

Chapter 4

Analysis and Discussion

In this chapter, there are selection of four Indian films, namely, Race 2, Desi Boyz, Aiyya and Jism 2, for the purpose of analysis and interpretation. An attempt is made to find out as to what the codes of male gaze and the elements of voyeuristic pleasure for female spectators are. Attempt is made to extract in detail the signifiers of the signs of the significant sequences. A study on the signifiers and the signified meanings derived from the signifiers is also advanced. We discuss the environment of the main protagonists in the films, and also in detail explain about the male gaze ingredients and the how the female spectators can derive the voyeuristic pleasure from the signified meanings. This whole analysis is complemented with scrutiny of answers of the sample respondents through a survey. The decoded views support the findings of the study.

The chapter is accordingly divided into five sections. While the first four sections are devoted to analysis of the four Indian films, the fifth section presents the results of analysis of survey data. In each of the first four section, an analysis of the signifier and the signified is complemented with enumeration of the exposure of the male body and the voyeuristic element for females – point by point.

4.1. Synopsis of Film Race 2

Race 2 is a contemporary Hindi cinema which has all the ingredients of entertainment with the male actors being projected as metrosexuals and even the female actors are projected as modern and greedy.

Film: RACE 2

Directed by – Abbas Mustan

Produced by – Ramesh S Taurani

Cast – Saif Ali Khan, John Abraham, Jacqueline Fernandez, Deepika Padukone, Anil Kapoor, Ameesha Patel etc

Music – Pritam

Release date – 25 January 2013

The starting scene begins with a sniper shooting a fuel tank of a Lamborghini. Sometime later, a robbery takes place and European printing plates are stolen. Ranvir Singh (Saif Ali Khan) watches this news and smiles. Ranvir goes to a casino owner, Vikram Thapar (Rajesh Khattar) saying he is behind the Euro printing plate's robbery.

Ranvir offers a deal and then cheats Thapar. It is then revealed that Ranvir never stole the printing plates, and was conning Thapar to get revenge for a previous matter. Now, unable to return Armaan's (John Abraham) money, Thapar gives away all his assets to Arman.

The con is revealed to be a plan that Ranvir made a week earlier with Armaan. They were introduced by Robert RD D'Costa (Anil Kapoor) and his assistant Cherry (Ameesha Patel). Ranvir and Armaan become friends and business partners, while Ranvir begins a romance with Armaan's sister and 50% shareholder Alina (Deepika Padukone).

At a party Ranvir meets Armaan's girlfriend Omisha (Jacqueline Fernandez) and sees a picture of his deceased wife Sonia (Bipasha Basu) in her wallet. Meanwhile, he brings a lucrative deal to Armaan that will make them both billions. However, Ranvir later reveals to RD that Armaan and Thapar were responsible for the death of Sonia, and his

real plan is to bankrupt Armaan. Ranvir establishes contact with Omisha, who tells him that she is Sonia's sister Tanya, and has been dating Armaan to get close enough to kill him.

Ranvir tells RD and Cherry that his plan is to steal the Shroud of Turin. He will steal the Shroud himself, but will tell Armaan that someone else will do it, and sell it to him for €15 billion, which is a fraction of the Shroud's true value. Ranvir then plans to steal both the Shroud and Armaan's €15 billion. However, RD, who is deathly afraid of Armaan, betrays Ranvir and tells Armaan the whole plan.

After Ranvir drinks his glass clean, Armaan reveals that Alina mixed poison in Ranvir's glass. As Ranvir slowly dies, Armaan reveals that thanks to RD he knew Ranvir's plan the whole time and he was controlling the race the entire time. Alina reveals that she was never on his side because of her blood relationship with Armaan. Omisha drives back with the money and reveals to Ranvir that she was also on Armaan's side and she is not Sonia's sister. After Ranvir dies, RD and Cherry leave after getting 10% of the money from Armaan. Alina leaves to get the private jet ready, while Armaan and Omisha retrieve the real Shroud from Ranvir's luggage locker.

Armaan, Omisha, and Alina leave in their private jet. While in the jet, Armaan points his gun at Alina, revealing that all along he was planning to kill her and take her money. Suddenly, Ranvir crashes through the wall and reveals that Alina never poisoned his drink. Ranvir reveals that RD never betrayed him, and that he himself told RD to inform Armaan of the real plan. Ranvir and Armaan fight in the plane in midair. During the fight, Armaan tells Ranvir that he killed Sonia because she had betrayed him and fled with his money. Armaan gets hold of a gun and shoots the pilot and all the parachutes except one and he along with Omisha escape with it. Ranvir and Alina were left out so that they would die as a result of plane-crash but they escape using Armaan's car which opens chutes while in the air. The plane crashes on a mountain.

Armaan and Omisha go to meet Godfather Anza (Aditya Pancholi) and give him the shroud, which on inspection turns out to be fake one. Just then Ranvir calls Omisha and reveals how Alina switched the real money with the fake money while Ranvir and Armaan were fighting in the jet. Hearing this Anza takes everything from Armaan in return of his money, even Omisha switches sides when she sees Armaan as being penniless.

Table – 4.1.1
Identification of Sexual Content and the Signifier

MOVIE			RACE 2				
Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
1	0.00	05.57	Movie starts with a sniper on the rooftop of a house shoots at the fuel tank of a swanky sports car and it bursts into flames.				

2	5.58	11.15	Introduction of John Abraham's character Armaan Malik, his love interest, Omisha played by Jacqueline and his step sister, Alina, played by Deepika Padukone.			Two street fighters having a bloody fist fight, both exposing their muscular bodies. ----- Omisha and Alina in revealing dresses.	Armaan is a member of the Istanbul Mafia. He is a money hungry billionaire with a notorious reputation who started his career as a street fighter. He falls in love with Omisha. Omisha is a petty pickpocket, under the guise of a decent, glamorous lady. Alina is Armaan's step sister, who is equally ambitious and notorious as her brother who would go to any extent, even kill, for the sake of business and money.
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Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significan scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
3	11.16	13.00	Scene shows Armaan and Alina playing flush with a group of people using high tech cheating techniques to win everytime. Vikram thapar, the owner of five casinos, is introduced here.	Present		Alina in a revealing dress	Armaan and Alina are partners in crime. Together they cheat people in gambling, swindling them of huge amounts of money using high tech gadgets to win fraudulently.
4	13.01	20.44	Introduction of Saif Ali Khans character, Ranvir Singh, another shrewd billionaire, who manages to gain Vikram's trust and then proposes a deal to supply him fake currency notes in exchange for real currency worth 500 million euros.		Male body exposure	Ranvir exposes his bare upper body, camera highlighting his back.	Ranvir is a shrewd billionaire who takes the advantage of the news about a daring train heist where a huge amount of paper used for printing currency is stolen. He tells Vikram that he is the mastermind behind the heist and offers him 1500 million euros in fake currency for 500 million euros of real currency. Vikram agrees to the proposal.

5	20.45	21.19	Vikram takes 500 million as loan from Armaan, who puts the condition that if Vikram failed to pay up within 15 days, Armaan would get his five casinos.			.	Vikram borrows the amount from Armaan who makes him sign as agreement with a clause that if Vikram is unable to pay the money within 15 days, Armaan will take over his five casinos. Vikram confidently agrees.
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Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
6	21.20	25.05	Armaan had colluded with Ranvir to double cross Vikram and take over the casinos. Ranvir confronts Vikram and tells him that this is his revenge on Vikram.		Male body exposure	Vikram appears completely in the nude with his private parts pixilated.	Ranvir had hatched this scheme with Armaan to help get the casinos at a low price and to ruin Vikram.
7	25.06	32.31	Flashback scene 6 days back: Ranvir meets Armaan through their common friend, R.D. (Anil Kapoor) and proposes this plan to Armaan. Armaan agrees	Present		R.D.'s assistant, Cherry (Amisha Patel) scantily clad exposing her legs, waistline and cleavage. References to mangoes, Kaamdev, 'turkey ka tharki', 'colour ki pichkari', 'popping the cherry', bananas Alina in revealing dress, gazing at Ranvir, extended hand holding.	

8	32.32	37.44	Back to present day: Armaan gives Ranvir his share of the deal but invites him to play flush with him. Armaan cheats again but Ranvir comes to know about their scheme but lets it pass.			Alina in a revealing dress Ranvir tucking the sunglasses in Alina's dress. Alina talking about what kind of men she likes and inviting herself to Ranvir's hotel room at midnight.	Armaan tries to steal back the money that he gave Ranvir by cheating in a game of flush. Ranvir comes to know about the brother sister duo's scheme but still lets them win. He earns their trust and gets romantically involved with Alina.
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Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
9	37.45	42.21	Alina turns up at Ranvir's hotel room and immediately the two of them indulge in love making depicted through a song and dance sequence.	Present	Male body exposure	Ranvir appears in a towel exposing his full upper body. Alina in a scanty black dress. Alina pushing Ranvir to the floor and lying on top of him. Ranvir turning Alina over and lying on top of her and making love.	

10	42.23	50.42	<p>A party is organized by Armaan where Ranvir meets Omisha and notices Soniya's photograph in her wallet. Soniya (Bipasha Basu) is Ranvir's ex-girlfriend. Armaan announces his engagement to Omisha. Scene transforms into a song and dance sequence.</p>	Present	Male body exposure	<p>Cherry in a revealing orange swimsuit. Double meaning dialogues referencing oranges and physical qualities of a woman. Armaan exposing his bare torso. Ranvir in a vest exposing his arms.</p>	<p>Ranvir gets invited to a party organized by Armaan to celebrate his new casinos and his engagement with Omisha. Ranvir bumps into Omisha and her wallet drops on the floor inside which he sees a photograph of Soniya, his ex-girlfriend.</p>
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Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significan scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
11	50.43	54.05	Ranvir and Omisha have fencing duel.	Present	Male body exposure	Omisha in a tight fitting fencing costume Ranvir exposing his chest. Ranvirs remark on Omisha's 'hot costume'. Omisha's costume ripping apart, exposing her bare back and chest. The game of fencing	Ranvir tries to get closer to Omisha, even flirting with her over a round of fencing.
12	54.05	55.40	Ranvir proposes a deal to Armaan which has involves a huge investment but unlimited returns. Armaan shows interest.	Present		Cherry's remark about R.D. not tasting the fruit cherry yet.	As Armaan gets suspicious about Ranvir's friendliness, Ranvir explains that he has a scheme which involves the investment of a huge amount of money but guarantees unlimited returns.

Table – 4.1.1 (Continued)

Identification of Sexual Content and the Signifier

Serial No.	Significan scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
13	55.41	01.01.59	Flashback scene: Ranvir explains to R.D. why he wants to help Armaan become richer. Scene cuts back to a time a pregnant Soniya and Ranvir were in Cypress and were about to shift to Bangkok to meet Tanya, Soniya's sister. But Soniya gets killed by an unidentified shooter (ref. the opening scene of the movie). Ranvir hunts down the shooter and finds out that Vikram had sent him.	Present	Male body exposure	Ranvir exposing his bare torso and legs. Soniya exposing her legs and chest in a revealing dress.	R.D. asks Ranvir about why he was so eager to help Armaan become richer. Ranvir explains that Armaan was responsible for his girlfriend Soniya's death and was hatching a plot to ruin him financially.

14	01.02.00	01.03.03	Scene cuts back to present. Day: Ranvir tells R.D. that the real mastermind behind Soniya's killing was Armaan. Ranvir was actually seeking revenge from Armaan by winning his trust and ruining him financially.				
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15	01.03.04	01.11.23	Ranvir breaks into Omisha's house and finds out that Omisha is Tanya, Soniya's sister who was also out to avenge her sister's death. As he and Omisha talk about ruining their common enemy, Armaan, it turns out that Armaan and Omisha were actually setting a trap for Ranvir.	Present		Omisha exposing her arms and legs in a revealing dress.	Ranvir gets the suspicion that Omisha was in fact Tanya, Soniya's sister. He breaks in to Omisha's apartment and finds photographs of Soniya and Tanya together and also a passport that confirmed that Omisha's real name was Tanya Martin. Omisha returns and finds Ranvir sneaking into her belongings. She confesses to him that she was Tanya and was planning to kill Armaan. Meantime, Armaan came to know about their intentions through the microphone that he had fitted in Omisha's engagement ring. Armaan lands up at Omisha's place and Ranvir flees through the balcony. After Ranvir left, in a turn of events, it is revealed that Omisha was only pretending to be Tanya to help Armaan uncover Ranvir's plot.
16	01.11.24	01.14.39	Omisha gets closer to Ranvir at a night club. Depicted through a song and dance.	Present		Omisha in a revealing dress.	Ranvir and Omisha, finding a common enemy, get romantically involved.

Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
17	01.14.40	01.19.42	Ranvir calls R.D. and tells him about his plan of cheating Armaan of all his life earnings. R.D. goes to Armaan and tells him about Ranvir's plan. Armaan decides to play along taking Alina into his confidence.				Ranvir reveals his masterplan to R.D. He calls R.D. and tells him about his plan of stealing the Shroud Of Turin and cheating Armaan into paying up all his earnings to buy it and sell it again for a huge sum of money. R.D. goes to Armaan and tells him about Ranvir's plan. Armaan decides to play along taking Alina into his confidence.
18	01.19.43	01.22.55	Armaan comes to know that somebody had fitted a bomb in Alina's car. Ranvir manages to save Alina and himself from getting killed.	Present		Alina's in a revealing dress exposing her legs and cleavage.	Alina goes to meet Ranvir and the two of them head out together in Alina's car. After a while she gets a call from Armaan that there was a bomb under her car. Ranvir manages to save both of them but gets suspicious about Armaan's intentions towards Alina.

Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
19	01.22.56	01.26.42	Armaan agrees to pay Ranvir the money. He asks Anza to loan him 15 billion euros for the Shroud. Anza proposes that Armaan will first have to defeat a street fighter called Typhoon for the money. Armaan agrees.				Armaan agrees to pay Ranvir the money. He introduces him to Godfather Anza, a respected underworld don. Armaan asks Anza to loan him 15 billion euros for the Shroud. Anza proposes that Armaan will first have to defeat a street fighter called Typhoon for the money. Armaan agrees.
20	01.26.43	01.32.41	Alina tells Ranvir that Armaan is trying to kill her and she assures him of her support in helping him bring Armaan down.				Meantime, Alina tells Ranvir that Armaan is trying to kill her and to take over her share of money. She assures Ranvir of her support in helping him bring Armaan down.

Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significan scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
21	01.32.42	01.46.57	With R.D's help, Ranvir manages to steal the Shroud of Turin. Armaan kills Typhoon.		Male body exposure	Reaction of ladies in the audience on seeing Armaan's bare muscular body.	With R.D's help, Ranvir manages to steal the Shroud of Turin. Armaan kills Typhoon.
22	01.46.58	01.50.45	Anza agrees to give Armaan the money. Ranvir flees Italy to be followed by R.D. and Cherry later.	Present	Male body exposure	Cherry and R.D.'s sexual intimacy and double meaning dialogues referencing fruits.	Anza agrees to give Armaan the money. Ranvir flees Italy to be followed by R.D. and Cherry later.
23	01.50.46	01.52.42	Ranvir hides the Shroud in an Airport locker and fixes the rendezvous for the deal of the Shroud with Armaan.			Omisha embracing and gazing at Armaan.	Ranvir hides the Shroud in an Airport locker. He meets Omisha and gives her a fake shroud which she is supposed to give to another man, Eric, who will be selling it to Armaan. Omisha goes to Armaan and tells hin Ranvirs plan

Table – 4.1.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
24	01.52.43	01.56.58	Everyone meets at the rendezvous and exchange the shroud for money. Armaan double crosses Ranvir by poisoning him and goes after the real shroud.				Everyone meets at the rendezvous and exchange the shroud for money. Armaan double crosses Ranvir by poisoning him and goes after the real shroud.
25	01.56.59	02.10.59	Armaan is about to kill Alina when Ranvir appears. A fight ensues between Armaan and Ranvir on board a flight but Armaan manages to escape with the Shroud and the money.				Armaan is about to kill Alina when Ranvir appears. He discloses that he knew that Armaan and Omisha were trying to double cross him . Armaan tells him that he killed Sonya for money. A fight ensues between Armaan and Ranvir on board a flight but Armaan manages to escape with the Shroud and the money.

26	02.11.00	02.24.56	FINAL SCENE: The shroud turns out to be fake and also the money. Anza takes over every possession of Armaan and spares his life. Finally Ranvir meets R.D. and gives him his 10% share.				Armaan goes to Anza to sell the Shroud. On inspection, the shroud turns out to be fake and also the money. Anza takes over every possession of Armaan and spares his life. Finally Ranvir meets R.D. and gives him his 10% share.
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An Analysis of the Environment Surrounding Armaan and Ranvir

Armaan Malik is a billionaire living a luxurious lifestyle. He has a weakness for money and being a member of the Istanbul mafia, has made his fortune by illegal and fraudulent means. He is a clever and cunning person and also ruthless with people when it comes to money. His step sister Alina, who is equally ambitious, is his partner in crime. His driving force is his greed to earn more and more money and gets easily influenced by it.

Ranvir is a cunning and daring person out to avenge his girlfriend's murder. All his energies are focused on finding her killer and ruining him financially. He is surrounded by people who are untrustworthy and volatile. He was constantly under the risk of getting killed as he befriended the man he set out to destroy.

Table – 4.1.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
5.58	11.15	Introduction of John Abraham's character Armaan Malik, his love interest, Omisha played by Jacqueline and his step sister, Alina, played by Deepika Padukone.	John Abraham's character as one of the two street fighters having a bloody fist fight, both exposing their muscular bodies.	Establishing Armaan's sex appeal for the viewers and his macho-ness.
13.01	20.44	Introduction of Saif Ali Khans character, Ranvir Singh, another shrewd billionaire, who manages to gain Vikram's trust and then proposes a deal to supply him fake currency notes in exchange for real currency worth 500 million euros.	Ranvir exposes his bare upper body, camera highlighting his back.	Establishing Ranvir's sex appeal for the viewers.
21.20	25.05	Armaan had colluded with Ranvir to double cross Vikram and take over the casinos. Ranvir confronts Vikram and tells him that this is his revenge on Vikram.	Vikram appears completely in the nude, his private parts pixilated.	A comical nudge inciting voyeuristic pleasure.

