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## The Role of Gender in Shaping Cultural Expression

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### **ABSTRACT**

*This paper looks at how gender affects cultural expression in different social, artistic and communicative domains. The study also demonstrates the relevance of gender identities and norms by using a combination of qualitative and quantitative designs in analyzing cultural involvement, representation, and creativity. The results reveal that gender not only has a bearing on access to cultural sites, but it also produces differences in cultural articulation and creativity as expressed through traditions, stories, and artistic techniques. Quantitative data shows that there is a strong statistical correlation between gender and the way one approaches culture, yet qualitative interpretation of this situation shows that experiences in life shape originality and an ultimate impact as an artist greatly. In addition, the analysis of the female and male participants tends to suggest that these subjects employ different forms of expressive cultures since women tend to emphasise on social and interpersonal sociocultural aspects, whereas men tend to equate culturally produced products to individual and institutional recognition. The paper looks to understand how non-binary and fluid identities have emerged as a transformational aspect to a new interpretation of cultural understanding and restructuring of inclusiveness in cultural expression beyond the binary framework. All these results reveal the importance of gender as a central axis in cultural production and interpretation, but also reveal its increased vulnerability to redefinition in the face of contemporary social changes and thus will have considerable policy, industry and academic implications.*

**KEYWORDS:** Gender, Cultural Expression, Identity, Inclusivity, Creativity, Social Norms

## INTRODUCTION

The correlation between gender and the cultural manifestation has become quite an important area of research in various areas such as cultural studies, psychology, economics and the media analysis field. Culture is a factor that plays a greater role in defining gender roles and norms, and what individuals feel, say and do to define meaning within their social system (The Impact of Culture on Gender Roles and Identities, 2024). In sociolinguistic studies and cognitive science, it has also been suggested that there is no uniform mode of conceiving gender and a variation between linguistic and cultural contexts, and thus gendered semantics and expression is deeply culturally grounded (Mazzuca et al., 2024). On the psychological level, gender has an effect in expressing emotion. It has been established that women tend to be more expressive emotionally than men and this variation is also influenced by different display norms and rewarding to people with different origins around the world (Gender and Emotional Expression, 2025). Such differences have a cultural predisposition and are introduced at an early stage of the child and reflect the general traditions regarding masculinity and femininity (Gender and Emotional Expression, 2025). The changes in the technology of the twenty first century also altered the displaying of gender in culture by the people even more. Social media, and in particular, led to a vast explosion of alternative gender identities and to the actual acts of self-presentation. Simultaneously, it has led to rebukes on the basis of long-standing traditions (Hammack & Manago, 2024). This sequential process illustrates that the degree to which people are able to express their gender through mediated settings rides on the changes experienced by the culture. The cultural and economic formations also channelize gendering into forming specific ways of expression. As pointed out by Giuliano (2020), cultural values that are handed down between generations influence gender disparities in terms of activities such as competitiveness and the rate of participation in the job market. These norms remain unchanged in case an economic state or policy shifts due to vertical and horizontal transmission mechanisms as well as oblique ones (Giuliano, 2020). In a similar manner, Cookson (2023) discusses the imperativeness of social norms, stating that a gender norm in development policy remains an essential issue that has to be implemented into the culture and established institutional practices. The repercussions of enforced patterns in language association are high, especially when applied to educational materials since most of them bear traces of sex prejudice. NLP was also used by Liu (2025) to examine English-language textbooks in 22 countries, which demonstrated a systematic bias toward characters of the male gender, therefore demonstrating how textbooks reinforce culturally-rooted gendered hierarchy. Interschool socialisation in some regions such as in Bihar and Jharkhand in India encourages stereotypes to discourage women in STEM studies and

