

Male Gaze and women representations in Bollywood

Cinema

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Abstract: In the world of entertainment movies play the major role. From the beginning of the cinema in some percent it always has focused how to attract people more and more to the side of entertainment. Due to this once again women have to play the roles in such a manner that can please male audience. Unconsciously it has become the essential factor in today's movies and media, which represent women in an attractive way by exposing their bodies. And also their representations are always with emotional, dependent, weak and submissive kind of features if a female character is not so alike then often she is considered negative one.

Key Words: Male Gaze, Scopophilia, Objectification

'Male gaze' is one of the influential factors of Postfeminist theory in film. This idea was conceptualized by Laura Mulvey in 1975 and still Prominent in cinema 50 years on. Her theories are influenced by the psychoanalyst such a Sigmund Freud and Jacques Lacan. By using their "ideologies political weapons", she studied the Representation of women in media and films as an object. Such an object that can Fulfil the unconscious sexual desires of male audience and over the years it has become one of The trends to make the movie popular. This research article discusses how this kind of Representation impacts the mindset, and the way it challenges the psychology of particular

Gender that they like to 'Gaze' women or (opposite gender in general) accordingly.

Mulvey states that the "*Gender power asymmetry is a force in cinema and constructed for the pleasures of the male viewer which is deeply rooted in patriarchal ideologies and discourse*". This statement clears that while making a cinema, story writer writes the script by keeping the Male audience in focus. To attract them more and to make the movie popular, women in movies are presented in exposing manner. More over the focus is on their body parts which can dehumanize the person being looked. The term 'Gaze' is not completely or always overtly sexual, but woman is still treated as an object to be looked at. With thoughtful camera work, scenes that feature nudity can be depicted without sexualizing male gaze. Mulvey believes, "*women are in fact the bearer of meaning and not the maker of meaning*" it suggests that women are not being provided such roles where they can control the situation and scene. They are always being shown like they are so weak and easy to control. Along with women need a male partner maybe a husband, brother or father to survive. They are simply put in a scene where they are observed from an objectified point of view. In an addition she believes that this way of watching movies and presenting women in movies will not change its place or alternated. This inequality enforces ancient and practical ideas, "*Men do the looking and women are to be looked at*".

Discuss some dialogues and scenes from famous Bollywood movies. In one of the popular movies of mid 80s decade "*Ram Teri Ganga Maili*" the way character Ganga has been represented on screen in certain scenes made people to run to movie theatres specifically Male audience. Movies like *Grand Masti*, *Dirty Picture* have visualised female characters as an Object as the camera focuses on the body parts of the respective female character and provides such a visual content to audience that fulfils the unconscious sexual desires and so somewhere it affects a lot to the psychology of the male watching the scenes. Furthermore plot, message remain aside and such scenes are highlighted more. on the other hand when it comes to language focusing over female body and appearance in movies particularly, "Mai Ho indirectly language sees female through the same lenses of Gaze, in movie *Main Hoon Na*" movie a song "*Tumse Milke Dil Ka Hain Jo Haal Kya Kahe*" begins with Amruta Rao's entry where the hero says, "*Mooh toh band karo uncle*" and love majority love songs elaborates the beauty of the female body with metaphors and simile for instance "*CHAAND SA MUKHDA*", "*KALIYOSA BADAN*", "*RESHAM JAISE BAAL*" here we get to know that her role in general sense is often limited to her appearance and emotional submissive existence. Somehow it adds to the female beauty cannons and neglect her potentials, soft skills, inborn qualities, intelligence, dedication and passion towards her field.

In addition to this when a female does not listen to male characters, she counted as negative personality. In some Bollywood movies such as Meghana from the movie *Jane Tu Ya Jaane Na*, Meera from the movie *Cocktail*, Natasha from movie *Zindagi Na Milegi Dobara*, Movie characters mentioned above are always been hated that they never deserved. Still they were judged immensely with negative perceptions just because they were too clear about their opinions, about their goals in their lives. These are some example to make it clear even in a movie if a woman has her own stand, and if any suggestion by male partner such as boyfriend or husband doesn't matter to her anymore then she is over hated. And contrary one praises the character like Preeti from movie *Kabir Singh*. Still there are a few movies which show the strong female roles taking decisions own her own in welfare of family, society. this change is often wanted. In concern with future movies, content and positivity along with the real shift from reel will be welcomed.

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