

Chapter 5

Major Findings

In this last chapter before concluding the thesis, major findings are summarized. These are the principal findings that have helped the present researcher in realizing the objectives of research and answering the research questions. As it is clear that the work under consideration had taken up both textual analysis and a response sheet to arrive at a reasonable set of findings, the following are the major findings of the work in brief.

The chapter is divided in only two sections, to separate out the findings that relate with the objective from those that address the research questions of the present study.

5.1. Findings Related with the Objectives

Exploration of the Construction of a Female Gaze If There is any

The researcher had the intention to explore if any female gaze is being attempted to be constructed in terms of viewing pattern of films. It is observed from the textual analysis of the films taken up for the study that there is no such female gaze available. There are films which try to explore voyeuristic tendencies available naturally among women, but it appears that this is only a commercial ploy. Even if the Post-feminist claim of redoubtable, self-sufficient women are to be accepted, the emergence of the female gaze is a long way to go. The response sheet of the viewers of the films also reveals that there was no special reason for women viewers to see these films. While the female respondents are pretty much sure that a scantily clad woman is a surefire way to sell eroticism through the film to the male viewers, same may not be said when it comes to the exposure of a male body.

Exploration of the Exposure of Male Body and The Changing Contours Of Gender Practice

It is too early to predict that there has been a paradigm shift in terms of gender practice. If a film is to be considered as a gendered practice especially in terms of film viewing conventions vis-à-vis male gaze, then it can safely be inferred that male body exposure has to be firmly ingrained as an auteur practice. The textual analysis refers to symbolic representation of male sexuality in abundance and most of the times it is deliberate like the usual tantalizing practice of showing female body in a commercial Hindi film, but so far as its ability to yield a response in female audience is concerned, the response has been muted. 34% women respondents believe that gender stereotypes are changing while nearly 45% of women believe that there is a long way to go before the stereotypes change.

Almost 51% women respondents who happen to be the urban audience of a major North east metro are unsure about the impact of male body exposure in a Hindi Film. Only 28% feel that there is a chance for them to be hooked onto the attraction of a male body. So far as the metro sexuality is concerned, which essentially is an attempt to redefine existing sexual orientation, 41% of the women respondents are positively inclined towards the proposition. The respondents were also asked the probable reason behind the use of male body in Hindi Films these days. 25% women respondents only feel that it might be a commercial ploy to explore the capability of women to decide on choice while an overwhelming majority, 67% are undecided. The respondents appear to be more assertive when they are asked if they expect films should cater more to female audience and 56% respondents have responded positively.

Understanding of the Importance of the Pleasure of Viewing

While second wave feminism has constantly contested construction of WOMAN as Other and denounce the representation of women in popular texts of which the idea of male gaze is a derivative, the idea of pleasure of viewing was forwarded by many critics, notably IanAng,(1974). The women respondents were asked if they had watched the movies taken up for the purpose of the study to divert them or to derive erotic pleasure or for no special reason. 81% respondents, all women themselves, are of the opinion that their watching of the film was for no special reason which confirms Ang's(1974) understanding. While these respondents have confirmed this, there are very few takers for diversion option, 19%, nobody accepted that they watched these films for erotic pleasure. Ang's contention that each practice of woman may not be a conscious practice or a construction of a mini universe has been fairly well established.

Patterns of Diversion from Fashioning the Text as a Prototype of Societal Gender Inequality

While the Textual analysis reveals that women characters are quite forthright in letting their emotions loose, the response sheet reveals that a good number of respondents, 58% reveals that they liked Jism 2, a film narrating the story of a sex worker the most. It is too early to say conclusively on the one hand that women are no longer squeamish if there is a lot of talks on sex is played out in a film, it is also to difficult to establish it as diversion from the text being a prototype of gender inequality as any sex worker is a production of a society which essentially objectifies a woman. Respondents were asked if they expect male body exposure in a film. Nearly half of the women respondents, 48% answered in the affirmative. It ofcourse depicts that there is a considerable section urban film going women viewers who have shed some inhibitions in terms of expressing their choice which is a significant turn.

5.2. Findings Related with the Research Questions

Factors Responsible for the Emergence of Female Gaze

The researcher after textual analysis of four films found that till now there is no emergence of female gaze in contemporary Hindi cinema but, also among the respondents surveyed, 48% are not sure that the male body is exposed in the films to hook the female audience or not but 29% agreed that the male body is exposed to hook the female audience, whereas 24% women respondents directly denied that male body is not exposed to woo female viewers. So if the majority is not sure and some section of the respondents are directly denying emergence of female gaze in Hindi cinema, the factors are yet to be found. But on asking if women can get attracted to male body exposure like the men get attracted on female body exposure, 51% were again confused and 22% directly said it cannot happen, whereas a minimal section of respondents (28%) said they can get attracted to male body exposure. So the researcher found that there are no factors till now which could have helped in the emergence of female gaze.

But according to majority of respondents Hindi films do play with eroticism and 57% respondents (all women) feel that female body is exposed in films to give voyeuristic pleasure to men and in the films under consideration the researcher found that female body is used many times raising interests for male spectators for example in *Desi Boys*, Chitrangda Singh opens her clothes one after other to make Akshay Kumar study and the male spectators were curious to see what will she open the next. So Mulvey's view that male gaze exists in cinema is still to be believed according to the researcher and

female body is still used to provide voyeuristic pleasure to men. In the contrary male body use is also there in the under considered films but the maximum respondents are not sure whether the male body is used to provide voyeuristic pleasure to the female audience and hence the factors for female gaze emergence is not found.