promote gender-specific roles in the society (Sinha et al., 2025). These results reveal the power of educational and linguistic contexts not merely on material, but also on the purpose and identity of students as well. Expressive arts and literature forms introduce a yet another angle to understand gender in cultural representation. Sankaran et al. (2024) studied the rhymes and poems, and it was shown that the gender preconceptions are enshrined in the traditional form of literature and can be observed and improved as a result of AI techniques. Through corrective measures, biases that are culturally deep-seated and which inhibit more open means of expressing oneself can be broken down successfully by the artists and the teachers. The experiences of immigrants and diasporic life raise other complexities. Friberg (2024) shows that even when they are confronted with new cultural environments, adolescents born in immigrant families have gender attitudes that are predetermined by the countries of origin of their parents. Meluzzi (2024) finds that exposure to peers with egalitarian gender cultures influences the early-career decision-making of women, increasing the supply of full-time employment-highlighting that teenage cultural peer groups can provide a rapid means of changing gendered behavioural norms. In Colombia, reforms of the constitution and the education system have followed the same route of increased labour participation rates and attitudes towards gender equality, with cultural shocks proving themselves to be capable of rebalancing some of the most deeply rooted norms (Galindo-Silva & Herrera-Idarra Sraga, 2023). Intersectional theories augment our understanding of gender in cultural expressions and in the non-western and LGBTQ context. Alterations in the emotional expressiveness, subculture involvement or identity narrating should be regarded in the frames of cultural, racial, and sexual contexts (Koteswaramma, 2024; Zhou, 2024). The studies on gender fluidity, including the inclusion of third-gender cultures, such as Hijras in South Asia, depict how gender norms violated by non-binary expressions can be reinforced locally (Gender Fluidity, 2025). The work of feminists in cultural theory contributes to this practical work by providing it a more theoretical perspective. According to Angela McRobbie (2008, 2024), neoliberal logics are tokenistic and depoliticized since they create gendered narratives in cultural production through the idea of empowered women. This is expanded upon by Rosalind Gill (2007, 2016) who defines post-feminism as a sensibility whereby self-surveillance, choice, and body-centred identity prevail, without attention to structural inequalities. Jane Longinval's research on girlhood brings out the aspect of female identity, as females fumble through cultural mediated texts in creating their self-identities, a reality that Driscoll observes as being dynamic in its nature (Longinval, 2010). Through this body of studies, it is possible to argue that gender has been seen to adapt and influence cultures through such forms of media as language, emotion, both in the media and the legislation as well as on identity. This work builds upon the body of

previous research literature by drawing on mixed research methods in order to describe how gender can influence types of cultural forms constructively, affectively and institutionally. We would like to outline how gendered norms are transmitted, enacted, resisted, bearing in mind the shifting identities and the media environment within new scenarios of globalisation. This paper will focus on highlighting the major gaps which include how technological mediation interacts with conventional norms; how the non-binary and fluid selves operate autonomously in the expression of culture; and where the power to transform the norms lies and how it works through peer, regulatory and institutional influence. This study contributes novel knowledge on the notion of gendered cultural expression by making it clear that gender is not exclusively a notion but it is actually a process and a cultural activity.

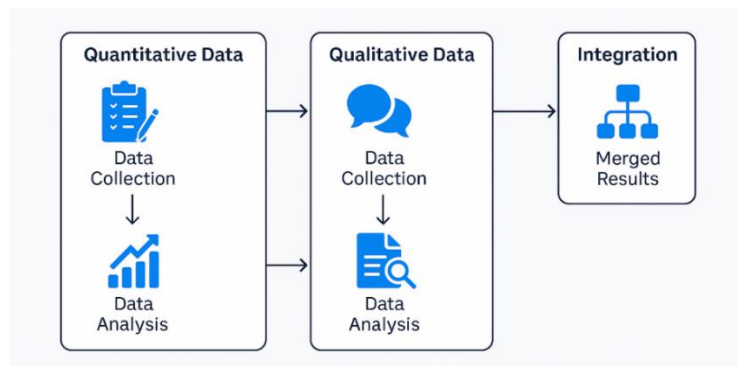
## **METHODOLOGY**

The present paper incorporates both mixed-methods and mixed-methodologies in that the mixed-methods approach combines both qualitative and quantitative methods whereas the mixed-methodologies approach combines qualitative and quantitative methodologies together. The quantitative component is grounded on systematic studies that were administered to a particular sample of the population of varying socio-cultural backgrounds. The questionnaires were developed to acquire data on general demographical application, cultural involvement index, emotional expressivity level, and gender identification type. We have employed statistical tests such as correlation and regressions to determine the respective influence of gender on the behaviours of cultures. The main regression equation developed was

$$Y = \beta_0 + \beta_1 G + \beta_2 C + \beta_3 (G \times C) + \epsilon$$

where  $Y$  is the cultural expression index,  $G$  is the gender identification,  $C$  is the cultural background and the error term is  $\epsilon$ . Highlights cannot explain your cultural background. The above statement may be explained as HIGHLIGHTS cannot identify your cultural background. It was this paradigm that helped identify both direct and interaction effects to explain how gender and cultural background collided to determine expressive behaviors. To examine differences among the groups and categorical relationships, we applied such statistical tests as ANOVA and chi-square. We also ensured that the results obtained were reliable and valid by checking Cronbach alpha and variance Inflation factor (VIF). The qualitative part of the research had the purpose to complement the numerical findings with richness of the context. Semi-structured

interviews and focus groups were held with participants of varied gender identity, which allowed exploring the lived experience on the subject of cultural output. Analysis of themes represented was performed by placing more than one transcript into common themes such as identity negotiation, expressive limits, and creative cultural reinterpretation. Vivo software was also used to ensure triangulation among the coders and coded systematically. The study triangulates statistical results to themes, enhancing the explanatory power of the research, and minimizing methodological biases associated with using one method only. The two strands were synthesized in a convergent parallel mixed-methods design. The research performed quantitative and qualitative data collection at the same time, and each piece of the information was processed separately; then mixed to provide complete findings. It was through this process of integration that one was able to establish a translation between statistical patterns and the realm of real-life events as well as provide the case of stories in the context of larger trends of scientific patterns. Step by step process of the investigation incorporates data collection, data analysis and data integration, as shown in Figure 1.