25.06	32.31	Flashback scene 6 days back: Ranvir meets Armaan through their common friend, R.D. (Anil Kapoor) and proposes this plan to Armaan. Armaan agrees	R.D.'s and Cherry's references to mangoes, Kaamdev, 'turkey ka tharki', 'colour ki phichkari', 'popping the cherry', bananas Alina in revealing dress, gazing at Ranvir, extended hand holding.	Sexual references. Portrayal of female gaze and attraction towards a man.
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Table – 4.1.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
start time	end time		(Objects, Signs & symbols)	
32.32	37.44	Back to present day: Armaan gives Ranvir his share of the deal but invites him to play flush with him. Armaan cheats again but Ranvir comes to know about their scheme but lets it pass.	Alina talking about what kind of men she likes and inviting herself to Ranvir's hotel room at midnight.	Portrayal of female sexual aggressiveness and explicit expression of her attraction towards a man.
37.45	42.21	Alina turns up at Ranvir's hotel room and immediately the two of them indulge in love making depicted through a song and dance sequence.	Ranvir appears in a towel exposing his full upper body. Alina in a scanty black dress. Alina pushing Ranvir to the floor and lying on top of him. Ranvir turning Alina over and lying on top of her and making love.	
42.23	50.42	A party is organized by Armaan where Ranvir meets Omisha and notices Soniya's photograph in her wallet. Soniya (Bipasha Basu) is Ranvir's ex-girlfriend. Armaan announces his engagement to Omisha. Scene transforms into a song and dance sequence.	Dialogues referencing oranges and physical qualities of a woman.	Dialogues with sexual connotations.

Table – 4.1.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
50.43	54.05	Ranvir and Omisha have fencing duel.	Ranvir's remark on Omisha's 'hot costume'. Omisha's costume ripping apart, exposing her bare back and chest. The game of fencing	Fencing signifying the battle of the sexes and a portrayal of man humiliating a woman who has is good at it and has won fair and square.
54.05	55.40	Ranvir proposes a deal to Armaan which has involves a huge investment but unlimited returns. Armaan shows interest.	Cherry's remark about R.D. not tasting the fruit cherry yet.	Dialogues with sexual connotations.
01.32.42	01.46.57	With R.D's help, Ranvir manages to steal the Shroud of Turin. Armaan kills Typhoon.	Reaction of ladies in the audience on seeing Armaan's bare muscular body.	Sexual references. Portrayal of female gaze and attraction towards a man.
01.46.58	01.50.45	Anza agrees to give Armaan the money. Ranvir flees Italy to be followed by R.D. and Cherry later.	Cherry and R.D.'s sexual intimacy and dialogues referencing fruits.	Sexual with sexual connotations. Portrayal of female sexual aggressiveness and explicit expression of her attraction towards a man.
01.50.46	01.52.42	Ranvir hides the Shroud in an Airport locker. He meets Omisha and gives her a fake shroud which she is supposed to give to another man, Eric, who will be selling it to Armaan. Omisha goes to Armaan and tells him Ranvir's plan	Omisha embracing and gazing at Armaan.	Portrayal of attraction towards a man.

The Exposure of the Male Body

The movie has a fair share of male body exposure. Although the theme of the story is not centered on sex or sexual relationships, the exposure of bodies both male and female is purely to stimulate the viewers and to maintain its commercial appeal.

- 1) In scene no.2, Armaan and another street fighter appear bare bodied as they engage in a street fight.
- 2) In scene no.4, Ranvir appears with his full upper body exposed, the camera focusing on his back.
- 3) In scene no.6, Vikram is shown dropping his towel and appearing completely naked, his private parts pixilated.
- 4) In scene no.9, Ranvir appears wearing a towel, exposing his full upper body.
- 5) In scene no. 10, a song and dance sequence, where Armaan exposes his bare torso and Ranvir appears in a vest exposing his arms and shoulders.
- 6) In scene no. 11, Ranvir subtly exposes his chest during a game of fencing.
- 7) In scene no.13, Ranvir appears in an unbuttoned shirt and shorts exposing his torso and legs.
- 8) In scene no.21, Armaan exposes his full muscular upper body for a street fight.

The Voyeuristic Element for Females

The movie tries to project women to be as ambitious, flirtatious, and sexually forthcoming as men.

- 1) In scene no. 7, Cherry is shown boldly flirting with her boss, expressing her physical attraction towards him.
- 2) In scene no. 9, Alina comes to Ranvir's hotel room provocatively dressed, gazing at his bare body. She is shown pouncing upon him as they indulge in love making on the floor.
- 3) In scene no.10, a song and dance sequence where the female actors are seen lustfully gazing at their male partners bare bodies.
- 4) In scene 21, ladies at the fight club are seen lustfully gazing at Armaan's bare muscular body.
- 5) In scene no.22, Cherry is seen sexually aroused at the sight of R.D. She is shown pouncing upon R.D. in bed, gazing at him and urging him to make love to her.

4.2. Synopsis of Film Desi Boyz

The film revolves around two friends who become gigolos for survival as because of recession they get terminated.

Film: DESI BOYZ

Directed by – Rohit Dhawan

Produced by – Krishika Lulla, Vijay Ahuja and Jyoti Deshpande

Cast – Akshay Kumar, John Abraham, Chitragada Singh, Deepika Padukone

Music – Pritam

Release Date – 25 November 2011

The Gujarati rebel Jignesh 'Jerry' Patel (Akshay Kumar) and Nikhil 'Nick' Mathur (John Abraham) live in London. Jerry does odd jobs for a living as he is an undergraduate but Nick has a white-collar job. However, both find themselves jobless due to the economic downturn. Jerry has a school-age nephew named Veer (Master Virej Desai) whom he looks after, as the child has lost his parents. Nick is to marry his girlfriend, Radhika Awasthi (Deepika Padukone), who dreams of a lovely wedding, a great honeymoon and a wonderful house to live in after marriage.

Out of a job, Jerry finds it difficult to even pay the school fees of his nephew because of which the government is on the verge of giving the custody of his nephew to a foster family. Nick fears he won't be able to fulfill the dreams of his to-be wife. Jerry and Nick become male escorts for the company "Desi Boyz", fulfilling the fantasies of girls and ladies. Jerry is unable to prevent his nephew from being sent to a foster home; and Nick loses Radhika when she learns of what he has been up to while she was away in India.

Nick now tries to win Radhika back and help comes from the most unlikely source – Radhika’s father Suresh (Anupam Kher) who has come to London with her. Meanwhile, Jerry registers in college again to complete his graduation so that he can earn enough money to get his nephew back home. In college, Jerry meets Tanya Sharma (Chitrangada Singh) who used to be his over-sized classmate and is now an attractive professor at the same college. To make Nick jealous, Radhika dates a man named Ajay (Omi Vaidya). Nick starts to pick on Ajay, often calling him Vijay intentionally. After some reconsideration, Radhika forgives Nick, but Nick rejects her after she disapproves of Jerry. Meanwhile, Jerry graduates college and also wins Tanya's heart. Nick comes and apologizes to Jerry. All is forgiven when Nick and Jerry reconcile. Jerry then helps Radhika win back Nick.

Nick then helps Jerry get a decent high paying job, and Jerry decides to go to court and get back the custody of his nephew. Ajay turns out to be the lawyer against Jerry's case. He decides to get revenge on Nick by not letting Jerry win his case. Ajay tells the court about Jerry being a male escort, bringing in 3 witnesses to testify against Jerry. He asks each of them if they had paid Jerry for sex; but only one says yes. Ajay is on the verge of winning, but Mr Desi Boyz (Sanjay Dutt) comes into the courtroom and influences the judge. Then, Jerry makes an inspiring speech to the judge. The case is in his favour and he ends up winning and gaining full custody of Veer. The recession ends and everyone is happy.

Table – 4.2.1
Identification of Sexual Content and the Signifier

MOVIE			DESI BOYZ				
Serial No.	Significant scenes		Description	Sexual content		Signifier	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female	(Objects, Signs & symbols)	
1	0.54	8.43	The movie begins in London with a depiction of the economic condition in United Kingdom during the recession of 2009 and introduces Akshay Kumar's character, Jerry, who is a mall security personnel and John Abraham's character, Nick, who is an investment banker. Nick gets a bonus for his good performance and Jerry gets fired from his job.			References to brown skin	Jerry and Nick are friends living in London. Jerry is struggling with employment while Nick is well settled in his job as an investment banker and is a good performer inspite of the recession but appears to be a careless about his spending. Jerry works as a shopping mall security personnel but gets fired for letting a young boy get away with medicines which he stole from the mall for his Grandfather.

2	8.44	13.18	<p>Scene of Nick's surprise birthday party thrown by his girlfriend Radhika (Deepika Padukone). She narrates the story of how she and Nick got together with Jerry's help.</p>	Present		<p>1) Deepika's revealing dress. 2) The phrase 'brother from a hotter mother' used by Jerry. 3) References to white guys as 'goraas', Microsoft techies as rich and bald. 4) Nick calling himself the 'total package' sent by God.</p>	<p>Nick and Jerry get back home only to find that Nick's girlfriend Radhika had thrown him a surprise birthday party. Radhika is not very fond of Jerry as she feels that he is freeloading on Nick although she acknowledges how three years back Jerry encouraged Nick to talk to Radhika at a pub and which led to the start of their affair.</p>
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Table – 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
3	13.19	14.41	Flash forward scene: Back to Nick's birthday party. Nick proposes marriage to Radhika and she accepts. Jerry opposes but to no avail.			Jerry's gesture with the beer bottle.	Nick proposes to Radhika with a diamond ring. Jerry discourages Nick as he proposes. But Radhika accepts his proposal agreeing to marry him.
4	14.42	17.44	Next morning Jerry gets a call from his mother to whom he lies that he has a job and drives a convertible. Nick gets laid off.			1) Jerry's Wonder Woman bedcover. 2) Jerry asking an interviewer her body measurements.	Jerry has been lying to his mother about his employment status. Nick gets laid off as his company could not afford to pay him anymore. He appears for an interview but finds out that he is overqualified for that job.

Table - 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
5	17.45	20.1	Radhika is planning their grand wedding and honeymoon but Nick finds a way to discourage her because of his financial condition.	Present	Male body exposure	1) Radhika exposing her legs. 2) Nick exposes his full upper body	With his job gone and no offers in the horizon, Nick finds it difficult to make ends meet. He decides not to tell Radhika about his lay off. With time, he is forced to sell his possessions to meet expenses.
6	20.11	24.44	Jerry gets called by his nephew's school principal. There, an official from Social Services warns him about taking better care of his nephew's needs. Nick's job applications keep getting rejected as well.			Woman in supermarket finding Jerry attractive and giving him her phone number.	Jerry has a nephew Veer who lost mother and father leaving him under Jerry's care. With his tight financial condition, Jerry is not able to pay Veer's school fees for four months. A social services officer warns him and gives him a last chance to give Veer better care, failing which the child will be sent to a foster home.

7	24.45	30.05	<p>Nick and Jerry discuss their financial worries and concerns regarding Veer when they get anonymously invited to a place called Desi Boyz. There they meet a man (Sanjay Dutt) who offers them jobs as male escorts. Nick refuses but Jerry signs up.</p>			<p>1) Jerry filling up his vital statistics in the application form. 2) Pen in mouth when thinking about his sexual preference.</p>	<p>Jerry and Nick drown themselves up in their financial woes. Then someone anonymously hands them a card that says Desi Boyz with an animated picture of a cowboy. They decide to check the place out. It turns out to be a male escort service. Nick gets disgusted with the idea and leaves. Jerry, on the other hand, decides to sign up as a male escort. He is given the name "Rocko".</p>
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Table – 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
8	30.06	32.07	Jerry gets his first assignment- to entertain a woman engaged to be married soon to someone else. Jerry's morality stops him from executing the assignment.	Present	Male body exposure	1) Jerry wearing a low V neck t shirt with 'Lover' written across the chest. 2) Sexually aggressive lady client in a revealing dress wanting her last night of fun with Jerry before she is married off the next day.	Jerry gets a call to meet a woman at a hotel. He is confident at first but gets shaken up by his client's sexual drive. She tells him that she is engaged and is looking for one night of intimacy before she gets married. Jerry finds the situation immoral and leaves. The woman threatens to file a complaint to his agency.

9	32.08 44.07	<p>Jerry is given a second chance – this time to entertain ladies at a bachelorette party. Nick decides to join him as well keeping Veer’s interests in mind. Scene transforms into the song “Desi Boys” depicting the escapades of Jerry and Nick as escorts. Eventually Jerry extends his service to the bedroom of a married woman.</p>	Present	Male body exposure	<p>1) Jerry and Nick exposing their chests in fake police officers uniforms. 2) Jerry and Nick in unbuttoned shirts exposing their chests. 3) Girls in skimpy swimsuits carrying water guns. 4) Jerry and Nick wearing cricketers Dhoni and Yuvraj’s fake jerseys. Pointing and biting their cricket bats. Surrounded by girls in short and revealing dresses holding cricket balls and biting into and squeezing apples. 5) Jerry and Nick in fake Air 2) Force uniforms. Surrounded by women in revealing uniforms dancing 3) around a large troop carrying airplane. 4) 6) Suggestive dance moves 5) 6) 7)</p>	<p>After the disastrous first assignment, Jerry is given another chance. Nicks decides to join him. Together they set out on assignments given by Desi Boyz to entertain women. Finally they earn enough money to pay their rent and Veers school fees. However, Nick sets three rules that they would never indulge in sex, they would never reveal their real names and Jerry would never tell Radhika about their venture. Jerry agrees to all. Slowly they become the most successful male escorts of Desi Boyz. However, Jerry sleeps with a married woman, breaking the rule set by Nick.</p>
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10	44.08	49.1	A party is organized at Nick's house in honour of Nick and Jerry's success. Radhika and her father unexpectedly land up at Nicks place.	Present	Male body exposure	<p>1) Male bartender exposing full upper body.</p> <p>2) All women including Radhika in revealing dresses.</p>	<p>With their new found success, they celebrate with the other escorts of Desi Boyz. Radhika and her father mingle with the people at the party and get a bit suspicious but Nick and Jerry somehow manage to divert their focus. Jerry gets a call for another assignment but this time Nick says he wants to retire and find a decent job. Jerry pleads with him and tells him that he needs the money to bring Veer out of boarding school to live with him in their house. Nick agrees to join him for one last time.</p>
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11	49.11	56.35	Radhika comes to know about Nick's job as an escort. She goes to the place where Nick and Jerry are entertaining some clients. Song and dance sequence.	Present	Male body exposure	1) Jerry and Nick tearing apart the sleeves of their shirts exposing their muscular arms. 2) Radhika and other girls in revealing dresses exposing legs, cleavage, waistline, back. 3) Jerry and Nick appear in compromising positions with girls in the party. 4) Suggestive lyrics and dance steps	Meanwhile, Radhika sees a viral video of Nick and Jerry on a social media site and comes to know about their new profession. To be sure, she visits the location of their new client where Nick and Jerry are dancing with scantily clad women.
12	56.36	56.7	Song continues	Present	Male body exposure	Jerry and Nick ripping apart their clothes, doing a strip tease. Exposing their full upper body. They are surrounded by women touching their bare bodies	

13	56.71	01.00.54	<p>Nick tries to explain to Radhika his side of the story of why he was working as an escort. Radhika gets upset and returns Nick's engagement ring. Meantime, Social services come to know about Jerry's job as an escort and takes away custody of Veer. He gets four months to come clean and appeal for regaining Veers custody. Nick throws Jerry out of his house.</p>	Male body exposure	Nick exposing his bare torso wearing an unbuttoned blazer.	<p>Nick realizes that Radhika had seen him strip and dance around with the women. He tries to explain to her why he had to do that. But Radhika gets upset because Nick did not tell her earlier. She breaks up with him and returns his ring. Jerry had to give up custody of Veer as social services came to know about his job as a male escort. He get four months time to make him life better and prove that he is capable of taking care of Veer. Nick blames Jerry for his break up and asks him to leave the house.</p>
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14	01.00.55	01.09.29	Nick tries to pacify Radhika but she is adamant. Radhika's father helps Nick out by letting him camp in front of their house. Jerry goes back to college to finish his last semester.		Male body exposure		Nick tries hard to get back with Radhika. Her father agrees to help Nick win her back. Jerry decides to go back to college and finish his last semester.
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Table – 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
15	01.09.30	01.13.55	Jerry on way to class bumps into Tanya who turns out to be his economics professor and his class mate from college with whom he was quite close.	Present		1) Tanya wearing a revealing top and skirt in class. 2) Jerry's classmate referring to her as 'hotness'.	In college, he meets Tanya, who was his classmate and now his economics professor.
16	01.13.56	01.20.49	Meantime, Nick manages to somewhat pacify Radhika which is depicted through a song and dance sequence.	Present	Male body exposure	1) Nick appears in vest and shorts exposing arms and legs. 2) Radhika in revealing dresses. 3) Smoking with Radhika's dad.	Nick makes a little bit of progress with Radhika but she still refuses to get back with him.

Table – 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
17	01.20.50	01.25.48	Jerry continues his class and gets a part time job. Nick visits Veer at his foster home.				Jerry picks up an argument with one of his professors and also gets fired from his part time job. Nick visits Veer at his foster home.
18	01.25.49	01.27.32	Radhika goes on a blind date with Ajay.			Ajay and Nick try to outdo each other in the shooting game to impress Radhika.	Radhika decides to move on and go on a blind date with Ajay. Nick sees them together.
19	01.27.33	01.30.44	Jerry fails in economics and Tanya offers to help him out. They go to a salsa club to dance salsa together and she tells him that she knew that he was Rocko.	Present		Tanya in a revealing dress	Tanya gives Jerry an 'F' in economics and offers to help him study. She reveals that she knew about his past job as a male escort.

Table – 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
20	01.30.55	01.32.58	Radhika goes on a date with Ajay to make Nick jealous.	Present	Male body exposure	1) Radhika in a revealing dress. 2) Nick exposing his arms. 3) Radhika's flirtatious talk with Ajay.	Radhika goes on another date with Ajay and brings him to her home to make Nick jealous. She sweet talks with Ajay knowing Nick would be eavesdropping.
21	01.32.59	01.40.34	Meantime Jerry and Tanya start an affair – depicted through a song and dance sequence	Present		1) Tanya stripping her clothes. 2) Tanya is revealing dresses.	Tanya confesses her feelings for Jerry.
22	01.40.35	01.43.19	Nick gives a final try to win back Radhika but failing, he leaves. Radhika begins to re-consider her hatred for him.				Nick tells Radhika that he had to work as an escort to support her needs and also to help Jerry and Veer. She begins to soften up and realize her selfishness

Table – 4.2.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
23	01.43.20	01.50.43	Jerry graduates. Nick and Jerry's mother attend his graduation ceremony. Mother patches up things between Nick and Jerry. Nick helps Jerry get a job as an analyst.	Present		Tanya in a revealing dress.	Jerry completes his graduation and on the day of the ceremony, he gets a surprise visit by his mother and Nick. Nick and Jerry patch up their differences.
24	01.50.44	01.53.19	Nick and Jerry celebrate. Radhika comes to meet Nick and pleads him to marry her. Nick accepts her apology.				Radhika realizes her selfishness and apologizes to Nick. Nick accepts her apology and they get back together.