Commercial Dynamics for Exposing the Male Body

As 28% respondents said that they might get attracted to male body exposure, and in another questions made to the respondents; it was asked that with the change in the modern film making style, is it important for the makers to think about the expectations of the female spectators, 53% respondents who were all multiplex going crowd said yes, 25% were confused and 23% said no. Also 53% respondents said that there should be item numbers performed by male actors. So the film makers need to give importance to the female spectators who construct a commercial dynamics on the profit aspects of the films made, whereas 80% female respondents also said that good acting skills of male actors attract them. So, male body exposure is not that important for the commercial success of the film as much as good acting skill matters.

Almost 59% respondents were also confused that male body exposure in films is useful or not. Also as according to Melissa Silverstien (2015), male gaze is not only the default perspective for film makers, the female spectators also have to be kept in mind before making films, so if female body is used to provide voyeuristic pleasure to the male spectators, 51% respondents are not sure if they can get attracted to male body exposure but 28% feel that they can get attracted to male body exposure which says filmmakers need to think what the female spectators want similar to the ingredients provided to the male spectators. The commercial dynamics of male body exposure is not clear but if the female audience is targeted, male body exposure might play like one of the ingredient.

Relationship of Masculinity with the Exposure of Male Body in Hindi Films

According to the signified meaning derived from the textual analysis of four films and also from the survey done on multiplex going young women, there is no direct relationship of masculinity with male body exposure in films, but some section of women according to the response collected expect male body exposure on screen. Signified meaning derived from films like Aiyaa explains that the sign of masculinity can be expressed without male body exposure, but male body exposure adds up to the erotic pleasure of viewing exercised by the female spectators. 58% female respondents believe that Jism 2 is the most erotic film among the four (Race 2, Jism 2, Desi Boys and Aiyaa) films textually analyzed and the same crowd said that Jism 2 attracts them the most which is a story of a sex worker and has sufficient amount of both male and female body exposure. But in all the four films studied by the researcher, the male protagonists are always well built and masculine in look and whenever there is any kind of erotic scene, in most of the scenes the male body is pretty exposed like the female body. In Hindi contemporary cinema the masculinity is shown with well-built male body in most of the films but 41% respondents feel that male actors are shown metrosexual in Hindi films these days to attract female audience and 80% respondents feel that good acting skill by male actors attracts them. So, male body exposure may be a technique by the film makers use to relate masculinity but good acting skill still matters for many.

Meanings of Metro Sexuality according to the Audience

Metro-sexuality usually refers to the behavior of men especially one living in an urban, post-industrial, capitalist culture who is pretty meticulous about his appearance

and grooming spending a significant amount of time and money on his look, behavior and habit. In *Race 2* Saif Ali Khan is shown to be a person who spends a lot on his habits and also maintains an expensive lifestyle in return it helps him to woo females easily. The respondents responding to the researcher's question that are the male actors shown as metrosexual to attract female audience, 41% said yes, 24% said no and 36% were not sure about the answer. So, maximum numbers of respondents feel that male actors are metrosexual in films to attract female audience. With the under considered films portraying male protagonists mostly in a way that they are adjusted to the metro lifestyle and can do anything in the given environment, the signified meanings derived from the signifiers of the text analysed, metro sexuality according to spectators may be showcasing the ability of wooing the audience with the skills like good acting and for some showcasing well-built male body. And as most of the respondents said that male actors are shown metro sexual to attract female spectators, the filmmakers do play with the psyche of the spectators by using the metrosexual card.

Possible Changes to the Theory of Male Gaze

It is difficult to find any major change in the theory of male gaze but talking about possible changes, the cinematic world is undergoing a change where even women spectators have begun to develop expectation that the filmmakers should make films keeping in mind the requirement of women viewers and even women viewers can get attracted towards male body exposure which was never discussed in the theory of male gaze coined by feminist and film critic Laura Mulvey in 1975. 29% women respondents said that male body exposure in the films under consideration are to allure the female audience, so the view is a possible change to the theory of male gaze. Also the male gaze theory only talked about how females are looked at as objects of voyeuristic pleasure by men, the researcher found that there is no exact emergence of female gaze but as majority of respondents were not sure they would get attracted to male body exposure or

not, some (28%) said they will be attracted to male body exposure which is a concept which was never discussed in male gaze theories and the researcher feels this concept could be a possible change in the male gaze theory.

Relationship between Male Body Exposure and Post-Modernist Feminist Movement

It was difficult for the researcher after all the textual analysis of the films and the survey done on the multiplex going young women to find any kind of existence of female gaze in modern Hindi cinema, but talking about the relationship of male body exposure to the post-modernist feminist movement, the movement specifically talked and backed the idea of equality, and the researcher observed that the way men enjoy the pleasure of viewing female bare body on screen, 28% respondents feel that even they can get attracted to male body exposure, and also 53% respondents feel that it is important for film makers to think about the expectations of female spectators. So, there can be a relationship of equality with the want of male body exposure in films. Moreover in the film *Aiyyaa*, the protagonist of the film is a female character and with the signified meaning of the signifiers of the signs the researcher felt that as post-modernist feminist movement was to back power equality in the society, the modern Hindi film makers along with female bare body also use male bare body but the purpose of the use is still to be explored as 55% respondents are not sure about the exact purpose for using male body in films and 17% feel it is useful. 9% respondents feel male bare body is used to allow women to exercise their sexual choice. Post-modernist film movement criticized inequality between how men and women were projected, so male body exposure could be a tool to eradicate the difference but exact use of male bare body has to be known, meanwhile many respondents also feel that filmmakers should keep the women spectators in mind before making films.