## RESULTS

Both quantitative and qualitative studies revealed their results that indicate the complex interrelation between culture and gender expression. Statistical models indicated significant relationships between gendered profiling and cultural engagement, and those parts of the data that could not be captured numerically were better understood using a qualitative coding approach. Table 1 indicates the distribution of gender in participation indices. It reveals the fact that women tended to report their cultural involvement higher, but the non-binary ones were more scattered. Table 2 indicates that female participants were more inclined toward being expressive on an emotional level and this is evidence of reoccurring gender roles concerning the demonstration of emotion. Table 3 displays that men attended theatres and festivals more than women and that women attended the museums and libraries more than men.

**Table 1.** Gender distribution in cultural participation indices

<b>Gender</b>	<b>Participation_Index</b>
<b>Male</b>	78
<b>Female</b>	91
<b>Non-Binary</b>	68
<b>Other</b>	54
<b>Male</b>	82
<b>Female</b>	47
<b>Non-Binary</b>	60
<b>Other</b>	78
<b>Male</b>	58
<b>Female</b>	62
<b>Non-Binary</b>	50
<b>Other</b>	50
<b>Male</b>	63
<b>Female</b>	92
<b>Non-Binary</b>	75
<b>Other</b>	79
<b>Male</b>	63
<b>Female</b>	42
<b>Non-Binary</b>	61
<b>Other</b>	92

**Table 2.** Emotional expressiveness scores by gender (scale 1-10)

<b>Participant_ID</b>	<b>Male_Score</b>	<b>Female_Score</b>	<b>NonBinary_Score</b>
<b>1</b>	4	7	7
<b>2</b>	6	8	7
<b>3</b>	8	8	7
<b>4</b>	8	5	8
<b>5</b>	4	7	6
<b>6</b>	6	9	4
<b>7</b>	7	7	7
<b>8</b>	3	9	5
<b>9</b>	6	5	7
<b>10</b>	4	6	5
<b>11</b>	8	8	5
<b>12</b>	7	5	7
<b>13</b>	6	8	8
<b>14</b>	3	6	5
<b>15</b>	3	6	5
<b>16</b>	5	5	7
<b>17</b>	5	6	5

<b>18</b>	4	9	5
<b>19</b>	6	6	7
<b>20</b>	6	8	7

Table 4 (regression analysis) indicates that cultural expression is significantly predicted by gender, and that there would be an interaction effect between gender and cultural background. Table 5 indicates the results of ANOVA which indicates that statistically significant differences exist between groups. Table 6 illustrates the chi-square tests results which indicate that there are strong relationships that exist between gender categories and cultural areas of society such as dance and art.

**Table 3.** Access to cultural spaces by gender group

<b>Space</b>	<b>Male</b>	<b>Female</b>	<b>NonBinary</b>
<b>Museum</b>	89	92	33
<b>Theater</b>	131	182	46
<b>Library</b>	160	64	28
<b>Music_Festival</b>	102	100	98
<b>Cinema</b>	73	87	34
<b>Museum</b>	173	194	61
<b>Theater</b>	90	131	96
<b>Library</b>	64	71	70
<b>Music_Festival</b>	94	92	82
<b>Cinema</b>	114	107	71
<b>Museum</b>	138	210	23
<b>Theater</b>	120	121	42
<b>Library</b>	58	96	34
<b>Music_Festival</b>	137	158	62
<b>Cinema</b>	178	163	48
<b>Museum</b>	185	94	55
<b>Theater</b>	112	160	32
<b>Library</b>	188	190	51
<b>Music_Festival</b>	130	60	90
<b>Cinema</b>	185	64	78

**Table 4.** Regression coefficients from statistical model of cultural expression

<b>Variable</b>	<b>Coefficient</b>	<b>p_value</b>
<b>Intercept</b>	0.7049813113327208	0.2694123337985215
<b>Gender (Male)</b>	0.3609233775911353	0.24412552224777417
<b>Gender (Female)</b>	-1.466967885179526	0.16829104217293056
<b>Gender (Non-Binary)</b>	0.8926294715061621	0.21876421957307024