25	01.53.20	02.01.05	FINAL SCENE: Jerry finally wins the legal custody of Veer.	Present	Male body exposure	1) Radhika and Tanya in revealing dresses. 2) Sanjay exposes his biceps. 3) Married woman confessing of having sex outside of her marriage. 4) References to gambling habit of women and gay men. 5) References to pleasuring.	Jerry manages to convince the court and Social Services about his competence to take care of Veer. He finally is given legal custody of Veer.
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An Analysis of the Environment Surrounding Nick and Jerry

The story is set in recession hit Europe where the job market opportunities are fast drying up. Nick and Jerry live together as roommates in an apartment in London. Nick is earning well in his job inspite of the recession. Nick has a girlfriend who wants to have all the comforts of life. Jerry is struggling to find a decent steady job. He has a nephew, who was orphaned and left under his care. But because of his instability, he is under the scanner of Social Services. He has to find a way to support his nephew better or else his nephew will be turned over under the care of a foster family. Nick takes care of all the expenses including those of Jerry. When Nick loses his job, both of them fall into serious financial trouble. Nick does not want to lose his girlfriend and Jerry does not want to lose his nephew to a foster family. With the serious scarcity in the job market, Desi Boyz welcomes them with open arms and the remuneration becomes quite temping for both of them.

Table – 4.2.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
0.54	8.43	The movie begins in London with a depiction of the economic condition in United Kingdom during the recession of 2009 and introduces Akshay Kumar's character, Jerry, who is a mall security personnel and John Abraham's character, Nick, who is an investment banker. Nick gets a bonus for his good performance and Jerry gets fired from his job.	References to brown skin	A hint of racism with regard to skin colour.
8.44	13.18	Scene of Nick's surprise birthday party thrown by his girlfriend Radhika (Deepika Padukone). She narrates the story of how she and Nick got together with Jerry's help.	1) Radika's revealing dress. 2) The phrase 'brother from a hotter mother' used by Jerry. 3) References to white guys as 'goraas', Microsoft techies as rich and bald. 4) Nick calling himself the 'total package' sent by God.	Radhika is portrayed as a bold and materialistic NRI. Sense of humour demeaning women. Another hint of racism with respect to skin colour. Stereotypical association of appearance of people with their profession. Narcissistic nature of attractive men.

13.19	14.41	Flash forward scene: Back to Nick's birthday party. Nick proposes marriage to Radhika and she accepts. Jerry opposes but to no avail.	Jerry's gesture with the beer bottle.	Gesture suggestive of male masturbation.
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Table – 4.2.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
14.42	17.44	Next morning Jerry gets a call from his mother to whom he lies that he has a job and drives a convertible. Nick gets laid off.		The blanket is a portrayal of men's fantasy with Wonder Woman. Crossing the boundary with a woman with insensitive humour.
17.45	20.1	Radhika is planning their grand wedding and honeymoon but Nick finds a way to discourage her because of his financial condition.	Nick exposing his full upper body.	This is the first instance of male exposure in the movie with the intention to grab the attention of female viewers.
20.11	24.44	Jerry gets called by his nephew's school principal. There, an official from Social Services warns him about taking better care of his nephew's needs. Nick's job applications keep getting rejected as well.	Woman in supermarket finding Jerry attractive and giving him her phone number.	This is a portrayal of the boldness of a woman in openly expressing her attraction for a stranger.

24.45	30.05	Nick and Jerry discuss their financial worries and concerns regarding Veer when they get anonymously invited to a place called Desi Boyz. There they meet a man (Sanjay Dutt) who offers them jobs as male escorts. Nick refuses but Jerry signs up.	1) Jerry filling up his vital statistics in the application form. 2) Pen in mouth when thinking about his sexual preference.	The size of chest and biceps are depicted as traits of attractiveness of a man. The form asks for 'size' which is an indirect way of asking penis size, shown as another trait of attractiveness. The act of taking the pen in the mouth is a subtle pun on homosexuality.
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Table – 4.2.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
30.06	32.07	Jerry gets his first assignment- to entertain a woman engaged to be married soon to someone else. Jerry's morality stops him from executing the assignment.	Sexually aggressive lady client in a revealing dress wanting her last night of fun with Jerry before she is married off the next day.	A portrayal of the sexual aggressiveness in women which is otherwise considered as a male trait.

32.08	44.07	<p>Jerry is given a second chance – this time to entertain ladies at a bachelorette party. Nick decides to join him as well keeping Veer's interests in mind. Scene transforms into the song "Desi Boys" depicting the escapades of Jerry and Nick as escorts.</p>	<p>1) Jerry and Nick exposing their chests in fake police officers uniforms. 2) Jerry and Nick in unbuttoned shirts exposing their chests. 3) Girls in skimpy swimsuits carrying water guns. 4) Jerry and Nick wearing cricketers Dhoni and Yuvraj's fake jerseys. Pointing and biting their cricket bats. Surrounded by girls in short and revealing dresses holding cricket balls and biting into and squeezing apples. 5) Jerry and Nick in fake Air Force uniforms. Surrounded by women in revealing uniforms dancing around a large troop carrying airplane. 6) Suggestive dance moves 7) Jerry and Nick posing as fake firefighters, exposing their full upper bodies, dousing a fire with high powered water hoses. 8) Posing a car repair mechanics, exposing full upper body, in the shower with girls touching their bodies. 9) Married woman thanking Jerry for giving her a great time.</p>	<p>Through this scene, the sexual fantasies of women about rugged men especially cricketing superstars, Air Force pilots, law enforcement officers, firefighters even automobile repairmen, are represented. There are a number of props used to indirectly imply sexual objects and acts such as the water guns, biting off fake cricket bats and squeezing fake cricket balls with juices oozing out, women surrounding the large airplane, the high powered water hoses used to douse the fire.</p>
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Table – 4.2.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
		Radhika comes to know about Nick's job as an escort. She goes to the place where Nick and Jerry are entertaining some clients. Song and dance sequence.	1) Jerry and Nick tearing apart the sleeves of their shirts exposing their muscular arms. 2) Radhika and other girls in revealing dresses exposing legs, cleavage, waistline, back. 3) Jerry and Nick appear in compromising positions with girls in the party. 4) Suggestive lyrics and dance steps	A glimpse of a high class bachelorette party where girls shed their inhibitions and the male escorts fuel their desires.
56.36	56.7	Song continues	Jerry and Nick ripping apart their clothes, doing a strip tease. Exposing their full upper body. They are surrounded by women touching their bare bodies	A glimpse of a high class bachelorette party where girls shed their inhibitions and the male escorts fuel their desires.

56.71	01.00.54	Nick tries to explain to Radhika his side of the story of why he was working as an escort. Radhika gets upset and returns Nick's engagement ring. Meantime, Social services come to know about Jerry's job as an escort and takes away custody of Veer. He gets four months to come clean and appeal for regaining Veers custody. Nick throws Jerry out of his house.	Nick exposing his bare torso wearing an unbuttoned blazer.	Maintaining the consistency in showcasing the sex appeal of the actors.
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Table – 4.2.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
01.00.55	01.09.29	Nick tries to pacify Radhika but she is adamant. Radhika's father helps Nick out by letting him camp in front of their house. Jerry goes back to college to finish his last semester.	1) Nick appears wearing a black vest exposing his bust and arms. 2) Homosexual references between Nick and Radhika's father in a comical light.	Maintaining the consistency in showcasing the sex appeal of the actors. Another pun at homosexuality.
01.09.30	01.13.55	Jerry on way to class bumps into Tanya who turns out to be his economics professor and his class mate from college with whom he was quite close.	1) Tanya wearing a revealing top and skirt in class. 2) Jerry's classmate referring to her as 'hotness'.	Depicting the typical sexual feelings students harbor for their attractive teachers.
01.13.56	01.20.49	Meantime, Nick manages to somewhat pacify Radhika which is depicted through a song and dance sequence.	1) Nick appears in vest and shorts exposing arms and legs. 2) Radhika in revealing dresses. 3) Smoking with Radhika's dad.	The sequence gives a peek to viewers of John Abraham's legs for the first time in the movie. Smoking shown as a sign of masculine bonding
01.25.49	01.27.32	Radhika goes on a blind date with Ajay.	Ajay and Nick trying to outdo each other in the shooting game.	Male testosterone

01.27.33	01.30.44	Jerry fails in economics and Tanya offers to help him out. They go to a salsa club to dance salsa together and she tells him that she knew that he was Rocko.	Tanya in a revealing dress.	Highlighting Tanya's sex appeal and her attraction towards Jerry.
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Table – 4.2.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
01.30.55	01.32.58	Radhika goes on a date with Ajay to make Nick jealous.	Radhika's flirtatious talk with Ajay	Tone and modulation of voice and the increasing intensity gives a hint of sexual intercourse and climax.
01.32.59	01.40.34	Meantime Jerry and Tanya start an affair – depicted through a song and dance sequence	1) Tanya stripping her clothes. 2) Tanya is revealing dresses.	Highlighting Tanya's sex appeal and her desperation to get physical with Jerry.
01.43.20	01.50.43	Jerry graduates. Nick and Jerry's mother attend his graduation ceremony. Mother patches up things between Nick and Jerry. Nick helps Jerry get a job as an analyst.	Tanya in a revealing dress.	Maintaining the consistency in showcasing the sex appeal of the actors.
01.53.20	02.01.05	FINAL SCENE: Jerry finally wins the legal custody of Veer.	1) Radhika and Tanya in revealing dresses. 2) Sanjay exposes his biceps. 3) Married woman confessing of having sex outside of her marriage. 4) References to gambling habit of women and gay men. 5) References to pleasuring women to the Judge.	Maintaining the consistency in showcasing the sex appeal of the actors. Guilt of a married woman makes her openly confess to having sex with another man. A pun directed towards gay men. A representation that all women, no matter who they are, seek pleasure in some way or the other.

The Voyeuristic Element for Female

The movie provides a peep hole into the various female perversions and fantasies related to the male body as opposed to the typical open display of the female body and male perversions.

- 1) In scene no.8, Jerry goes for his first assignment as a male escort to entertain an engaged, sexually charged lady looking for a night of mindless sex before getting married. The lady shows signs of aggression in getting physical with Jerry, touching his body and gazing at him with lustful eyes. She gets angry when Jerry refuses to entertain her.
- 2) The song and dance sequence “Desi Boys” during scene no.9 shows multiple instances of females gazing at and feeling up Nick and Jerry’s bare bodies. Nick and Jerry entertain ladies dress up in various uniforms such as cricketers, Air Force pilots, firefighters etc. Lots of ladies shown surrounding them and gazing lustfully at their muscular, well-toned and tanned bodies.
- 3) In scene no. 9, Jerry is seen in a bedroom with a married woman sleeping on the bed. The woman wakes up and finds her husband has returned home. She pays Jerry the money and thanks him for giving her a great time, lustfully gazing at him all the while.
- 4) In scene no. 11, Nick joins Jerry for a last time for a bachelorette party. The two men strip their shirts and are shown in compromising positions with the women in the party lustfully gazing at and touching their bare bodies.
- 5) In scene no. 20, Radhika fakes her attraction towards Ajay to make Nick Jealous. In her act, she flirtatiously gazes at Ajay and tells him how much she adores him.

The Exposure of the Male Body

The movie predominantly tries to establish the objectification of the male body and female perversions as opposed to the typical showcasing of the female body and male perversions. It glorifies the male body as a source of entertainment and gratification. There are a few portrayals of masculinity as well.

- 1) In scene no. 5, the gradually deteriorating financial status of Nick is shown as one by one all his possessions are sold off. At the end of the scene, Nick appears without a shirt, exposing his full upper body.
- 2) In scene no. 8, Jerry is seen wearing a pink deep V- neck t-shirt exposing his neck chest with the word 'Lover' written across the chest.
- 3) In scene no. 9 and the song 'Desi Boys', Nick and Jerry expose their chests wearing fake police officers uniforms and white shirts. Then they appear topless posing as firefighters and automobile repairmen.
- 4) In scene no. 10, at a party, a male bar tender appears topless wearing only a bowtie exposing his well toned body.
- 5) In scene no. 11,12 and the song "Tu Mera Hero", Nick and Jerry strip their shirts, exposing their full upper body at a bachelorette party.
- 6) In scene no. 13, Nick runs after Radhika to explain his need to be an escort, wearing only a blazer with buttons open, exposing his bare torso.
- 7) In the scene no.14, Nick camps outside Radhika's house, wearing a tight fit black vest exposing his arms and shoulders.
- 8) In scene no. 16, Nick appears in a white vest and blue shorts, exposing his legs for the first time in the movie.
- 9) In scene 20, Nick exposes his arms, wearing a tight fit vest.
- 10) In scene 25, Mr. Desi Boyz (Sanjay Dutt) appears wearing a sleeveless leather jacket exposing his muscular arms.
- 11) Chest size, biceps size, penis size portrayed as signs of masculinity and male attractiveness.

4.3. Synopsis of Film Aiyya

The story is about a Marathi girl Meenakshi (Rani Mukherji) who falls in love with a Tamil artist Surya (Prithviraj Sukumaran). The film is first in its kind where a female protagonist is shown fantasizing and following a man.

Film – Aiyya

Directed by – Sachin Kundelkar

Produced by – Anurag Kashyap, Guneet Monga, Viacom 18, Meeraj Shaikh

Cast – Rani Mukherjee, Prithviraj, Subodh Bhave, Nirmiti Sawant

Music – Amit Trivedi

Release date – 12 October 2012

Meenakshi has five members in her family. Meenakshi's family is looking for a suitable groom but Meenakshi, who doesn't believe in arranged marriages, is waiting for her prince and wants a dream wedding, that's when Surya enters in her life, he is an art student, and the moment Meenakshi looks at him she falls in love with his tanned skin and a mysterious fragrance emanating from him. By this time her family has found the 'right guy' Maadhav (Subodh Bhave) for her, and are rushing with her wedding. The rest of the film involves Madhav running around after Meenakshi, and Meenakshi following Surya. Meenakshi learns that Surya's fragrance, that she got enthralled to, was actually because of his involvement in the factory. In the end, Meenakshi eventually succeeds in winning over Surya's heart and they get engaged in a traditional Maharashtrian ceremony.

Table – 4.3.1
Identification of Sexual Content and the Signifier

MOVIE		AIYYA					
Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
1	1.44	4.29	A dream sequence where Meenakshi poses as different bollywood actresses enacting scenes and songs from various movies. Moderate chest and tummy exposure, wet t-shirt	Present		Carefree dancing on the streets- playing out her fantasies. Garbage trucks.	Introduction of Meenakshi's character as a girl whose life is full of dreams and fantasies.
2	4.3	7.3	In her dream, Meenakshi calls out names of male actors to rescue her from the approaching garbage trucks			Garbage trucks as a symbol of reality	

3	7.31	16.31	A dance item showing Meenakshi and extras clad in traditional marathi attire worn in a revealing way. Camera highlights back, bust, and waist. Song depicts her desperation to become a heroine.	Present		Suggestive dance steps	Meenakshi's contradicting matrimonial ad where she is projected as a simple, shy, homely, religious and being compared to a TV serial daughter - in law
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Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
4	16.32	21.09	Scene shows autorikshaw walla ogling at Meenakshi through rearview mirror	Present		Rear view mirror as a voyeuristic tool	Meenakshi fixing her make up in the auto
5	21.1	23.13	Scene where Meenakshi meets Maina who is portrayed as a sex crazed, wild person doing a raunchy dance on the library table. Maina lusts over john abraham's bare body on the internet.		Male body exposure	Female moaning sounds in the background.	College is closed. No one in the library.
6	23.14	24.09	Scene where Meenakshi expresses how suppressed she feels at home.				Meenakshi is being pressurized by her parents to get married

7	24.1	27.23	Scene showing the typical matrimonial process				Suitors responding to Meenakshi's matrimonial ad in the newspaper
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Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scene		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
8	27.24	28.36	Scene showing Maina in skimpy dress in the library.			Red monkey water bottle with the pipe at the mouth. Monkey is slang for penis	College has re-opened. Students lining up for library cards
9	28.37	31.08	Scent of a male student (Sooryaraj) excites Meenakshi		Male body exposure	Body smell as a stimulant	Meenakshi's search for the perfect MAN
10	31.09	31.33	Meenakshi walks home mesmerised by Soorya.			Closes her room door	Aroused by Soorya's smell.
11	31.34	32.25	Soorya exposes chest wearing unbuttoned shirt in the canteen. Meenakshi gives lustfull expressions sitting behind him smelling the air.		Male body exposure	Body smell. Explicit lustful expressions	Arousal by Soorya's smell and proximity

Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scene		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
12	32.26	32.56	Meenakshi fantasizing holding Soorya's book.			Hands submerged in water to wash off paint. Paint brush mixing colours.	Aroused by Soorya's smell.
13	32.57	33.17	Mom's comments about her dark skin, inability to make proper rotis. Mocks her job.				Parents increasing desperation to get Meenakshi married
14	33.18	34.12	Father smoking four cigarettes at dinner table.			Four cigarettes	Father's usual habit
15	34.13	34.51	Meenakshi talks about a suitor wearing vest with shirt which she finds unattractive. Compares to a dentist.				Mother finds one of the suitors to be suitable for Meenakshi

Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scene		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
16	34.52	35.22	Dowry demands given by a suitor			Fathers submissive tone on the phone as suitor's family demands dowry	
17	35.23	36.56	Maina exposes her body for art students	Present		Multiple eyes on Maina.	17
18	36.57	37.27	Meenakshi mesmerized. Soorya painting.			Paint trickling down on canvas	Meenakshi attraction towards Soorya's body smell
19	37.28	39.11	Meenakshi gets aroused as Soorya paints			Paint brush and cloth sniffing. Paint brush dipping in water. Use of fingers for painting	Meenakshi attraction towards Soorya's body smell

20	39.12	42.08	Meenakshi grocery shopping with mother. Soorya appears in black vest and shorts in the marketplace		Male body exposure	Soorya posing as 'The Thinking Man'	Meenakshi's attraction slowly turning into obsession
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Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scen		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
21	42.09	44.4	Meenakshi's asking canteen boy about Soorya			Meenakshi's expressions when asking canteen boy about Soorya	Meenakshi intrigued by Soorya's mysteriousness wants to know more about Prithivi
22	44.41	45.03	Meenakshi closes in on a sleeping Soorya, smelling him.			Body smell. Explicit lustful expressions	
23	45.04	45.03	Canteen boy reveals about Soorya's drinking and drug problem and also maina's drinking habit			Carrying vodka in red monkey water bottle	Canteen boy is bribed with chocolates by Meenakshi to reveal all he knows about Soorya.
24	49.57	50.39	Meenakshi learning tamil from canteen boy			Meenakshi learning how to say "Please keep first button of your shirt open" in tamil	Meenakshi wants to impress Soorya

25	50.4	1.12.19	An erotic song & dance	Present	Male body exposure	South Indian film style	Meenakshi watching erotic south indian songs on TV to learn Tamil
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Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
26	1.12.20	1.13.39	Scene shows Soorya woken up from sleep by his mother then taking a bath.		Male body exposure	Soorya sleeping bare bodied.	
27	1.13.40	1.18.39	Meenakshi stalks Soorya. Enters his house in his absence. Meets his mother. Steals Soorya's t shirt			Sniffing clothes, paintings inside Soorya's room.	Meenakshi's curiosity to know more about Soorya
28	1.18.40	1.27.22	Meenakshi hides in Soorya's room, watches him from behind the curtain			Soorya carrying LPG cylinder on his shoulder	Soorya return's home unexpectedly.
29	1.27.23	1.29.24	Meenakshi wears Soorya's t-shirt to bed			Paint smeared t-shirt	Meenakshi's need to get closer to Soorya

30	1.29.25	1.33.43	Meenakshi visits her fiancée Madhav's house. Watches madhav change clothes.		Male body exposure	Brahmin holy thread- a symbol of convention	Meenakshi likes Madhav. Wants to give him a chance.
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Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
31	1.33.44	1.52.45	Dance number. Soorya bare body. Oiled. Erotic dance moves. Double meaning lyrics. Explicit expressions of arousal and intercourse.	Present	Male body exposure	Petrol gun inserted into petrol tank. Petrol over flowing and splashing all over Meenakshi's face – Pornographic references.	Meenakshi's ever increasing attraction towards Soorya coupled with her complete lack of attraction towards Madhav, the man she is about to marry.

