably including the impediment to engaging in genuinely fulfilling sexual activities and the risk of exposure to sexual violence that emulates scenarios depicted in these films. The data survey conducted by Fernández Ruiz et al. (2023) shows that all women feel disgusted with false sexual experiences in pornographic movies and the resulting unpleasant sexual behavior. Furthermore, the concealed interests within the symbolic production process contribute to the emergence of new social issues.

As Paul (2013, p.430) noted, the mutually reinforcing relationship between the pornography industry and the culture it engenders can yield substantial financial gains. This dynamic has the

potential to supersede moral considerations and legal constraints. This assertion is supported by Lovelace's (2000) autobiography, in which she details her experiences of coercion into the pornography industry and the enduring of severe mistreatment, including illegal confinement, during her tenure as a pornographic film actress.

From a more comprehensive standpoint, "bodily power" is an essential analytical tool that enhances examining film content as a textual medium and its intrinsic significance. This concept applies to a variety of film genres, including pornographic films. As artistic commodities, films encompass superficial aspects such as setting, narrative, and character development and carry profound implications that extend into the realms of society, culture, and politics.

Within this context, "bodily power" denotes an individual's authority and self-determination regarding their physical form, encompassing the ability to shape one's body image and the prerogative to dictate the use of one's body. This concept is articulated in films that mimic reality through the characters' actions, dialogues, contextual settings, and portrayals. The human body is not merely a biological entity but also a construct of culture and society. Consequently, "bodily power" transcends the personal sphere and emerges as a pivotal component of social equity and justice.

The application of "bodily power" in film criticism is fundamentally a contemplation of how the body is depicted and the self-awareness that arises from such portrayals within the film. For instance, in this study, the examination of pornographic films that portray the deprivation and violation of women's bodies was meant for entertainment rather than inciting anger or dissatisfaction, prompting a reflection on fairness and justice within the prevailing cultural context.

## **Conclusion**

"Bodily power" is recognized as an integral concept to modern cross-textual and interdisciplinary text analysis, serving as a springboard for uncovering concealed information. It is intricately linked to concepts like knowledge, experience, and power, which lend depth to its exploration and result in varied interpretations of diverse subjects.

The examination of women's subordination in pornographic films essentially delves into how patriarchal oppression, imagination, and objectification of women are mirrored in these films as a medium of expression. It touches upon the creation and operation of ideology, particularly the interweaving of dominant discourses. From an ideological and power standpoint, the ideologies and discourses embedded in pornographic films construct illusory images of female bodies through imaginative portrayals. These images are highly simulated and alluring, designed to cater to the sexual fantasies of the audience, predominantly male, where female characters are reduced to objects of sexual desire within the framework of patriarchy.

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