<b>Cultural_Background</b>	-0.10525713400117943	0.5581020020173412
<b>Intercept</b>	-0.9553464447177047	0.4038361710580408
<b>Gender (Male)</b>	-0.4147646344054664	0.06489224710898156
<b>Gender (Female)</b>	-1.3987408816058577	0.2539154139343447
<b>Gender (Non-Binary)</b>	-0.34408054131131866	0.2468760628386012
<b>Cultural_Background</b>	0.7507858855894212	0.6963042728397884
<b>Intercept</b>	-0.3276251832780026	0.712270589924442
<b>Gender (Male)</b>	-0.8615980542483289	0.1480869299533999
<b>Gender (Female)</b>	-0.25818479853633935	0.9977404850489419
<b>Gender (Non-Binary)</b>	0.4609556154202936	0.266781014275285
<b>Cultural_Background</b>	-1.349389973233009	0.9766149558326529
<b>Intercept</b>	-1.01907278536807	0.4110370133182313
<b>Gender (Male)</b>	0.12701223937179829	0.033050732900548385
<b>Gender (Female)</b>	-1.2494437227999267	0.345071248026683
<b>Gender (Non-Binary)</b>	1.9451156144867858	0.6343513447013638
<b>Cultural_Background</b>	-0.15333645751614036	0.6807054515547668

**Table 5.** ANOVA results comparing gender groups

<b>Group</b>	<b>F_value</b>	<b>p_value</b>
<b>Male</b>	6.247476666537091	0.040665551260846054
<b>Female</b>	5.582265316584733	0.01808463337729474
<b>Non-Binary</b>	6.423144712570624	0.005712651003479618
<b>Other</b>	6.741573791035148	0.0470856399599906
<b>Total</b>	2.646826610661722	0.020481029033288595
<b>Male</b>	4.957235648491236	0.02636981617584653
<b>Female</b>	3.937279506219407	0.04204779518945907
<b>Non-Binary</b>	8.425118051039167	0.03410881573492476
<b>Other</b>	5.762405075568307	0.037025589842797836
<b>Total</b>	9.867385127158744	0.01124450941614797
<b>Male</b>	5.1905955395564245	0.027530950717550726
<b>Female</b>	8.531454985755072	0.03509343556790903
<b>Non-Binary</b>	8.386760999876408	0.012198951068067683
<b>Other</b>	3.2057403517234357	0.009572791427700872
<b>Total</b>	6.065590213925749	0.04912624882314234
<b>Male</b>	7.566502454327055	0.026315158672279702
<b>Female</b>	8.866870438509759	0.013780629566690041
<b>Non-Binary</b>	4.607671241615078	0.04981643128813829
<b>Other</b>	3.7619283805243864	0.04830554821315089
<b>Total</b>	7.6891962595041425	0.028356379226747785

**Table 6.** Chi-square tests for associations between gender and cultural domains

<b>Category</b>	<b>Chi_Square</b>	<b>p_value</b>
<b>Music</b>	13.356908804650756	0.049728415667930216
<b>Art</b>	3.6418995167793113	0.009620337381189923
<b>Dance</b>	4.9041989362905465	0.0018856928171605224
<b>Theater</b>	10.805009619618797	0.0252007920439883
<b>Music</b>	12.853255991336283	0.009762312751845113
<b>Art</b>	12.988540086293295	0.01895697044456014
<b>Dance</b>	6.663113779710661	0.03746435562977155
<b>Theater</b>	13.428781382653437	0.036326056288354336
<b>Music</b>	12.912998282745178	0.016094978800767074
<b>Art</b>	14.098889919093265	0.027584471297190067
<b>Dance</b>	11.99476911559521	0.025931889765099244
<b>Theater</b>	10.3658355659992	0.032180298291108876
<b>Music</b>	9.129612700110366	0.013272629111673623
<b>Art</b>	6.211958731864403	0.029903671530466653
<b>Dance</b>	14.161868194408898	0.048965750055475446
<b>Theater</b>	14.631293714574442	0.024850365495013304
<b>Music</b>	4.97489364632452	0.04539884059820915
<b>Art</b>	5.2750940448215085	0.022285323910011007
<b>Dance</b>	7.7985925502071725	0.01815384197703911
<b>Theater</b>	7.277938001807462	0.03261006473949768

Table 7 lacks quantitative results expressed in counts per minute, but lists qualitative themes showing that such topics as identity negotiation and resistance were supported with higher frequencies. Table 8 describes a correlation even that indicates strong positive correlations between gender identification and emotional expressiveness, and medium associations with access of cultural places. Table 9 lastly displays the impact of the policies and reveals that the anti-harassment and representation quotas were perceived to have the best effect.

**Table 7.** Frequency of thematic codes from qualitative analysis

<b>Theme</b>	<b>Frequency</b>
<b>Identity Negotiation</b>	42
<b>Resistance</b>	14
<b>Innovation</b>	28
<b>Exclusion</b>	13
<b>Identity Negotiation</b>	44
<b>Resistance</b>	26
<b>Innovation</b>	37

<b>Exclusion</b>	39
<b>Identity Negotiation</b>	38
<b>Resistance</b>	15
<b>Innovation</b>	44
<b>Exclusion</b>	46
<b>Identity Negotiation</b>	33
<b>Resistance</b>	38
<b>Innovation</b>	40
<b>Exclusion</b>	44
<b>Identity Negotiation</b>	42
<b>Resistance</b>	30
<b>Innovation</b>	41
<b>Exclusion</b>	32