32	1.52.46		<p>Meenakshi's brother Nana goes to maina's house looking for Meenakshi. Both get sexually charged on seeing each other. Erotic embraces. Johns bare body in the backdrop.</p>	Present	Male body exposure	<p>Door bell - red button on the buttocks of an image of john abraham, sounds like a woman screaming. Maina dressed up as a bunny - symbol of playboy. Karva chauth rituals performed by Maina on Nana. Drinks Vodka from red monkey water bottle. Double meaning dialogues "Mera bhi wahan kuch kuch ho raha hai"and "Woh aake tumhari ghanti bajaega"</p>	<p>Meenakshi's engagement to Madhav is fixed. But on the day of the engagement, Meenakshi escapes and goes looking for Soorya</p>
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Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
33	1.57.58	1.57.57	Erotic song - Maina in bathtub. Dresses up provocatively to seduce Nana. Tries to open Nana's dhoti.	Present	Male body exposure	Double meaning lyrics. "izzatpadad". Suggestive dance moves.	
34	1.59.22	2.00.19	Meenakshi faints seeing Soorya. Soorya carries her in his arms and lays her down.			Water dripping down from Soorya's hand.	Meenakshi's anxiety builds up as she follows Soorya into the dingy lanes inside a dingy building. Expecting Soorya to be involved in something shady, she finds him supervising some workers in a coloured powder making factory.

35	2.00.20	2.02.17	Nana bare body in shorts doing a striptease. Maina sits near Nana's butt tries to pull down shorts	Present	Male body exposure	Whip, red feathery scarf, dancing pole	
36	2.02.18	2.11.08	Soorya in unbuttoned shirt.		Male body exposure		Soorya tells Meenakshi about himself. Meenakshi realises Soorya is not an alcoholic nor a drug addict.

Table – 4.3.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
37	2.11.09	2.17.26	Meenakshi takes off her kurta. Wearing Soorya's t shirt inside.				Soorya drops Meenakshi home. Meenakshi realizes that If she does not confess to Soorya, she will be forced to marry Madhav.
38	2.17.27	02.31.57	R&P's engagement. Exchange of suggestive glances between them.				Meenakshi and Soorya get engaged.

An Analysis of the Environment Surrounding Meenakshi and Soorya

The story is set around, Meenakshi, an educated, upbeat, fun loving girl, who belongs to a middle class family. Meenakshi is torn between her fantasy world and the real world surrounding her. Where on one side, her mother is hell bent on grooming her into a competent and capable home-maker, on the other side, she wants to be independent, have a career and a small house to call her own. Where on one side her parents are always concerned about upholding the norm of typical Indian society of

getting her married off to a good family, on the other side, she dreams of finding the ideal man on her own and even eloping with him, if necessary, which she boldly declares at various points in the film. The oppression that she feels from her parents and from society only intensifies her desire to live her life in her own terms.

However, to adhere to her parent's wishes and to face her reality, she agrees to go through the typical matrimonial process, where prospective grooms and families, one after another, land up at her doorstep and she is exhibited in front of them to be judged on the basis of her looks and her culinary skills apart from the dowry that her parents are capable of offering. One such suitor was Madhav, who belonged to a good upper middle class family and was willing to marry Meenakshi. Madhav was quite caring towards Meenakshi's feelings and to her he seemed to be the best of the lot of suitors she had met till then, which made her re-consider him to be her prospective husband.

Soorya, on the other hand, a seemingly indifferent, serious and shabby art student, belonged to a once-upon-a-time wealthy family, however, after the demise of his father, the family has fallen into financial difficulties and so now, Soorya has to juggle his time between his art classes and his father's incense sticks factory which is located in a dark and dingy slum area. Due to his indifference and shabby disposition, Soorya is branded at college as an alcoholic and a drug abuser, when in reality, he was neither.

Just like Meenakshi, Soorya is also torn apart between his fantasy world, which he portrays in his paintings, and his reality, which was to carry on his father's business to support his family and his studies.

Table – 4.3.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
1.44	4.29	The movie opens with a dream sequence where Meenakshi poses as different bollywood heroines enacting scenes and songs from various well known Bollywood movies such as Tezaab, Mr. India, Chaalbaaz etc.	<ul style="list-style-type: none"> • Mimicking heroines • Moderate upper and mid body exposure in tight fitting clothes, short skirts, wet T-shirts and see through sarees. • Carefree dancing on the streets- playing out her fantasies. • Garbage trucks. 	Meenakshi's fantasy world: free, safe and clean. The garbage trucks and the foul smell- symbolising her reality.
4.3	7.3	In the same dream sequence, as Meenakshi is shown dancing carefree, unaware of two garbage trucks approaching her from opposite ends. In distress, she calls out names of Bollywood male heroes appealing to them to rescue her from the approaching garbage trucks.	<ul style="list-style-type: none"> • Garbage trucks • Bollywood male heroes 	The stereotypical dependence of women on men to be their sole solution providers, problem solvers, rescuers, life savers etc.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
7.31	16.30	Meenakshi's parents are desperate to get her married off soon. Her mother places a matrimonial advertisement in the newspaper, giving a contradictory description of what her daughter is, in reality. To highlight the contrast, a dream song and dance sequence depicts her desperation to become a heroine.	<ul style="list-style-type: none"> • A dance item showing Meenakshi and extras clad in traditional marathi attire worn in a revealing way exposing her back and her upper and mid body. • Camera highlights on Meenakshi's back, bust, and waist. • Suggestive dance steps. 	A portrayal of Meenaksi's sex appeal.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
16.30	16.31	Meenakshi gets woken up from her dream and disturbed by the chaos of a Municipality Garbage Bin set up right in front of their house.	<ul style="list-style-type: none"> • Garbage bin right outside their house. • Meenakshi's saree (worn over her night dress) being playfully pulled by grandmother. • Meenakshi's reaction while being pulled. 	<p>Garbage bin right outside her house is an indication that her reality is fast closing in on her fantasy world.</p> <p>A gentle indication of the vulnerability of a woman in a saree and her reaction shows her anxiety.</p>
16.32	16.33	Meenakshi is going for a job interview in an autorickshaw. Scene shows autorickshaw driver ogling at Meenakshi through rearview mirror as she touches up her make up. She offers some of her make-up to the driver as he was watching her so keenly.	<ul style="list-style-type: none"> • Make-up in an autorickshaw • Ogling through Rear view mirror 	<p>A symbolic portrayal of opportunistic male perversion and voyeuristic pleasure.</p>

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
16.33	21.09	Meenakshi is going for a job interview in an autorickshaw. Scene shows autorickshaw driver ogling at Meenakshi through rearview mirror as she touches up her make up. She offers some of her make-up to the driver as he was watching her so keenly.	<ul style="list-style-type: none"> • Make-up in an autorickshaw Ogling through Rear view mirror 	A symbolic portrayal of opportunistic male perversion and voyeuristic pleasure.

21.01	23.13	Meenakshi gets the job, which is at the library of an Arts college. There she meets Maina who is portrays herself as a sex crazed, wild person doing a raunchy dance number on the library table. After a while, she sees Maina lusting over Bollywood actor John Abraham's semi naked pictures on the internet.	Browsing inappropriate content on the internet in a college library. Female moaning sounds in the background as Maina describes her feelings for John.	This clearly highlights female perversion and voyeuristic tendencies.
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Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
27.24	28.36	College re-opens and students crowd around the library for their library cards.	<ul style="list-style-type: none"> Maina wearing a skimpy dress in the library. Maina's red monkey water bottle with the pipe at the mouth. 	<p>Compensating for an ugly face by exposing her attractive body.</p> <p>Sexual connotation: Monkey is slang for penis. Drinking from that bottle would be like kissing the monkey.</p>
28.37	31.08	Prithiviraj enters the story as Soorya, an arts student. Meenakshi is intrigued by him.	<ul style="list-style-type: none"> Body smell as a stimulant. Exposing chest hair, unshaven face, intense eyes 	A combination of non-visual and visual stimulants that define the masculinity of a man.
31.09	33.33	Meenakshi walks to her house in a mesmerized state, past the overflowing garbage bin, past her chaotic family without getting bothered and then entering her room and closing the door behind her.	<ul style="list-style-type: none"> Unaffected by the dirt and chaos around her. Closes her room door. 	This highlights a level of arousal for a female stimulated by both the sight and body smell of a man.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
31.34	32.25	Meenakshi encounters Soorya again in the college canteen and is immediately captivated by his body smell although both sit on different tables with their backs to each other. Soorya is unaware of Meenakshi's presence and also unaware about her feelings towards him.	<ul style="list-style-type: none"> • Soorya's exposing his chest and stretching his arms and body around. • Body smell. • Lustfully gazing at Soorya 	This again signifies the role Non visual stimulants play in creating arousal. There is also a sense of excitement that generates from proximity to person of desire without the person's knowledge and can be considered as mildly voyeuristic.
32.26	32.56	Meenakshi's attraction towards Soorya increases.	<ul style="list-style-type: none"> • Deriving pleasure from holding a book touched by Soorya. • Hands submerged in water to wash off paint. • Paint brush mixing colours. 	These are indicative of sexual stimulation and foreplay using inanimate objects for deriving pleasure.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
32.57	33.17	Meenakshi's parents, on the other side, are desperately trying to find a suitable boy for her. One of the suitors calls Meenakshi's family and demands more dowry.	Father's submissive tone on the phone as suitor's family demands more dowries.	Males are considered to be superior to females is evident from the demands for dowry, no matter how suitable the girl may be.
35.23	36.56	Meenakshi finds Maina posing as a model for Art students. Sooraj is painting but then he leaves the Art studio. He is again seen painting, this time, alone in the studio. Meenakshi takes a look at his painting the next morning.	<ul style="list-style-type: none"> • Maina's exposed body. • Multiple eyes on Maina. • Throwing paint on the canvas with his brush. • Paint trickling down on the canvas. • Using gentle masterful brush strokes. • Paint brush and cloth sniffing. Paint brush dipping in water. • Use of fingers for painting. 	<p>A portrayal of human body as an object and the pleasure derived from the knowing that one's body is being viewed.</p> <p>A portrayal of sexual stimulation and foreplay.</p>

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
44.41	45.03	Meenakshi finds Soorya sleeping on a chair and in a bold act, moves in closer to towards him inhaling his body smell giving the impression that she is going to kiss his lips.	<ul style="list-style-type: none"> • Body smell. • Explicit lustful expressions. 	Highlighting non visual and visual stimulants. Excitement on proximity to object of desire.
45.04	50.39	Meenakshi's urge to know more about Soorya drives her to bribe the canteen boy with chocolates. Canteen boy reveals about Soorya's drinking and drug problem and also about Maina's secret drinking habit.	Carrying vodka in her red monkey water bottle	This is a portrayal of the similarities in male-female habits.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers (Objects, Signs & symbols)	Signified
Scene start time	Scene end time			
50.4	1.12.19	“Dreamumum Wakeupum”. An erotic song & dance sequence.	<ul style="list-style-type: none"> • Made in South Indian movie style in tune with Soorya being Tamil and Meenakshi learning to speak in Tamil. • Meenakshi and Soorya’s bold exposure of their bodies. • Suggestive dance steps including pelvic thrusts, buttock slapping, embracing etc. 	The song is made in a style which is typical to item songs of South Indian movies, which are targeted to create some form of sexual stimulation.
1.13.40	1.27.20	Meenakshi’s obsession with Soorya drives her to visit his home and meet his mother in his absence. As she tries to impress his mother, Soorya comes back home unexpectedly forcing Meenakshi to hide.	Soorya carrying LPG cylinder on his shoulder.	A show of his physical strength which adds to the already established masculine sex appeal.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
1.18.40	1.29.24	Meenakshi manages to escape from Soorya's house unnoticed. On her way out she picks up one of Soorya's paint smeared T shirts and one of his photographs. At night, she wears that T- shirt to bed. Later in the movie, while confessing her feelings to Soorya she takes off her kurta to show him that she was wearing his T shirt underneath.	<ul style="list-style-type: none"> • Paint smeared t-shirt • Wearing the T shirt to bed and underneath her Kurta. 	Pleasure / arousal from touching or using the personal possessions of the person of interest.
1.33.44	1.52.44	"Aga Bai" Erotic song and dance sequence. Soorya and Meenakshi appear bare bodied, erotically dancing with each other, embracing.	Petrol gun inserted into petrol tank. The tank fills up and the petrol over flows splashing all over Meenakshi's face.	Pornographic references to highlight the intensity of physical attraction

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
1.52.46	1.57.58	On the day of Meenakshi's engagement to Madhav, she escapes from the house searching for Soorya. Her brother Nana goes to Maina's house looking for her. Maina and Nana both get sexually charged on seeing each other.	Door bell - red button on the buttocks of an image of John Abraham, sounds like a woman screaming. Maina dressed up as a bunny - symbol of playboy. Karva chauth rituals performed by Maina on Nana. Erotic embraces. John's bare body in the backdrop. Drinks Vodka from red monkey water bottle. Double meaning dialogues "Mera bhi wahan kuch kuch ho raha hai" and "Woh aake tumhari ghanti bajaega"	These signifiers highlight the sexual desperation and perversions that can be equally present in both males and females.

Table – 4.3.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
1.57.58	1.58.57	“Izzat Padar” Erotic song and dance sequence. Maina is shown bathing in her bathtub. She dresses up provocatively to seduce Nana. As they dance, she tries to open Nana's dhoti. Then Nana appears only in shorts and a red feathery scarf, doing a pole dance. Maina squats behind Nana and tries to pull down his shorts	<ul style="list-style-type: none"> • Double meaning lyrics. • Suggestive dance moves. • Dressing up in leather and the use of a whip. • Red feathery scarf • Dancing pole 	These signifiers are a more explicit and bolder expression of sexual feelings and desires and the wildness of both males and females when it comes to physical attraction and an opportunity for sexual gratification.

The Voyeuristic Element for the Female

In the movie, almost all song and dance sequences involve playful exposure of both the male and the female body, with the camera angles directing the viewers focus to the exposed skin. At the very start of the movie, as Meenakshi Mukherji’s character is being introduced, there are two song and dance sequences where she exposes her

body in tight fitting clothes, short skirts, wet T-shirts and see through sarees. The scenes are found to be stimulating and they do serve the purpose of arresting the attention of the male viewers.

1) In scene no.5, the first instance of a female gaze in the movie is observed in Maina as she explicitly states her physical attraction towards the actor John Abraham's physical appearance (body shape, muscles) as she browses semi naked pictures of the actor on the internet. She also states that the actor knows when, how much and in what way to expose his body and had he exposed too much, he would lose his sex appeal. It also gives an idea of the sense of pleasure derived from indulging in activities at a place where those activities are otherwise disallowed or considered as inappropriate. In this case, the college was not due to be open for another week and so the college library was completely empty. This enabled Maina to freely browse pictures on the internet in the college library, a place where such activities are strictly prohibited and a place which is, otherwise, always occupied by students.

2) In scene no. 10, the second instance of a female gaze is observed in Meenakshi, with the introduction of Sooryaraj's character, Soorya, where the focus shifts slowly to the male body in the form of not only sight (chest moderately exposed in unbuttoned shirt, a mild stubble across the face and intense eyes) but also smell (the smell emanating from Soorya's body from the incense stick factory) bringing forth the concept of non visual stimulants in men that women give good amount of importance to, such as body smell, body odour, voice, sense of humour etc. Meenakshi is seen to be first attracted to the smell emanated by Soorya's body even before he enters the library and then towards his looks. She gazes into his eyes directly and the expressions on her face provide a hint of sexual arousal. This is validated to an extent when the next scene shows Meenakshi walking to her house in a mesmerized state, past the overflowing garbage bin, past her chaotic family without getting bothered and then entering her room and closing the door

behind her, giving a hint that she needed the privacy of her room to fantasize about Soorya.

3) In scene no.12, the third instance of female gaze is observed in Meenakshi on her second encounter with Soorya in the college canteen. Meenakshi and Soorya sit back to back each other with Soorya unaware of Meenakshi's presence. Meenakshi gets a whiff of Soorya's body, turns around to find him sitting behind her and gets excited by the smell and the proximity. Meenakshi gazes at Soorya, explicit lustful expressions on her face show arousal. Meenakshi's reaction can be considered as mild and harmless voyeurism as she is secretly gazing Soorya who is unaware that he is being gazed.

4) In scene no.20, Soorya appears in a black vest and shorts exposing his arms, chest and legs.

5) In scene no. 25, during the song and dance sequence, Meenakshi is seen lustfully gazing at Soorya's bare body and expressing her sexual urge through her dance moves. Her feelings towards Soorya are evidently intensified due to her increasing attraction towards Soorya coupled with her complete lack of attraction towards Madhav, the man she is about to marry and the fact all her attempts to express her feelings towards Soorya are turning futile.

6) In scene no. 26, Meenakshi, in Soorya's absence goes to his house and meets his mother. When Soorya unexpectedly returns home, Meenakshi hides in Soorya's room behind a curtain. As Soorya enters the room, Meenakshi gazes at him from behind the curtain. This is another portrayal of mild and harmless female voyeuristic tendencies.

7) In scene no. 31, Meenakshi is seen lustfully gazing at Soorya's bare body and expressing her sexual urge through her dance moves.

8) In scene no. 32, 33, 35: Meenakshi goes missing on the day of her engagement with Madhav. Nana goes looking for Meenakshi to Maina house. On seeing each other, an almost instant sexual attraction builds between Maina and Nana, both gazing at each other with lustful intent. Their lust is expressed through a song and dance sequence.

The Exposure of the Male Body

The movie has a number of scenes where masculinity and male sexuality has been portrayed both subtly and explicitly.

1) The first instance of masculinity is observed in the very beginning of the movie when, in her dream sequence, Meenakshi, dressed up as a bollywood heroine, is caught between two approaching garbage trucks. As a damsel in distress, she calls out the names of different Bollywood heroes to rescue her from the garbage trucks. This is a portrayal of the stereotypical dependence of women on men to be their solution providers, problem solvers, rescuers, life savers etc.

2) An instance of male body exposure is seen when Maina browses semi naked pictures of the actor John Abraham on the internet. The pictures show the actor exposing his muscular body with no shirt on in one picture and in another wearing a skimpy swimming trunk slightly pulled down on one side to reveal a small upper portion of his buttock. This is a reflection of women drooling over pictures of semi naked / naked men on the internet, a habit that men have been known to be infamous for.

3) Another instance of male body exposure is that of Soorya's entry into the plot, dressed in a shirt with top buttons open, exposing his chest hair. He also has mild

stubble around his face adding a mild sex appeal which is in conjunction with Meenakshi's attraction towards his body smell.

4) Soorya's mild sex appeal is portrayed again in the scene where Meenakshi encounters him in the college canteen, Soorya is again seen in an unbuttoned shirt exposing his chest, stretching his arms and body, as Meenakshi secretly gazes at him from behind.

5) An instance of masculinity is shown in the form of Meenakshi's father smoking four cigarettes at a time, which was his usual habit. It highlights the need for men to feel macho, their need to assert their dominance as the 'Man of the house'.

6) Another instance of masculinity is observed when Meenakshi claims that she does not trust men who wear formal shirts with a vest inside. Again in a later scene, where she is learning Tamil from the canteen boy, she learns how to say "*I don't like fair skinned men*" and "*Please keep the first button of your shirt open*" in Tamil. One can visualise a relationship that she associates between masculinity and trustworthiness. A well dressed fair skinned man is not masculine enough and thus cannot be trusted in times of need.

7) A subtle instance of male exposure is observed, when a scene shows Soorya sleeping bare bodied as his mother tries to wake him up in the morning. The next scene shows Soorya in the shower taking a bath. These are the only two scenes where Sooryaraj's upper body is subtly exposed in the reality within the film. All other instances of body exposure happen in fantasy song and dance sequences.

8) An instance of portrayal of Soorya's masculinity is a scene where he is shown carrying a full LPG cylinder on his shoulder and carrying it up to his house. This provides a hint that a physical strength and sex appeal are traits of masculinity.

9) A male body exposure, but in a different light, is observed when Meenakshi visits her to-be-fiancee Madhav's house and finds him gardening. Madhav, clad in a collared T shirt and Bermuda shorts, seems surprised to see Meenakshi and her family and excuses himself to go change into decent clothes. As he changes, Meenakshi watches him secretly but is unmoved by his bare body. She realizes at that point that she is not physically attracted to Madhav, although she was trying to give him a fair chance to impress her.

10) Male body exposure is explicit in the two songs of the film "Dreamumum Wakeupum" and "Aga Bai". Both sequences are set in a fantasy world, where both Meenakshi and Soorya are seen to be erotically expressing their attraction and sexual desperation towards each other through suggestive dance steps, embraces and facial expressions. In both the songs, Sooryaraj amply exposes his well toned upper body showing off his muscles. In *Dreamumum Wakeupum*, towards the later part, he is seen wearing a lungi which he lifts up all the way upto his upper thighs and does pelvic thrusts as a dance move and then uses his lungi to rope in Meenakshi closer to him. The following dance sequence shows Sooryaraj exposing his legs as well in a pair of shorts.

11) Another song and dance sequence involving Nana and Maina also shows Nana wearing simply a pair of shorts and a red feathery scarf doing a pole dance as Maina, dressed as a mistress in a leather suit and carrying a whip, shows traits of sexual domination and fetish.

12) Towards the final stages of the movie, as Soorya and Meenakshi converse for the first time and start getting to know each other, Soorya is again seen in unbuttoned shirt with chest moderately exposed.

4.4. Synopsis of Film “Jism 2”

This film is a story of a sex worker and her love with a cop.

Film: Jism 2

Directed by – Pooja Bhat

Produced by – Pooja Bhat and Dino Morea

Cast – Randeep Hooda, Sunny Leone, Arunoday Singh

Music – Mithoon, Arko Pravo Mukherjee, Abdul Basit Sayeed, Rushk

Release date – 3 August 2012

In the beginning, Izna, (Sunny Leone), a sex worker is hired by an intelligence officer Aayan Thakur (Arunoday Singh) and security chief Guru Saldanah (Arif Zakaria) to become a honey-trap and help them retrieve critical information from an assassin, Kabir Wilson (Randeep Hooda). During this mission, Aayan gets to know about Izna's previous relationships with Kabir when Kabir himself used to work for the intelligence. Both loved each other, but one day, Kabir disappeared without any information. Izna was unable to find him.

Izna agrees for the mission and she is taken to a residential colony in Sri Lanka to live where Kabir also lived with an identity of a musician. Izna is asked to act as Aayan's fiancée. Izna then is asked to go to Kabir's house to introduce herself as his new

neighbour, but he acts not to recognize her. Kabir attacks Guru Saldanah's team but Saldanah makes an escape and plans to stop the operation. Aayan plans to steal the data from Kabir while Izna takes Kabir out. Izna sends a letter to Kabir telling him that she wants to meet him, and Kabir leaves his house. Aayan moves to Kabir's house to steal the data. When he copies data from Kabir's laptop, it gives Kabir an alert in his phone and Kabir runs towards his house. Aayan escapes with the data, and later discovers that it had all been falsified.

Kabir proposes to marry her and asks Izna to shift to his house and leave Aayan. Izna agrees to this. But in the meantime, Aayan, who has fallen for Izna, gets irked upon hearing this. She moves to Kabir's house and starts staying there. Kabir asks Sumit to arrange for a priest for the marriage, who accidentally reads an SMS to Aayan on Izna's phone, which proves she was a spy. Sumit goes to kill Aayan, but instead, he gets killed in a gun battle. Aayan calls Izna for some urgent talk and expresses his fears that they can no longer play this risky game as when Kabir will find out that Sumit is killed, he will kill Izna. Aayan gives her poison and asks her to mix it into Kabir's drink.

When Izna is not at home, Kabir goes to Aayan's house and discovers Sumit's hearing aid. To find more about Sumit, Kabir searches the house and ends up discovering a book inside Izna's bag which has a similar story that Izna told to Kabir regarding her meeting Aayan. This confirms Sumit's suspicions, and Kabir waits for Izna. When she does return, she offers him coffee. However, she blends the poison Aayan had given her into the coffee she serves him. Kabir tells Izna that years ago, he had left Izna for a sting operation only to discover during the operation, that the country's own officers, security forces and politicians were corrupt. Therefore, he had shortlisted them and then he had killed them. According to Kabir, he was a patriot, not a terrorist.

When Kabir hugs and kisses her before their separation, Izna shoots him in the stomach, upon which Kabir immediately dies. Running away with the hard disk containing the

original data, she goes to Guru Saldanah and hands over the hard disk to him. However, she is soon surprised to know that Guru Saldanah is indeed a fraud, as Kabir had pointed out, and that after the task, she was supposed to have been killed. Aayan was given this responsibility, but he had changed his mind as he was in love with her. As Saldanah tried to kill Izna himself, Aayan tackled him and killed him instead.

Izna tells Aayan that because of their fraudulent mission, she killed an innocent person, and that too, the love of her life who blindly trusted her. Izna says that she would prefer to die with Kabir than live with Aayan, and attempts to leave with the hard disk. Aayan threatens to shoot Izna if she leaves the house. Izna then leaves the house. Aayan follows her and then shoots her in the back. Aayan approaches her and turns her over. Still alive, Izna shoots Aayan twice and kills him.

Table – 4.4.1
Identification of Sexual Content and the Signifier

MOVIE		JISM 2					
Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
1	0.00	3.21	Sunny's character Izna introduces herself as a pornstar and expresses the guilt and shame she because of her profession. She ponders over her sins and reminisces about a man she used to love.	Present	Male body exposure	1) Izna appears topless in the very first scene, sitting by the sea side, camera showing her bare back. 2) Izna bathing in a hotel bathtub. 3) Izna dressed in revealing nightwear. 4) Izna holding and smelling an old leather jacket and remembering an erotic encounter with a man touching and kissing his bare upper body.	Izna has a past which is responsible for her present life. What happened in the past is eventually revealed as the story unfolds.

2	3.22	6	<p>Izna's present lifestyle of prostitution, alcoholism, seduction and sex is shown where she flirts with and seduces unknown men and women at a nightclub parties and engages in sexual intercourse with them. As she enters the nightclub, men lustfully gaze at her sexy body. She finds Ayaan at a party, who seemed to be interested in her and she seduces him. They end up in a hotel room and get sexually intimate.</p>	Present	Male body exposure	<p>1) Izna in a revealing red dress which exposes most of her upper and mid body and her back. 2) Camera angle highlights her buttocks, waistline and chest. 3) Izna scans the gathering for attractive men and finds Ayaan. Both gaze at each other.</p>	<p>Izna is a pornstar with a shady past. She remembers a fragment of an affair in her past which disgusts her. She needs to shrug herself out of it with alcohol and sex. She finds Ayaan with whom she spends the night in a hotel room.</p>
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3	6.01	18.01	<p>Scene of the next morning. Ayaan introduces himself as an officer of Indian Intelligence Bureau and that Izna has been chosen to work with them on a secret mission. Izna hesitates but then makes a demand of Rs. 10 crore to which Ayaan agrees. They fly to Sri Lanka where the Head of the Secret Cell briefs her about her role in the mission which is to help them nab an assassin Kabir with whom Izna had a serious affair in the past. They wanted her to steal Kabir's laptop which had all secret information about his network.</p>	Present		<p>1) Izna's red undergarments. 2) Ayaan covers her body with her nightgown. 3) Izna dressed in a black miniskirt exposing her legs and high heels when she goes to meet the Chief.</p>	<p>Izna had a sexual encounter with Ayaan the previous night. She wakes up in the morning to find him handing her a glass of lemonade for her hangover.</p>
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Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
4	18.02	28.33	Flashback scene showing Kabir and Izna's first meeting. Kabir sees Izna for the first time while busting a drug deal. Izna was the courier of the drugs. Kabir arrested the man she delivered it to but trusting her innocence, Kabir lets her go. Izna falls in love with Kabir and comes to his house to thank him. She confesses her love for him and they both end up getting intimate.	Present		1) Kabir single-handedly nabbing the drug dealer. 2) Kabir setting Izna free. 3) Letter written by Izna to Kabir in her own blood. 4) Kabir enjoying the smell of Izna's blood on the letter.	

Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
5	28.34	32.11	Song sequence showing Kabir and Izna's intimate affair.	Present	Male body exposure	1) Izna in revealing dresses and also appearing topless. 2) Kabir exposing his bare upper body erotically messaging Izna. Izna getting aroused. 3) Erotic embracing and kissing.	Izna is grateful to Kabir for not arresting her. She falls in love with him and confesses. Their affair grows.
6	32.12	33.34	Izna narrates her story to Ayaan and gets anxious about carrying out the mission. But Kabir re-assures her that he will help her.	Present		Kabir's embracing an anxious Izna to calm her down and re-assuring her that he will be there to help her.	Izna is anxious about encountering Kabir once again because of their past and given the fact that he is a traitor, she might end up killing him. Her anxiety gets the better of her as she tells Ayaan that she could not go through with the mission.

Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
7	33.35	43.12	Ayaan and Izna reach the location where they are going to live in a house opposite to the house where Kabir lives. They pose as a couple. On reaching Izna has an encounter with Kabir but he refuses to acknowledge her.	Present		1) Izna wearing a skimpy dress. 2) Kabir playing the cello and signing	The Head of the IIB Secret Cell tells Izna that Kabir was living in an exotic location posing as a musician. They will move into the same location posing as a couple and live in a house opposite Kabir and try to communicate with him

8	43.13	46.17	<p>Izna get a dream where she is sleeping and Kabir enters her room, climbs into bed with her and they both make love. Izna wakes up in a state of shock and tells Ayaan her idea, i.e., Ayaan should leave her alone with Kabir for a while so that she could get him closer to her.</p>	Present	<p>1) Izna's provocative nightwear. 2) Izna drinking alcohol straight out of bed. 3) Kabir's arousal on seeing Izna sleeping in a negligee. (Dream). 4) Izna's idea that if Kabir sees her alone, he might be tempted to come closer to her, for after all, he is a man.</p>	<p>Kabir's refusal to acknowledge Izna disturbs her. The intimate dream she had about Kabir gave her the idea of using her charm to lure Kabir towards her in the absence of Ayaan.</p>
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Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
9	46.18	48.5	Kabir watches Ayaan leave for work leaving Izna alone at home. He tries to talk to her even goes up to her doorstep but gets a phone call which diverts his mind and he leaves.	Present	Male body exposure	1) Kabir secretly watching Izna and Ayaan from inside his house. 2) Kabir wearing a V neck shirt with a broad neckline showing his well toned and tanned neck and collar bone area. 3) Izna exposing her upper and mid body and her legs. 4) Kabir writing Sorry on Izna's door glass in his blood.	Ayaan and Izna stage an act that Ayaan is leaving for work and Izna is all alone at home. Kabir sees Izna alone and tries to talk to her but she is a fit of anger throws a stone at him which hits his head. Kabir then walks upto Izna's house, with his blood tricking down from the side of his head, and writes "Sorry" of the glass of her door with the blood.

Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
10	48.51	52.37	Kabir comes to know about the IIB Secret Cell and its location. He lands up there and kills everyone but the Chief manages to escape.			1) Use of guns and foul language 2) Killing people	Kabir gets the information about IIB's mission and sets out to kill them. The Head of the cell manages to escape. However Kabir's background check of Ayaan and Izna does not reveal anything about their true identity and their mission. Izna makes a plan that she would ask Kabir to meet him in a remote location while Ayaan would break into Kabir's house and steal his laptop.
11	52.38	53.52	Kabir find a letter at his doorstep sent by Izna asking him to meet her at a certain place.			Izna telling Kabir in her letter that bodily need cannot be ignored easily and that the body never lies.	Kabir falls into the trap as planned by Izna to meet her. She said that it was his only chance to meet her. She knew he still had feelings for her and that he would not let go of this chance.

Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scene		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
11	52.38	53.52	Kabir find a letter at his doorstep sent by Izna asking him to meet her at a certain place.			Izna telling Kabir in her letter that bodily need cannot be ignored easily and that the body never lies.	Kabir falls into the trap as planned by Izna to meet her. She said that it was his only chance to meet her. She knew he still had feelings for her and that he would not let go of this chance.
12	53.53	1.02.19	Kabir leaves his house to meet Izna at the rendezvous. Ayaan immediately rushes to Kabir's house to search for his laptop. As Izna stalls Kabir, Ayaan finds the laptop and starts downloading the data on a pen drive.	Present	Male body exposure	1) Izna exposing her deep cleavage. 2) Kabir wearing a V neck shirt with a broad neckline showing his well toned and tanned neck and collar bone area. 3) Passionate kissing and embracing.	Izna engages Kabir in conversation and also gets physically intimate with him. But an app on Kabir phone intimates him about the intrusion and he immediately rushes back to his house. Ayaan manages to escape with the data in the nick of time but Kabir comes to know that his data has been stolen and that Izna and Ayaan are involved.

Table - 4.20 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
13	01.02.20	01.04.57	Kabir meets Izna and accuses her and Ayaan of spying on him. Izna manages to convince Kabir that they have nothing to do with the IIB. Kabir asks Izna to leave Ayaan and marry him instead.	Present		Use of gun to instill fear and get Izna to confess the truth.	Ayaan's efforts fall flat as the data stolen by him turns out to be fake. Kabir puts Izna's innocence to test as he puts a gun on her to make her speak the truth about their identity. When he is convinced that Izna is innocent, he feels guilty and asks her to leave her fiancée and marry him.

14	01.04.58	01.07.44	<p>Izna tells the Chief and Ayaan about Kabir's proposal. The Chief advises Izna to accept the proposal but Ayaan opposes. Izna decides to marry Kabir and Ayaan gets upset.</p>	Present		<p>1) Izna in a sexy black dress. 2) The Chief asking Izna that she must have seen many men loose control over themselves in front of her, indicating Ayaan's feelings for Izna as an infatuation which is unbecoming of an officer.</p>	<p>Izna is disturbed by the fact that Kabir pointed a gun at her and wants to take revenge. So she decides to marry him to bring him down.</p>
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Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
15	01.07.45	01.15.59	Ayaan gets upset about Izna marrying Kabir and accuses her of deceiving everyone. Izna comforts him. Scene transforms into a song.	Present	Male body exposure	1) Kabir and Ayaan fantasizing separately about Izna. All three exposing their bodies, passionate embracing. 2) Ayaan gazes Izna's body with a torch light	Ayaan has been harbouring feelings for Izna. So, her decision to marry Kabir devastated him. But he finally comes to terms and accepts his fate. Izna leaves to marry Kabir.
16	01.16.00	01.19.52	Kabir prepares to receive Izna. His friend Sumit, warns him of the intentions of Izna. Izna moves in with Kabir.	Present	Male body exposure	1) Kabir exposing his neckline. 2) Izna exposing her cleavage	Izna moves in with Kabir. Kabir tells her about Sumit's suspicion about her intentions. Izna manages to convince Kabir but not Sumit.

17	01.19.53	01.21.54	Chief Guru and Ayaan have a confrontation regarding Ayaan lamentation over Izna.				
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Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
18	01.21.55	01.31.28	Kabir takes Izna to his secret hideout and there they indulge in love making which is depicted through a song.	Present	Male body exposure	1) Kabir and Izna both appear topless, passionately kissing and embracing each other. 2) Movement suggesting sexual intercourse. 3) Both appear in bed with only their intimate body parts covered by the bed sheets.	Kabir wants to show Izna that he trusts her and so takes her to his secret hideout where he shows her that he still had the first letter that Izna had written to him in her blood. He pours his heart out about the how unhappy he is with his life and wants Izna to help him reform himself.