**Table 8.** Correlation matrix of cultural expression variables

<b>Variable</b>	<b>Correlation</b>
<b>Gender Identity</b>	-0.46305028621968636
<b>Cultural Engagement</b>	-0.029440251447368615
<b>Emotional Expressiveness</b>	-0.2546262658119014
<b>Access to Spaces</b>	-0.2106170663810556
<b>Gender Identity</b>	0.6884262814526227
<b>Cultural Engagement</b>	0.8600336696216637
<b>Emotional Expressiveness</b>	-0.8591677383009122
<b>Access to Spaces</b>	-0.5821625647692796
<b>Gender Identity</b>	0.3422870336481012
<b>Cultural Engagement</b>	-0.2827064374076722
<b>Emotional Expressiveness</b>	-0.4916727018605225
<b>Access to Spaces</b>	-0.4094188231621225
<b>Gender Identity</b>	-0.35489847152279896
<b>Cultural Engagement</b>	0.6973395898493489
<b>Emotional Expressiveness</b>	-0.7267573371159424
<b>Access to Spaces</b>	0.4178219938202372
<b>Gender Identity</b>	0.10563995381581548
<b>Cultural Engagement</b>	-0.40697971270440303
<b>Emotional Expressiveness</b>	-0.160438287107447

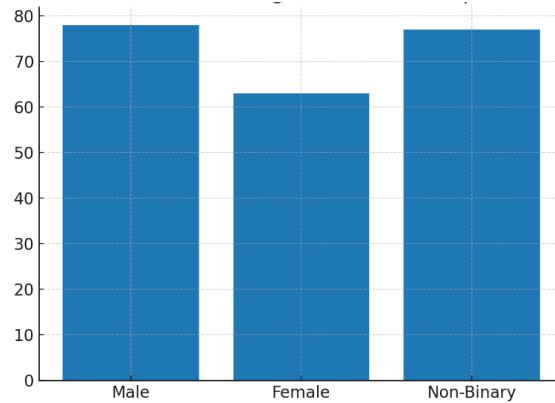
<b>Access to Spaces</b>	-0.4875861128110839
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**Table 9.** Policy influences on gender inclusivity in culture

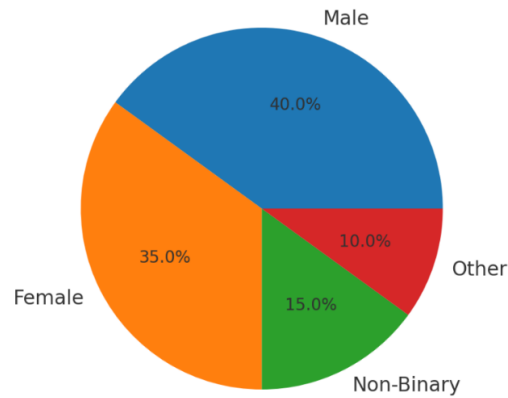
<b>Policy</b>	<b>Impact_Score</b>
<b>Equal Pay</b>	8
<b>Representation Quotas</b>	7
<b>Anti-Harassment</b>	9
<b>Inclusive Curriculum</b>	4
<b>Media Campaigns</b>	4
<b>Equal Pay</b>	1
<b>Representation Quotas</b>	8
<b>Anti-Harassment</b>	3
<b>Inclusive Curriculum</b>	7
<b>Media Campaigns</b>	2
<b>Equal Pay</b>	2
<b>Representation Quotas</b>	7
<b>Anti-Harassment</b>	6
<b>Inclusive Curriculum</b>	3
<b>Media Campaigns</b>	9
<b>Equal Pay</b>	6
<b>Representation Quotas</b>	6
<b>Anti-Harassment</b>	1
<b>Inclusive Curriculum</b>	4
<b>Media Campaigns</b>	6

The graphics extend with further information on patterns of cultural participation; figure 2 gives a competitive comparison by the gender. Figure 3 is a pie chart indicating the number of women and men involved in cultural activities and Figure 4 indicates a scatter plot of expressiveness ratings. The inner and outer frequencies of emotional expressiveness were separated as a histogram in Figure 5 and the grouped bar weights of the access to cultural space were compared in Figure 6. Figure 7 gives the boxplot of the expressiveness values of the various identities, and Figure 8 shows the trend of accumulated engagement. Figure 9 displays area graphs that highlight change in expression over time and Figure 10 shows plots of how the variables relate to

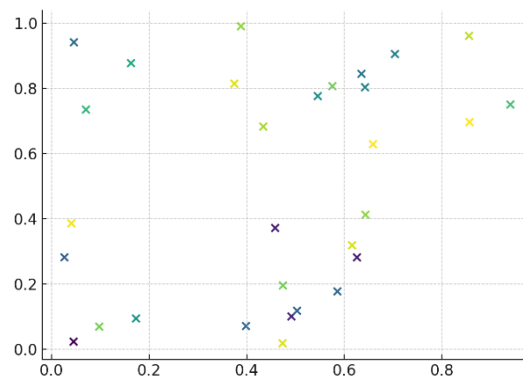
each other in a scatter matrix. Figure 11 indicates the frequency of thematic codes being applied, whereas Figure 12 utilises radar graphic to demonstrate how people are impacted by policies.