19	01.31.29	01.40.49	Sumit finds out about Ayaan and Izna's real intention and sets out to kill Ayaan but he himself gets killed in the process. Meanwhile Kabir and Izna have sexual intercourse in the secret hideout.	Present	Male body exposure	1) Sumit saying that IIB has fallen short of men so they are taking the help of a woman. 2) Kabir wearing only his brief. Camera highlights his bare back. Izna wrapping herself with a bed-sheet. 3) Izna in skimpy lingerie 4) Kabir's passionate kissing.	As Kabir and Izna make out, Sumit finds out about Ayaan and Izna's plot to nab Kabir. Sumit gets killed by Ayaan. Kabir sets out looking for Sumit and Izna tells Ayaan about the hideout. Ayaan asks Izna to meet him. She tells Kabir she wants to go for a walk. Kabir gives her a gun for self protection and passionately kisses her.
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Table – 4.4.1 (Continued)
Identification of Sexual Content and the Signifier

Serial No.	Significant scenes		Description	Sexual content		Signifier (Objects, Signs & symbols)	Chain of events leading to the scene
	Scene start time	Scene end time		Male gaze	Voyeuristic Element for female		
20	01.40.50	01.41.53	Kabir goes to Ayaans house and find Sumits hearing aid. He soon discovers Izna and Ayaan's lies and that he was being set up.		Male body exposure	Kabir exposing his neckline.	
21	01.41.54	01.44.56	Izna meets Ayaan who tells her to kill Kabir by poisoning him. Izna agrees.				Kabir had carried out a bomb blast in Delhi for which Ayaan asks Izna to kill him before he could do any harm.

22	01.44.57	01.52.57	Kabir tells Izna his side of the story about how he was actually killing leaders and bureaucrats who were involved in arms dealing and terrorism. Izna does not believe him and kills him. She steals the secret data to hand over to Ayaan.	Present	Male body exposure	1) Kabir exposing his neckline and collar bone area. 2) Izna in a revealing dress.	
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23	01.52.58	02.09.56	<p>FINAL SCENE: Izna finds Guru and Ayaan and hands over the data to Guru. Guru turns out to be one of the corrupt bureaucrats and Ayaan turns out to be the mastermind behind the whole plan which was to end with Izna's death. Guru sets out to kill Izna but Ayaan stops him, killing him in the process. Ayaan tells Izna to give him the data but Izna refuses. Ayaan shoots at her and she get fatally injured. In her dying moments, she pulls out the gun given by Kabir, shoots Ayaan and kills him.</p>			<p>1) Ayaan in an unbuttoned shirt because of his injury, exposing his bare upper body. 2) Izna in a revealing dress.</p>	
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An Analysis of the Environment Surrounding Izna and Kabir

Izna is a pornstar living a lifestyle characterized by sex and alcohol, something she is not proud of. Even after six years, she has not been able to get over Kabir and the intimate moments they shared together. She also has a lot of hate for him for leaving her without an explanation. Her present lifestyle is helping her to forget her past life. She is aware and confident about her body and her attractiveness to men and women alike. Her life changes with the offer she gets from IIB. IIB finds out about her past relationship with Kabir and uses her to weaken Kabir with their history and her attractive body. Ayaan inspires her to join the mission as it would be an opportunity for her to overcome the guilt of her sleazy current life. When she learns about the mission from Guru, she considers it both as an opportunity for her to serve the country and also to have her revenge on Kabir.

Table – 4.4.2
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	

0.58	3.21	Sunny's character Izna introduces herself as a pornstar and expresses the guilt and shame she because of her profession. She ponders over her sins and reminisces about a man she used to love.	1) Izna appears topless, sitting by the sea side, camera showing her bare back. 2) Izna bathing in a hotel bathtub. 3) Izna dressed in revealing nightwear. 4) Izna holding and smelling an old leather jacket and remembering an erotic encounter with a man touching and kissing his bare upper body.	Introduction of Izna, her body and her sex appeal to set the tone for the theme of the movie. Use of non visual stimulants.
3.22	6.00	Izna's present lifestyle of prostitution, alcoholism, seduction and sex is shown where she flirts with and seduces unknown men and women at a nightclub parties and engages in sexual intercourse with them. As she enters the nightclub, men lustfully gaze at her sexy body. She finds Ayaan at a party, who seemed to be interested in her and she seduces him. They end up in a hotel room and get sexually intimate.	1) Izna in a revealing red dress which exposes most of her upper and mid body and her back. 2) Camera angle highlights her buttocks, waistline and chest. 3) Izna scans the gathering for attractive men and finds Ayaan. Both gaze at each other. 4) Izna teases Ayaan by dancing suggestively with other men. 5) Izna is also shown dancing intimately with another woman. 6) Explicit bedroom scene between Izna and Ayaan where both strip down. Izna in her red lingerie and Ayaan topless engage in love making.	Portrayal of Izna as a sexually bold and liberated woman. They describe Izna's present reality, an indication of openness and willingness to sexually engage with people irrespective of their gender.

**Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning**

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
6.01	18.01	Scene of the next morning. Ayaan introduces himself as an officer of Indian Intelligence Bureau and that Izna has been chosen to work with them on a secret mission. Izna hesitates but then makes a demand of Rs. 10 crore to which Ayaan agrees. They fly to Sri Lanka where the Head of the Secret Cell briefs her about her role in the mission which is to help them nab an assassin Kabir with whom Izna had a serious affair in the past. They wanted her to steal Kabir's laptop which had all secret information about his network.	1) Izna's red undergarments Ayaan covering her body with her nightgown. 2) Izna dressed in a black miniskirt exposing her legs and high heels when she goes to meet the Chief.	Izna dressing sense shows that she has no apprehension about exposing her body and also shows her comfort level even when she is minimally clothed.

Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
18.02	28.33	Flashback scene showing Kabir and Izna's first meeting. Kabir sees Izna for the first time while busting a drug deal. Izna was the courier of the drugs. Kabir arrested the man she delivered it to but trusting her innocence, Kabir lets her go. Izna falls in love with Kabir and comes to his house to thank him. She confesses her love for him and they both end up getting intimate.	1) Kabir single-handedly nabbing the drug dealer. 2) Kabir setting Izna free. Letter written by Izna to Kabir in her own blood Kabir enjoying the smell of Izna's blood on the letter.	A portrayal of a form of masculinity. The letter in blood is a symbol of the intensity of feelings. The smell of the blood creates a sensual pleasure.

28.34	32.11	Song sequence showing Kabir and Izna's intimate affair.	1) Izna in revealing dresses and also appearing topless. 2) Kabir exposing his bare upper body erotically messaging Izna. Izna getting aroused. 3) Erotic embracing and kissing.	These are explicit indicators of sexual relations celebrating the union of two sexually attractive people.
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Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
32.12	33.34	Izna narrates her story to Ayaan and gets anxious about carrying out the mission But Kabir re-assures her that he will help her.	Ayaan embracing an anxious Izna to calm her down and re-assuring her that he will be there to help her.	A portrayal of masculinity and a sense of safety.
33.35	43.12	Ayaan and Izna reach the location where they are going to live in a house opposite to the house where Kabir lives. They pose as a couple. On reaching Izna has an encounter with Kabir but he refuses to acknowledge her.	1) Izna wearing a skimpy dress. 2) Kabir playing the cello and signing	Show of Izna's attractive body is to keep the story in tune with the theme of the movie. Shows Kabir's artistic side which is a contrast to his projected masculinity.

**Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning**

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
43.13	46.17	Izna get a dream where she is sleeping and Kabir enters her room, climbs into bed with her and they both make love. Izna wakes up in a state of shock and tells Ayaan her idea, i.e., Ayaan should leave her alone with Kabir for a while so that she could get him closer to her.	1) Izna's provocative nightwear. 2) Izna drinking alcohol straight out of bed. 3) Kabir's arousal on seeing Izna sleeping in a negligee. (Dream) 4) Izna's idea that if Kabir sees her alone, he might be tempted to come closer to her, for after all, he is a man.	A typical stereotyping of the nature of men as sexual opportunists. Drinking habit of women.
46.18	48.5	Kabir watches Ayaan leave for work leaving Izna alone at home. He tries to talk to her even goes up to her doorstep but gets a phone call which diverts his mind and he leaves.	1) Kabir secretly watching Izna and Ayaan from inside his house. 2) Kabir wearing a V neck shirt with a broad neckline showing his well toned and tanned neck and collar bone area. 3) Izna exposing her upper and mid body and her legs. 4) Kabir writing Sorry on Izna's door glass in his blood.	The body show is to keep the story in tune with the theme of the movie. Secretly watching the couple shows a kind of voyeuristic tendency. The use of blood reflects the intensity of feelings.

Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
48.51	52.37	Kabir comes to know about the IIB Secret Cell and its location. He lands up there and kills everyone but the Chief manages to escape.	1) Use of guns and foul language. 2) Killing people	These are a portrayal of the aggressive side of masculinity.
52.38	53.52	Kabir find a letter at his doorstep sent by Izna asking him to meet her at a certain place.	Izna telling Kabir in her letter that bodily need cannot be ignored easily and that the body never lies.	Telling him about unsatisfied sexual needs, a subtly way of creating a 'honey trap'.

**Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning**

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
53.53	1.02.19	Kabir leaves his house to meet Izna at the rendezvous. Aayan immediately rushes to Kabir's house to search for his laptop. As Izna stalls Kabir, Aayan finds the laptop and starts downloading the data on a pen drive.	1) Izna exposing her deep cleavage. 2) Kabir wearing a V neck shirt with a broad neckline showing his well toned and tanned neck and collar bone area. 3) Passionate kissing and embracing.	Provocative dressing to lure the man. Kabir's raw sex appeal moderately highlighted through his subtle exposure and passionate love making.
01.02.20	01.04.57	Kabir meets Izna and accuses her and Aayan of spying on him. Izna manages to convince Kabir that they have nothing to do with the IIB. Kabir asks Izna to leave Aayan and marry him instead.	Use of gun to instill fear and get Izna to confess the truth.	A projection of aggressive masculinity and dominance.

Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
01.04.58	01.07.44	Izna tells the Chief and Ayaan about Kabir's proposal. The Chief advises Izna to accept the proposal but Ayaan opposes. Izna decides to marry Kabir and Ayaan gets upset.	1) Izna in a sexy black dress. 2) The Chief asking Izna that she must have seen many men lose control over themselves in front of her, indicating Ayaan's feelings for Izna as an infatuation which is unbecoming of an officer.	Provocative dressing in tune with the theme of the movie. Guru's statement is a generalization that men become slaves to attractive women like Izna and lose their sense of judgment.
01.07.45	01.15.59	Ayaan gets upset about Izna marrying Kabir and accuses her of deceiving everyone. Izna comforts him. Scene transforms into a song with.	1) Kabir and Ayaan fantasizing about Izna. 2) Ayaan exposing his full upper body. 3) Ayaan gazes Izna's body with a torch light.	A simultaneous celebration of winning and lamentation of losing a woman. Use of light to create sexual stimulation for viewers. An indication of mild voyeurism of watching a woman's body as she sleeps.

Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
01.16.00	01.19.52	Kabir prepares to receive Izna. His friend Sumit, warns him of the intentions of Izna. Izna moves in with Kabir.	1) Kabir exposing his toned and tanned neckline and collar bone area. 2) Izna exposing her cleavage.	The body show is to keep the story in tune with the theme of the movie.
01.21.55	01.31.28	Kabir takes Izna to his secret hideout and there they indulge in love making which is depicted through a song.	1) Kabir and Izna both appear topless, passionately kissing and embracing each other. 2) Movement suggesting sexual intercourse. Both appear in bed with only their intimate body parts covered by the bed sheets.	A bold portrayal of sexual intimacy. These are explicit indicators of sexual foreplay and intercourse between Kabir and Izna. Shows the union of two sexually charged people.

**Table – 4.4.2 Continued)
The Signifiers and the Signified Meaning**

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
01.31.29	01.40.49	Sumit finds out about Ayaan and Izna's real intention and sets out to kill Ayaan but he himself gets killed in the process.	1) Sumit saying that IIB has fallen short of men so they are taking the help of a woman. 2) Kabir wearing only his brief. Camera highlights his bare back. Izna wrapping herself with a bed-sheet. 3) Izna in skimpy lingerie Kabir's passionate kissing.	An indicator of male chauvinism. Also an explicit portrayal of sexual intimacy and passion.
01.44.57	01.52.57	Kabir tells Izna his side of the story about how he was actually killing leaders and bureaucrats who were involved in arms dealing and terrorism. Izna does not believe him and kills him. She steals the secret data to hand over to Ayaan.	1) Kabir exposing his neckline and collar bone area. 2) Izna in a revealing dress.	The body show is to keep the story in tune with the theme of the movie.

**Table – 4.4.2 (Continued)
The Signifiers and the Signified Meaning**

Significant scenes		Description	Signifiers	Signified
Scene start time	Scene end time		(Objects, Signs & symbols)	
01.52.58	02.09.56	FINAL SCENE : Izna finds Guru and Ayaan and hands over the data to Guru. Guru turns out to be one of the corrupt bureaucrats and Ayaan turns out to be the mastermind behind the whole plan which was to end with Izna's death. Guru sets out to kill Izna but Ayaan stops him, killing him in the process. Ayaan tells Izna to give him the data but Izna refuses. Ayaan shoots at her and she get fatally injured. In her dying moments, she pulls out the gun given by Kabir, shoots Ayaan and kills him.	1) Ayaan in an unbuttoned shirt because of his injury, exposing his bare upper body. 2) Izna in a revealing dress.	The body show is to keep the story in tune with the theme of the movie.

The Voyeuristic Element for Female

The movie is more of a celebration of the female body and female sexuality. There is consistent exposure of Isna's body throughout the movie. Isna is shown as a pornstar, who has the ability to get men and women aroused by her attractive body and looks. There are many instances of male gaze but not many instances of female gaze are observed:

- 1) In scene no.2, as Izna enters a nightclub party dressed in a provocative red gown, men gaze lustfully at her attractive body. But her eyes fall on Ayaan. She gazes at him and entices him with her suggestive dance moves.
- 2) In scene no.4, Izna falls in love with Kabir and follows him to his house to thank him for not arresting her and to confess her love to him. She gives him her letter written in her blood and gazes at him as he reads it. Then they gaze at each other and kiss passionately.
- 3) In scene no. 5, a song sequence showing Isna and Kabir gazing at and enjoying each other's bodies.
- 4) In scene no. 18, Kabir pours his heart out about the how unhappy he is with his life and wants Izna to help him reform himself. The scene turns passionate and both Kabir and Isna take off their clothes, gazing at each other's bare bodies and making love.

The Exposure of the Male Body

In the movie the male body has not been consistently exposed. There are more instances of mild exposure. Full upper body and lower body exposure is seen in a few songs and love making scenes.

- 1) In scene no.1, Izna recollects memories of love making with a man from her past. The man's face is not shown. Only his bare torso is shown, Izna touching and kissing his bare skin.
- 2) In scene no.2, Izna entices Ayaan to bed with her. Ayaan takes off his shirt, exposing his bare upper body. Izna sits across on top of him taking

off her lingerie as if dominating him. Ayaan then aggressively turns her over and comes on top to gain a dominant sexual position.

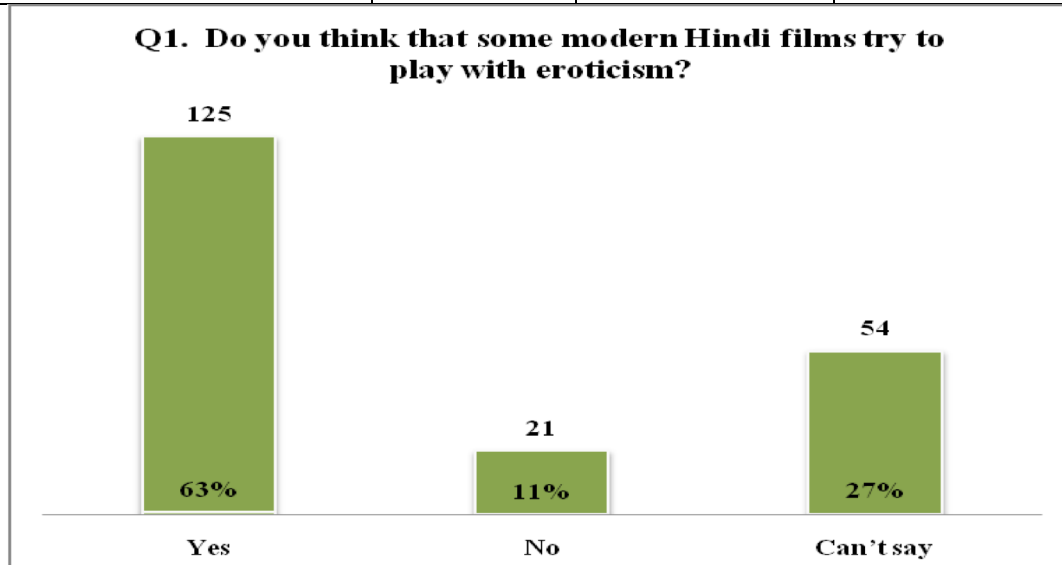
- 3) In scene no. 5, a song sequence showing Isna and Kabir's love making. Kabir exposes his well-toned and tanned upper body as he and Isna indulge in various erotic acts.
- 4) In scene nos. 9, 11, 12, 16, 20 and 22, Kabir appears wearing a V-neck shirt with a broad neckline showing his well-toned and tanned neck and collar bone area.
- 5) In scene no. 15, a song sequence showing both Kabir and Ayaan's fantasizing about making love to Izna in their own ways. Both men appear bare bodied engaging in different acts of intimacy with Izna.
- 6) In scene no. 18 and 19, Kabir and Izna expose their bodies extensively. The camera angles show them as if they are completely in the nude. Kabir exposes his bare upper body in the first part and in the later part both his bare upper and lower body are shown from behind, camera closing in on his muscular bare back.
- 7) In scene no. 23, an injured Ayaan appears in an unbuttoned shirt exposing his bare front torso.

4.5. Survey Data Interpretation

In the course of field survey, almost two hundred respondents were ransomly sampled, and the target group was the cinema going young women. The data so gathered is analysed below in terms of number and percentages.

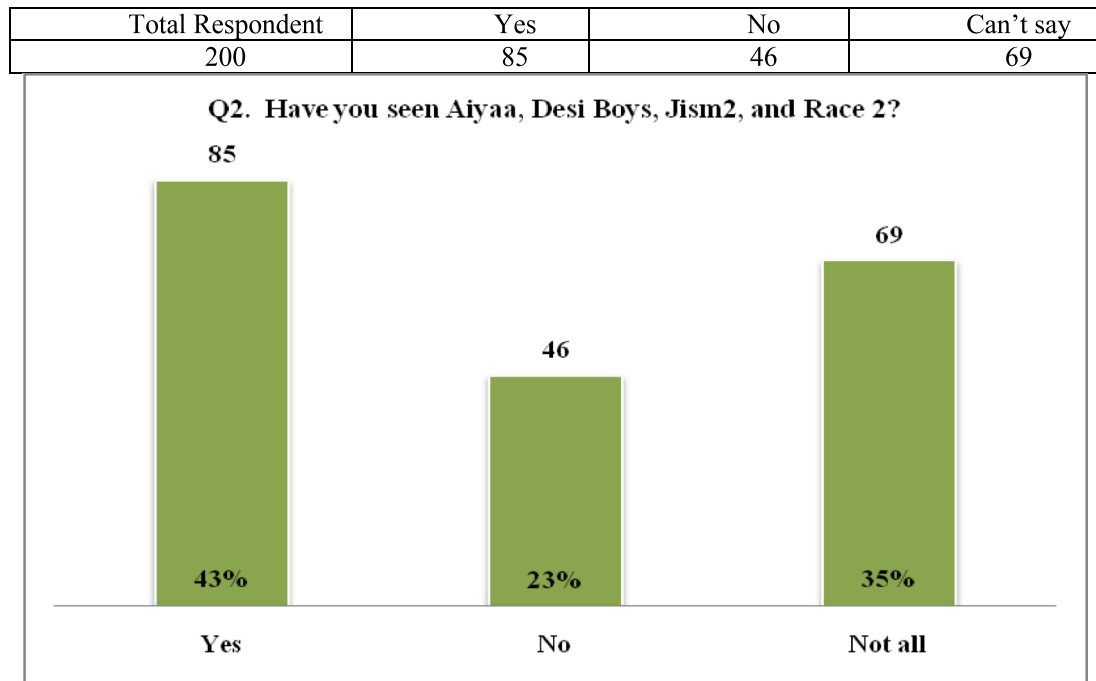
Q1. Do you think that some modern Hindi films try to play with eroticism?

Total Respondent	Yes	No	Can't say
200	125	21	54



Almost 125 respondents said that modern Hindi films try to play with eroticism, 21 respondents said no to the question and 54 respondents were not sure. So 63% women believe that the contemporary Hindi cinema plays with eroticism and there are enough sequences of eroticism in the under considered films which are analyzed by the researcher. It proves the conception of the theorists of 70s that cinema has contents which provide erotic pleasure to the audience.

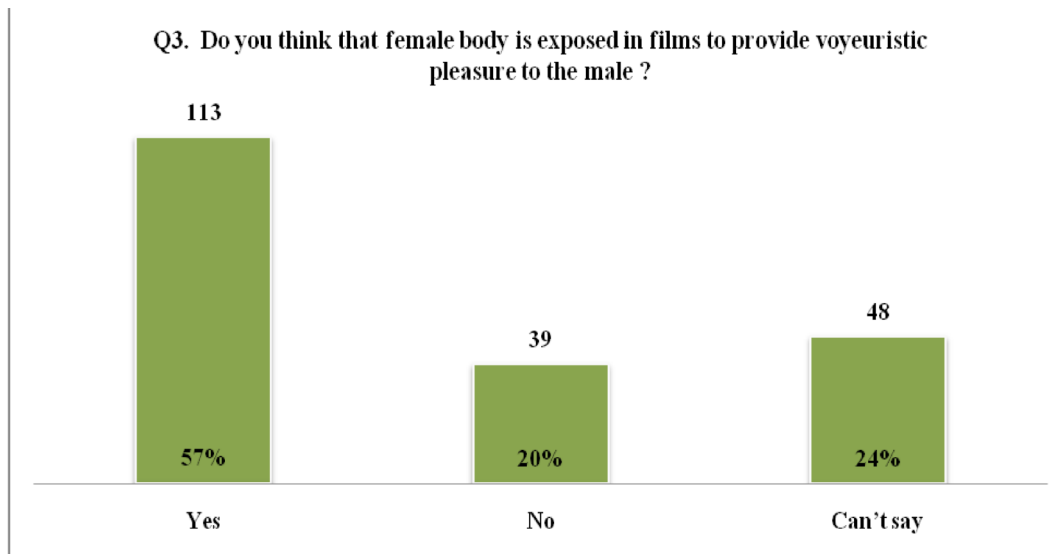
Q2. Have you seen Aiyaa, Desi Boys, Jism2, and Race 2?



Almost 85 respondents said that they have seen all the four under considered films for textual analysis, 46 respondents said they did not see the films whereas 69 respondents said they have not seen all the four films. Among the 200 respondents 43% are exposed to all the under considered films which are textually analyzed, 35% are exposed to some but not all four and 23% know about the films but have not watched the films.

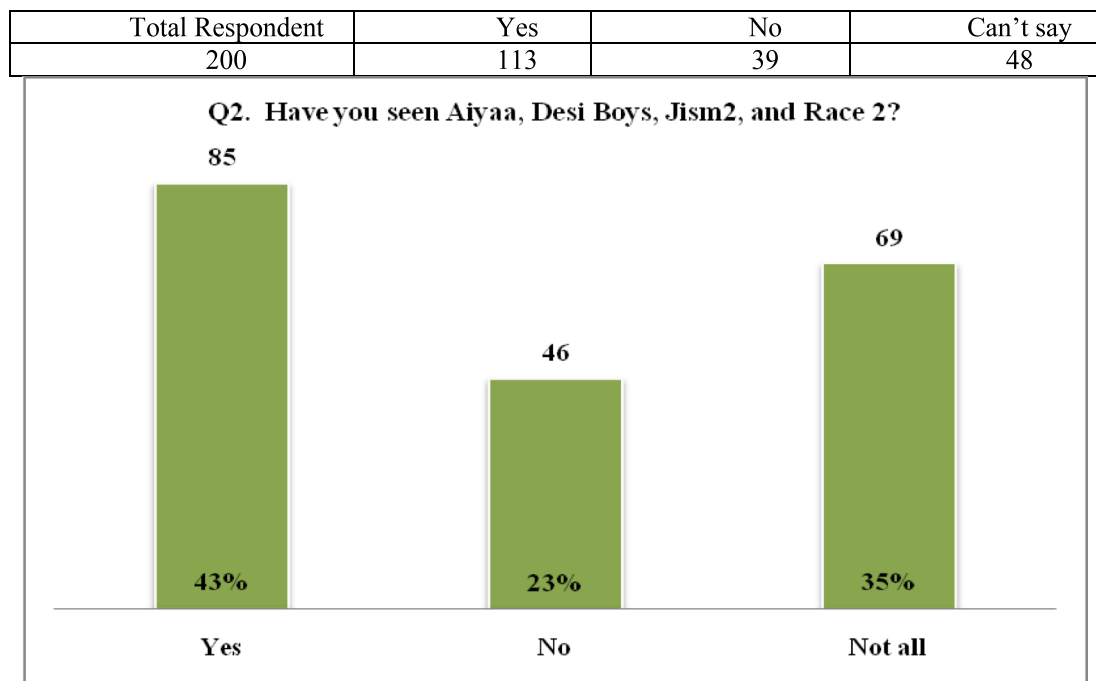
Q3. Do you think that female body is exposed in films to provide voyeuristic pleasure to the male audience?

Total Respondent	Yes	No	Can't say
200	113	39	48



respondents out of 200 said that female body is exposed in films to provide voyeuristic pleasure to the male audience, 39 respondents said no to the question and 48 respondents were not sure about the answer. The maximum number of respondents (57%) feels that female body is exposed to provide voyeuristic pleasure to male audience, thus Mulvey's concept of male gaze (1975) is accepted by the female respondents.

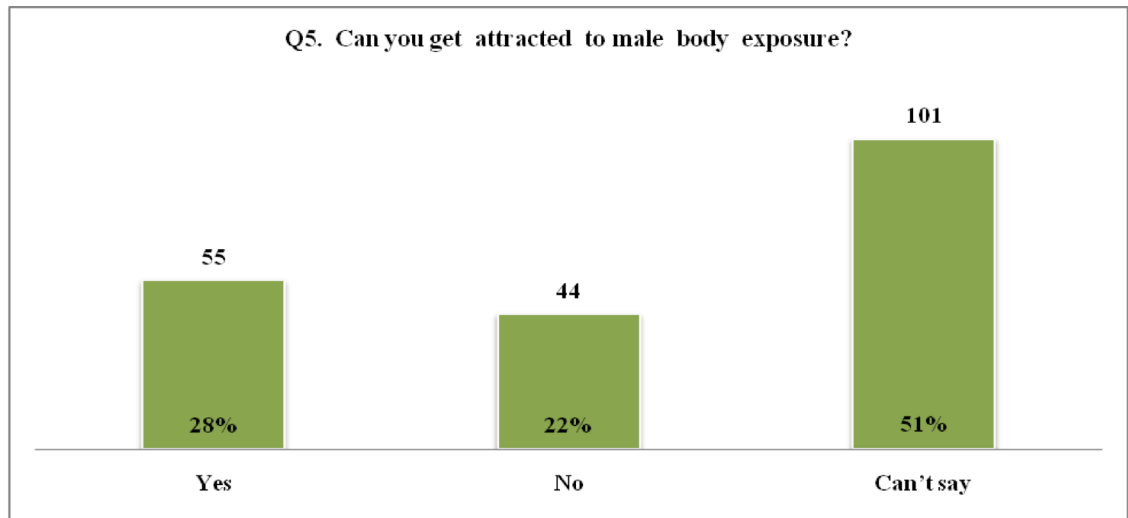
Q4. Do you feel that the use of male body exposure in these four Hindi films (Aiyaa, Desi Boys, Jism 2, Race 2) is an attempt to hook female audience?



Nearly 57 respondents said the male body exposure in these films were to hook female audience, 48 respondents said it was not to hook the female audience and 95 people were not sure about the answer. 48% respondents are not sure that male body exposure is used to hook the female audience or not so the purpose of male body exposure is not known to the female spectators. 29% feel male body exposure in films is to hook female audience so a minimal section of female spectators feel male body exposure is used to hook female audience.

Q5. Can you get attracted to male body exposure?

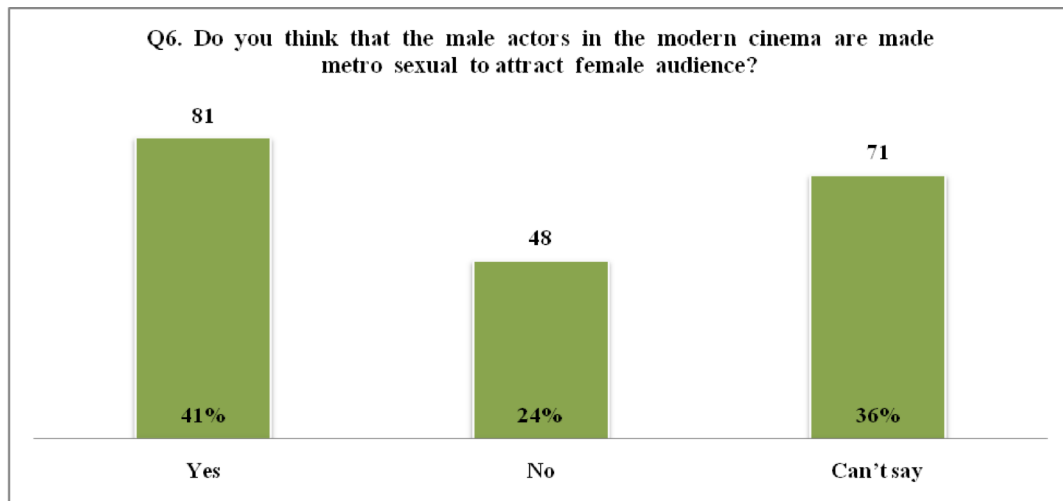
Total Respondent	Yes	No	Can't say
200	55	44	101



Out of 200 respondents, almost 55 respondents feel that they can get attracted to male body exposure, 44 respondents feel they will not be attracted to male body exposure and 101 respondents are not sure about the answer. Majority of the respondents (51%) are not sure if they can get attracted to male body exposure so the female gaze emergencies chances are less.

Q6. Do you think that the male actors in the modern cinema are made metro sexual to attract female audience?

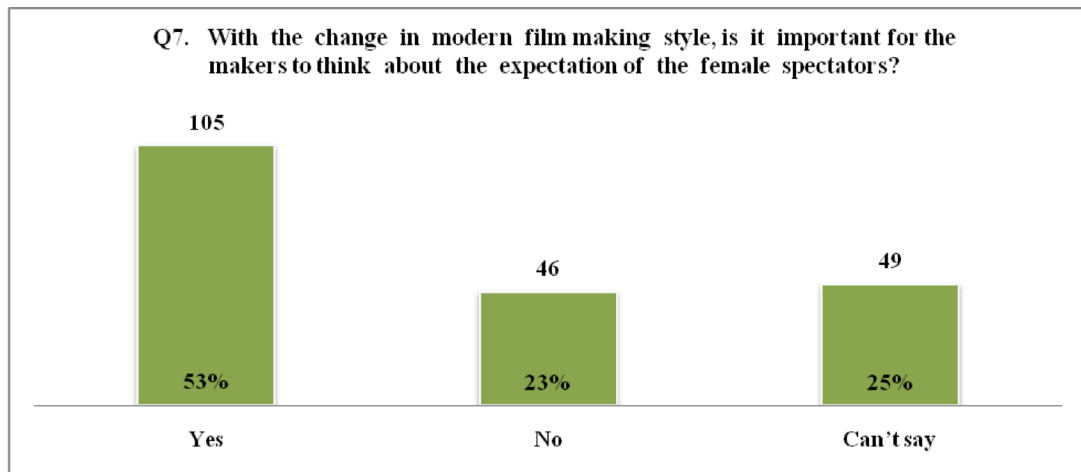
Total Respondent	Yes	No	Can't say
200	81	48	71



There are 81 respondents who feel male actors are made metrosexual to attract female audience, 48 respondents feel it may not be the reason and 71 respondents are not sure about the reason. Maximum respondents (41) feel that male actors are shown metro sexual to attract females which builds a relationship between masculinity and on-screen male sexuality also it says that contemporary film makers do think about female spectators while making films.

Q7. With the change in modern film making style, is it important for the makers to think about the expectation of the female spectators?

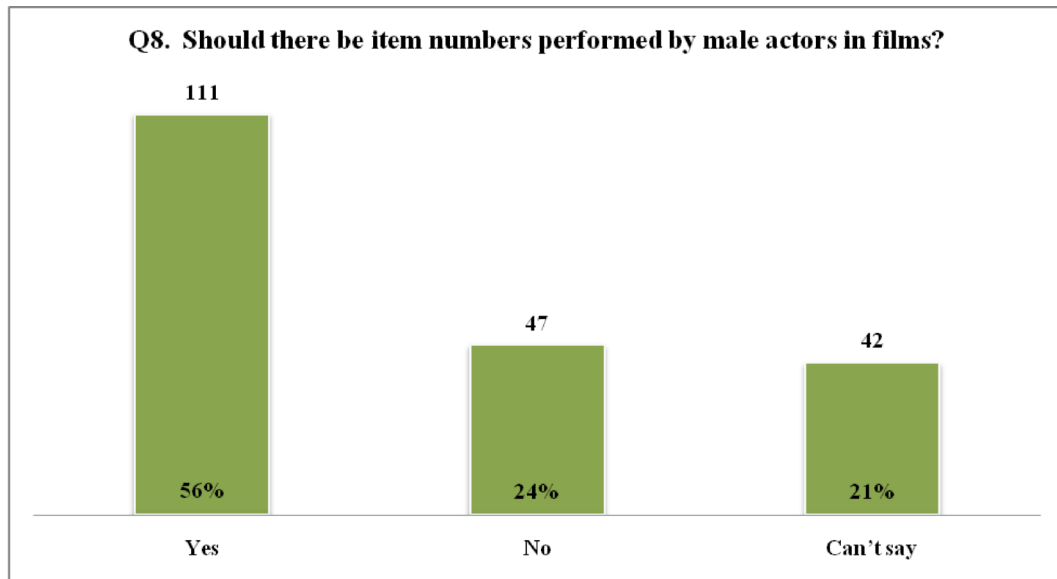
Total Respondent	Yes	No	Can't say
200	105	46	49



Talking about expectations of female spectators, 105 respondents said that the film makers should think about the expectation of female spectators before making a film, 46 respondents feel it is not important and 49 respondents are not sure. So the female spectators expect from the filmmakers which debates the theory that male spectators are the default target audience for filmmakers.

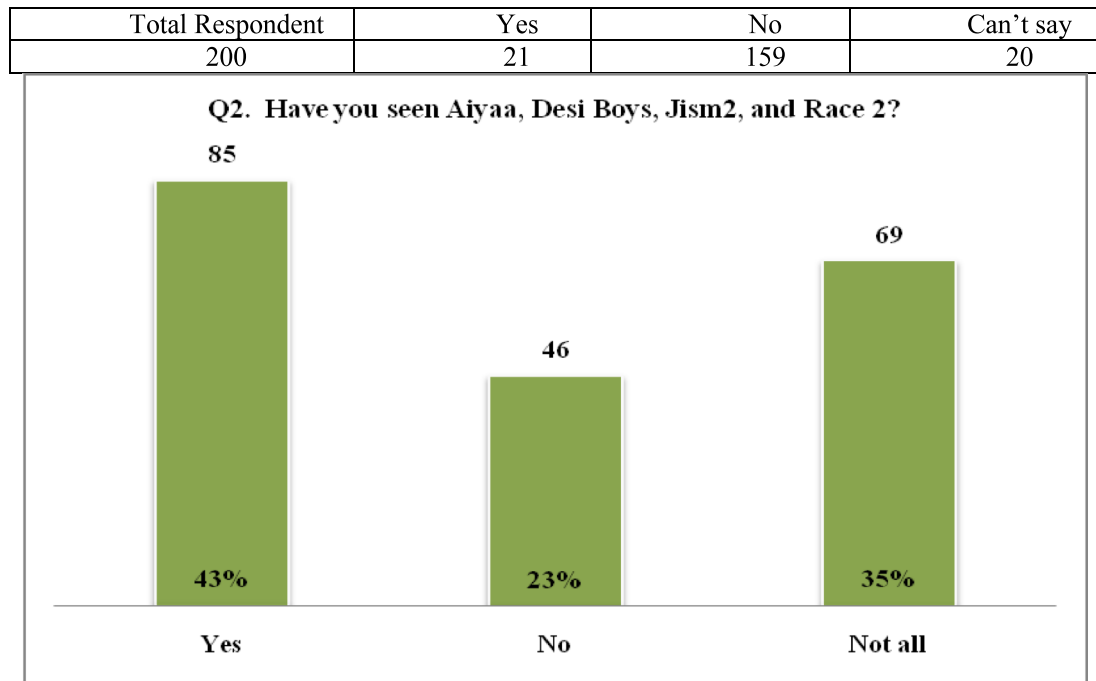
Q8. Should there be item numbers performed by male actors in films?