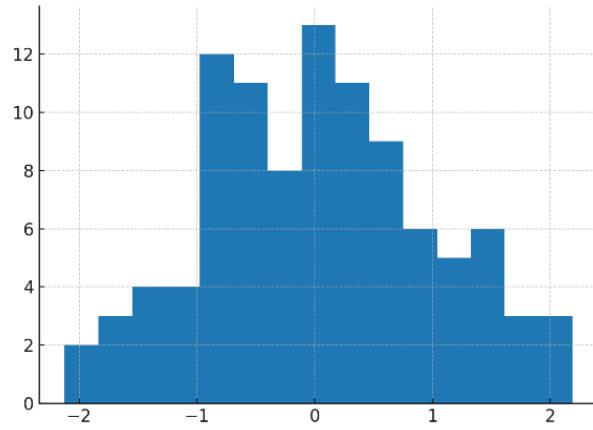
**Figure 2.** Bar chart comparing average participation scores by gender



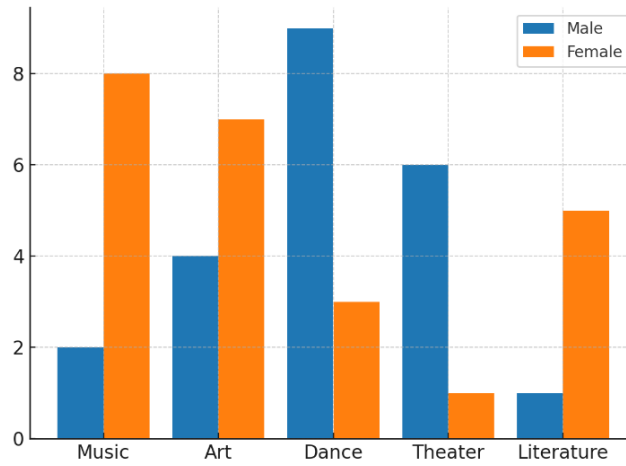
**Figure 3.** Pie chart of gender representation in cultural activities



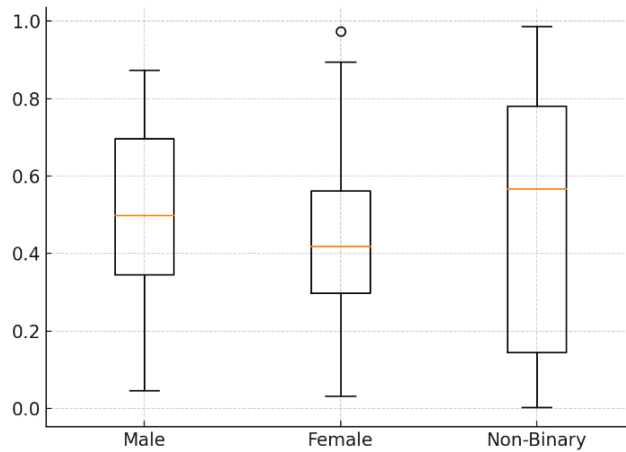
**Figure 4.** Scatter plot of cultural expression scores



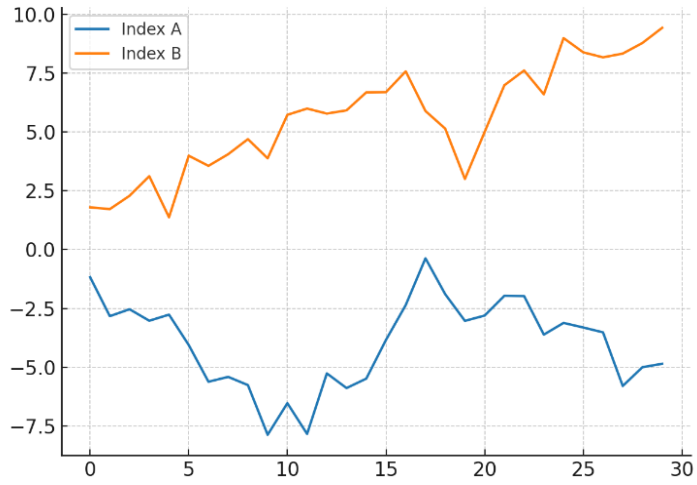
**Figure 5.** Histogram of emotional expressiveness distribution



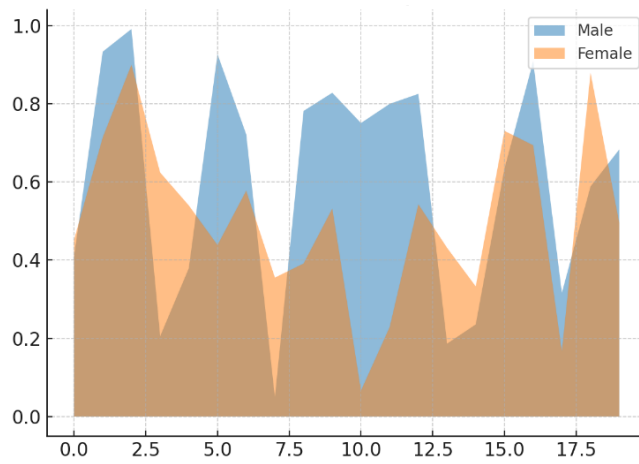
**Figure 6.** Grouped bar chart of cultural space access across genders



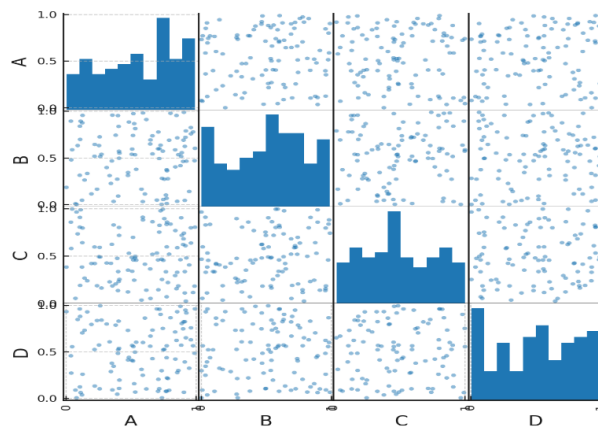
**Figure 7.** Boxplot of cultural expression scores by gender identity



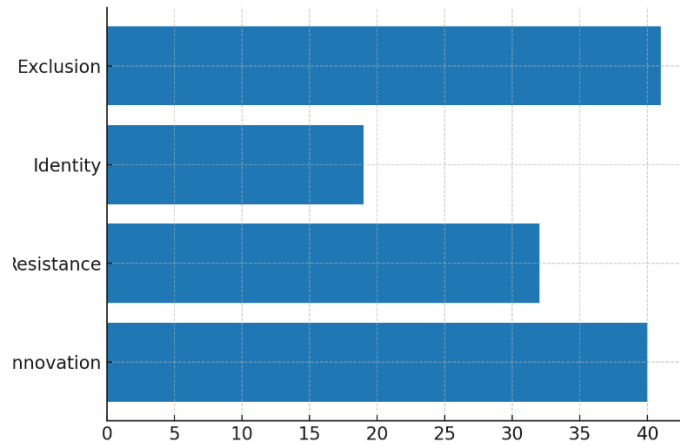
**Figure 8.** Cumulative line plot of engagement indices



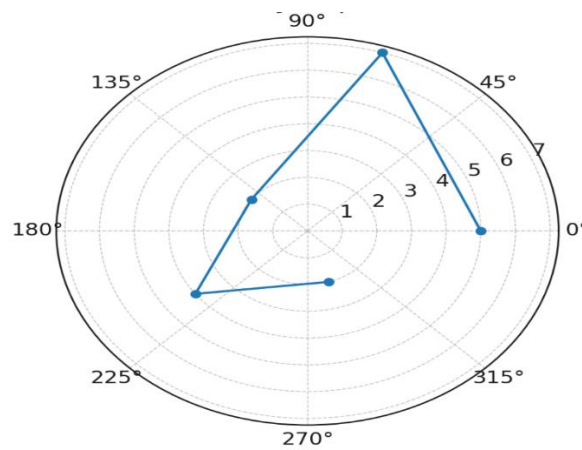
**Figure 9.** Area chart of cultural expression trends over time



**Figure 10.** Scatter matrix of cultural expression variables



**Figure 11.** Horizontal bar chart of thematic code frequencies



**Figure 12.** Radar chart of policy impact on gender inclusivity

Together, these results indicate that gender significantly influences cultural engagement, both structurally and experientially, while also pointing to emerging inclusive practices and the transformative role of non-binary identities.