Total Respondent	Yes	No	Can't say
200	111	47	42



Talking about item numbers by male actors, 111 respondents were for it, 47 respondents said it is not necessary and 42 respondents are not sure they want it or not. As the majority of respondents (56%) feel that there should be item numbers performed by male actors, it is view which can decrease the women stereotyping in Hindi films were since ages female actors are used for item numbers.

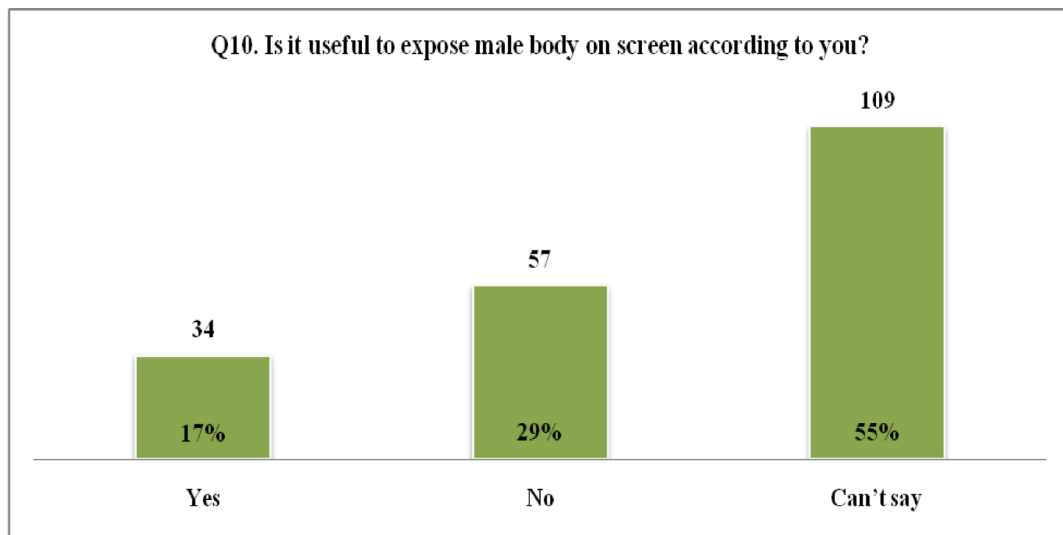
Q9. What qualities of a male actor in film attract you?



Out of 200 respondents 159 respondents said good acting skill is what they want from male actors, 21 respondents opted for well-built bare male body and 20 respondents were not sure about what qualities they want from male actors. As majority of the respondents (80%) look for good acting skill, it is proved that well-built body is not what all female spectators want which explains that voyeuristic pleasure is not everything for them and the concept of gazing for female spectators is secondary as only 11% respondents opted for it.

Q10. Is it useful to expose male body on screen according to you?

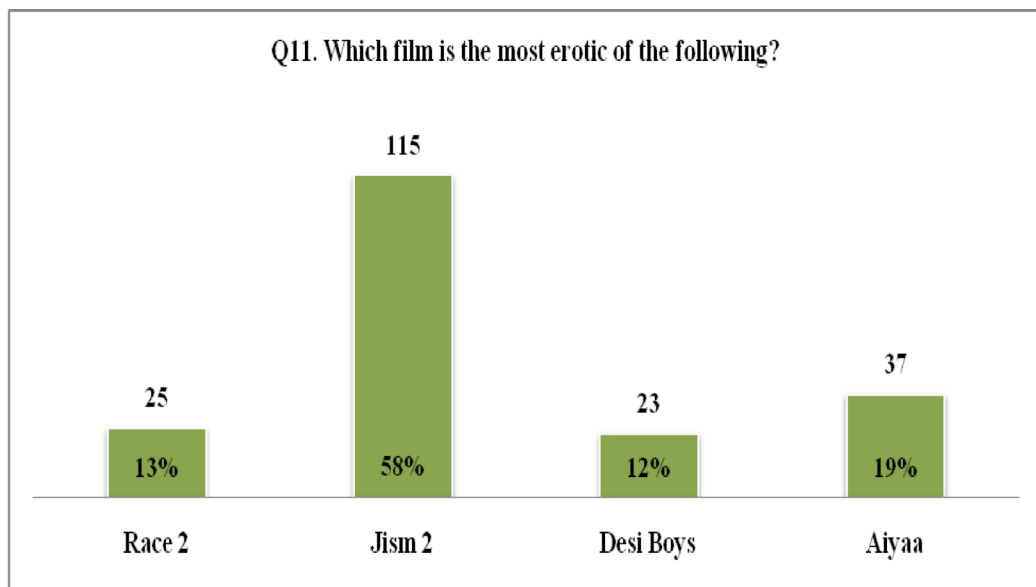
Total Respondent	Yes	No	Can't say
200	34	57	109



Almost 57 respondents out of 200 said male body exposure is of no use, 34 respondents said it is useful and 109 respondents were not sure about the use of male body exposure. As the majority of respondents are not sure about the use of male body exposure on-screen, the exact purpose of the male body exposure by filmmakers is not known.

Q11. Which film is the most erotic of the following?

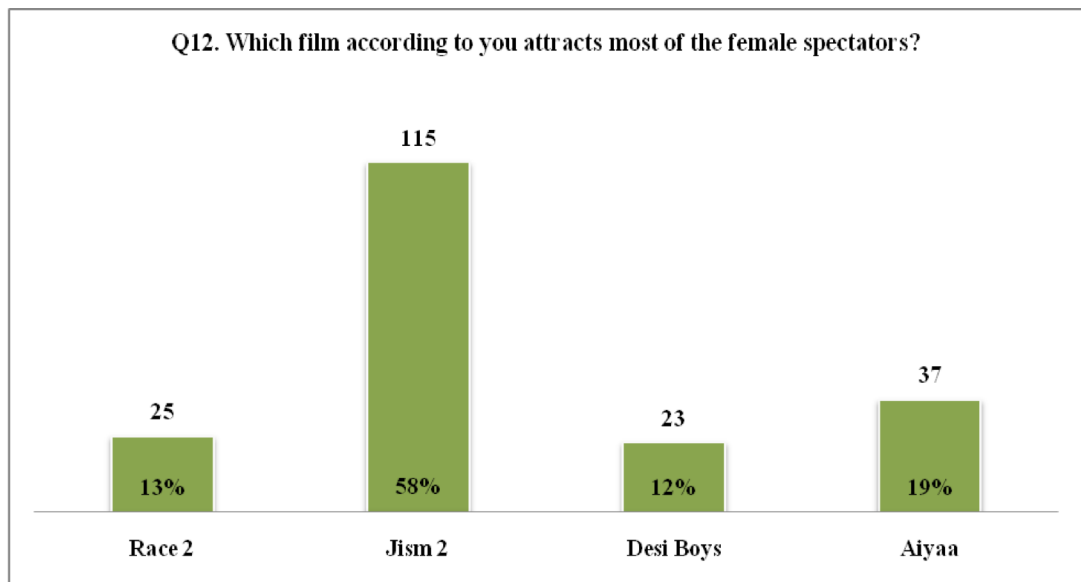
Total Respondent	Race 2	Jism 2	Desi Boys	Aiyaa
200	25	115	23	37



In total, 115 respondents feel Jism 2 is the most erotic film out of the all under considered films, 37 respondents feel Aiyaa is the most erotic film, 25 respondents feel Race 2 is erotic and 23 respondents feel Desi Boys is the most erotic film. As majority of the respondents feel Jism 2 which is the most erotic film, the female spectators understand the concept of voyeuristic pleasures which is derived by certain intimate scenes in cinema and they can judge which film is erotic and which is not.

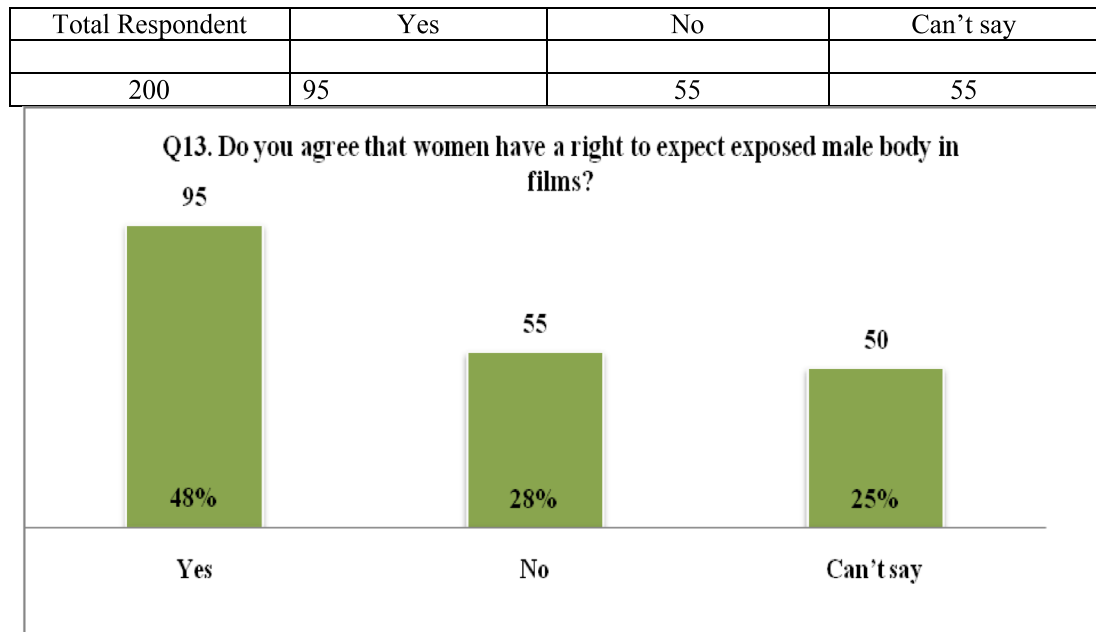
Q12. Which film according to you attracts most of the female spectators?

Total Respondent	Race 2	Jism 2	Desi Boys	Aiyaa
200	25	115	23	37



In total, 115 respondents feel Jism 2 attracts most of the female spectator, 37 respondents feel Aiyaa, 25 respondents feel Race 2 and 23 respondents said Desi Boys attracts most of the female spectators. Again 58% female respondents like Jism 2 the most which is an erotic film and the plot of the film revolves around a sex worker. The film also has decent amount of male body exposure during the erotic scenes.

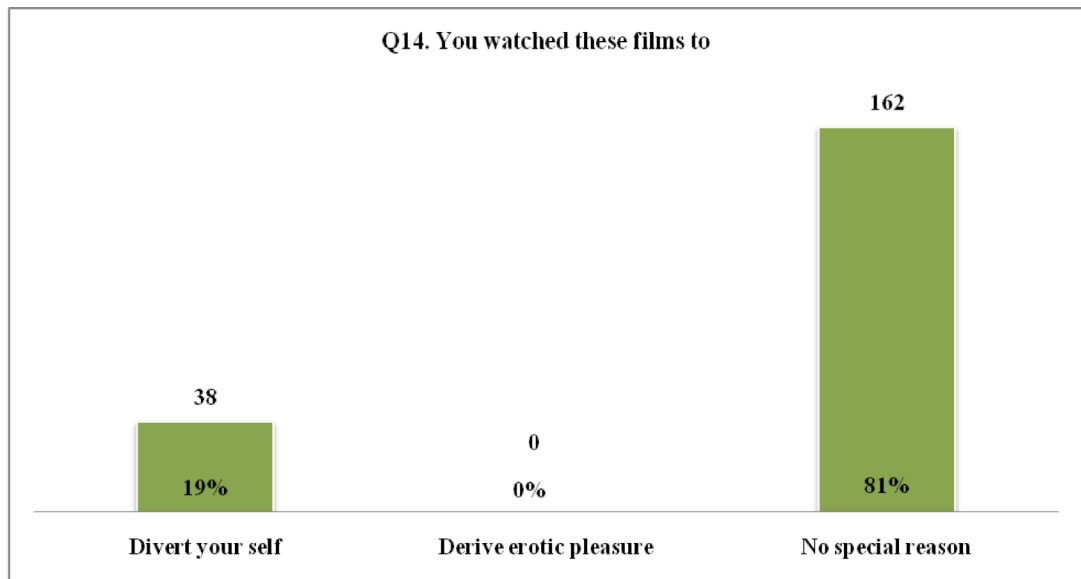
Q13. Do you agree that women have a right to expect exposed male body in films?



Almost 95 respondents said women have a right to expect exposed male body in films, 55 respondents said they don't expect male body exposure and 50 respondents were not sure about the answer. Majority of the respondents feel they have the right to expect exposed male body in films which gives an idea that female spectators like to see male body exposure.

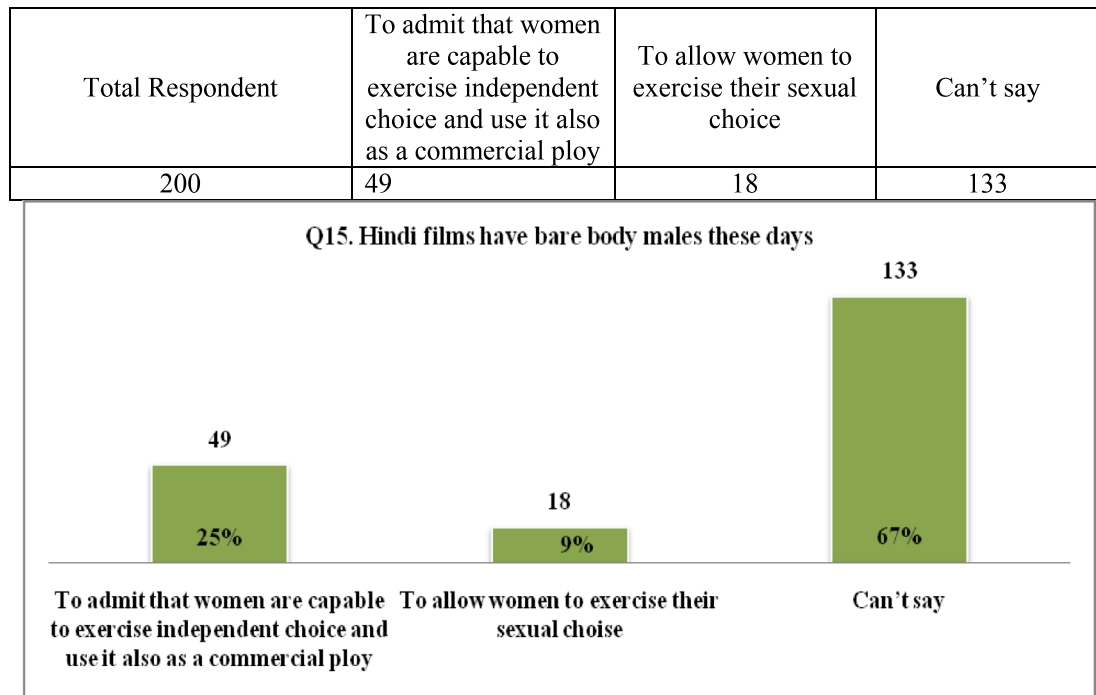
Q14. You watched these films to

Total Respondent	Divert your self	Derive erotic pleasure	No special reason
200	38	0	162



Nearly 162 respondents said that they did not have any special reason for watching the films, no one said that they watched the films to derive erotic pleasure and 38 respondents said they watched the films to divert themselves. None of the female respondents said that they watched the films to derive erotic pleasure, so the concept of female gaze and its ingredients are null in the contemporary Hindi cinema because the theory of male gaze is about deriving erotic pleasure by male spectators looking at female bare body (Mulvey, 1975), so the similar should have happen in the case of female spectators to for the emergence of female gaze, which did not happen.

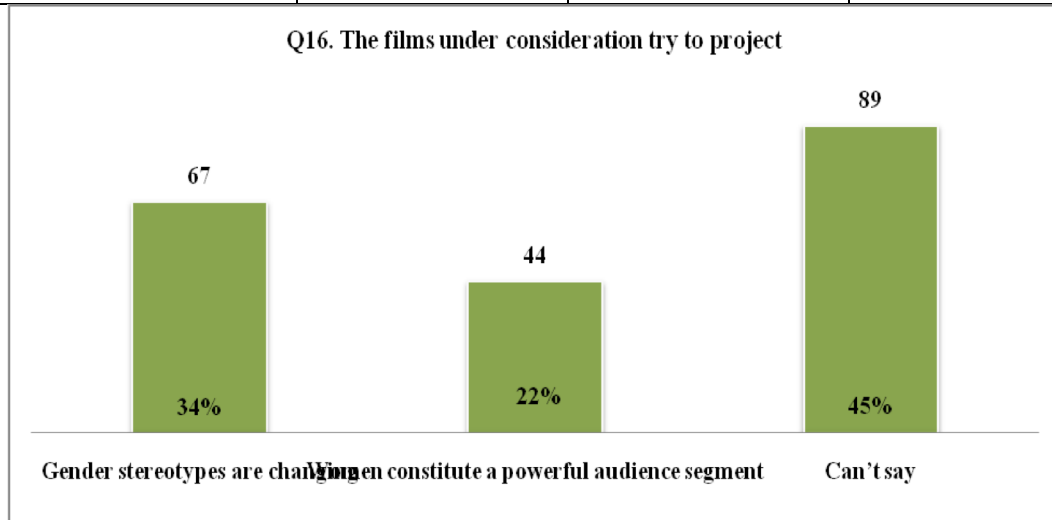
Q15. Hindi films have bare body males these days



In total, 49 respondents said that Hindi films have bare body male these days to admit women are capable to exercise independent choice and use it also as a commercial ploy, 18 respondents said films have bare body to allow women to exercise their sexual choice and 133 respondents do not exactly know why Hindi films these days have bare body males. Majority of respondents (67%) can't exactly say why bare male body is used in Hindi cinema so the female spectators are not aware of the exact use of bare male body.

Q16. The films under consideration try to project

Total respondent	Gender stereotypes are changing	Women constitute a powerful audience segment	Can't say
200	67	44	89



Almost 67 respondents said that the under considered films try to project that gender stereotypes are changing, 44 respondents said that these films project that women constitute a powerful audience segment and 89 respondents did not know what the films are projecting. So 45% are not sure what the under considered films are projecting, but a good number (34%) feel that gender stereotyping is changing in contemporary Hindi cinema which means the inequality debated by theorists of 70s is decreasing.