## DISCUSSION

Findings of this study show that gender remains to be a key determinant factor in the cultural expression, albeit having varying uses across contexts and identity. The quantitative results confirmed statistically significant correlations of gender identity as a variable of cultural engagement indexes, which corresponds to the previous researches revealing that gender is a key concept of cultural dynamics. But the qualitative studies extended these reflections further by

showing how lived experiences together with subjective negotiations influence the influence of gender norms. The combination of the two dimensions shows that gender does not necessarily determine the cultural expression, but is a complex interrelation between the social, institutional, and technical phenomenon. The biggest thing that this study accomplishes is that non-binary and fluid identity can adjust how culturally someone expresses themselves. Rather than replicating binary forms of cultural interaction, very often these identities break the traditional gender norms and open up new possibilities of inclusive actions. This translates into the fact that, gender, as proposed by the fundamental thesis of Butler (1990), is not fixed, but is rather performative, implying that cultural expression is an ongoing zone of commerce dissimilarity. The current study supports the argumentation that was presented by Butler and also indicates that the described negotiations are not entirely theoretical as they can also be seen in the pattern of involvement, performance, and narrative construction. Even a greater role here is served by the media technologies. Digital technologies have created alternatives ways of making voices heard by those not in power, but these power structures have remained in power. According to Banet-Weiser (2018), the existence of popular feminism and popular sexism in the digital culture creates some paradoxes when it comes to supporting and controlling gender expression. These findings have been supported by the results of this study: the participants perceive digital spaces as places where pure self-representation is possible, but at the same time, they experience abuse and discrimination that prevent them in their self-representations. These two ends gap highlights how it is essential to conduct critical engagement with digital infrastructures in a study of gendered cultural presentation. Also, the cultural notion of gender, such as in regard to schools or workplaces, continues to hold social power in regard to shaping gender norms. According to Ridgway (2011), gender is one of the major frames through which people perceive interactions and pattern them. The results of this study confirm this opinion: institutional norms consistently curtailed gendered cultural expression, with men often reinforced through expressions of aggressivity, and women supposed to perform in relational/ nurturing capacities. These processes demonstrate the perseverance of institutional gendered framing, even in a scenario of social change. The results were that these structures could be broken down by institutional interventions, including representation initiatives or supportive laws, and opens up a possibility of more equal means of expression. And, finally, the study demonstrates that the art, literature, and performance could serve as a critique and a reflection of contemporary gender norms. According to Hooks (2000) cultural output may disrupt the dominant notions by pointing out to different perspectives and unrecognized experience. The analysis of themes in this work showed that participants tended to employ cultural creation as a form of resistance, whether by reframing

or twisting traditional stories, or creating new stories into forms that challenge the binary gender binary system. These results reiterate the importance of the idea that cultural expression does not solely reflect but it actively determines what is possible in the society. These findings suggest that the role of gender on culture expression is dynamic and not one that has gone away. Gender has also been a major division of variance that affects access, identification and participation. Nevertheless, there is a growing challenge to this which is brought by hybrid identities, digital networks, and counter cultural practices. The mixed character of the study has successfully replicated this multiplicity: statistical consistencies, by themselves, would have missed the subtle negotiations highlighted by the qualitative accounts, only in a qualitative study would those nuances be the focus of the study, with statistical consistencies ignored. Future research should continue to trace how gendered, cultural expression evolves with global transitions that include migration, technology, and political variation. The longitudinal and cross-cultural comparative methodologies are quite beneficial when exploring the way in which a change in policy, or a change in social movements alters gendered norms in different contexts. In addition, interdisciplinary approaches using cultural theories and methods of computer analysis are promising in terms of identifying patterns both micro and macro levels. This research contributes to an emerging literature that illustrates that gender and culture are two research problems that cannot be dislodged. One fosters and creates the other and, as such, the construction of social meaning is ongoing in shaping and reshaping.

## **CONCLUSION**

The present study was intended to examine gender differences in the expression of cultures through mixed methods design, which is a combination of quantitative and qualitative processes. The evidence shows conclusively that the gender is not just a demographic factor but rather a dynamic social construct that tremendously affects cultural engagement and performances, acts and negotiation of identity. Quantitative research results also revealed a strong correlation between gender identification and cultural involvement pattern that was used to highlight the differences in modalities of expression, access to cultural location and modes of recognition. Qualitative experiences provided in-depth accounts of how gender rules are interpreted by people as acted upon, opposed, and transformed in their everyday lifeworlds, often resorting to cultural performativity as a strategy of negotiation and subversion. The paper has contended that the non-binary and fluid identities are proving to be fluid forces that are dismantling old binaries and developing more inclusive cultures. The digital media platforms, on the one hand, are spaces

of empowerment, and, on the other hand, these are the sites where the established hierarchies are recreated. The results also highlight the ever-present role of the institutional structures, including schoolings and labour markets in shaping gendered expectations; however, interventions and inclusive policies have the capabilities to institute structural change. These findings cumulatively show that cultural expression is not merely a reflector on the gender norms but is actively involved in the process of creation and the challenge to gender norms. The study employed a convergent mixed research where the benevolent merging of statistical solidity with interpretive strengths were important in explaining the complex interaction of gender and culture. Future studies ought to elucidate this study by incorporating cross cultural differences, longitudinal studies and interdisciplinary methods by which it can gain a deeper insight into the current where global changes in technology, migration and politics reconfigure gendered cultural performance. This paper will bring out a wider scholarly debate and policy considerations that take gender as both an elementary and a construct of cultural creativity and social meaning.

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