

Weepies Going Dirty and Machos Doing Masti: Unveiling the Female Chauvinist Pigs in Indian Cinema

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This paper aims to examine Raunch culture, a strand of post-feminism in the recent Bollywood movies, *The Dirty Picture* and *Grand Masti*. Both these movies critique the perception that the investment in raunch feminine sexuality empowers female characters, but if observed profoundly, they celebrate the commodification of women's body. Frequently revolving around sex and consumption, it celebrates female agency through its discernment that women in such movies are provided the capacity to "have it all" (Genz, 98). Drawing upon Levy's notion of "Female Chauvinistic Pigs" and McRobbie's notion of "double entanglement", the focus is that this apparent empowerment is hollow for celluloid females; their actions incite cultural anxieties about the ways women are to be represented and simply reinforce the patriarchal norms that envisage women as objects.

Keywords: Raunch culture, post-feminism, sexuality, consumption, chauvinistic

Since early twentieth century, female sexual objectification has become a subject of feminist debate. The sexual revolution of 1960s provided freedom of sexual expression to celluloid females by questioning the power relations that existed between both the sexes. It also freed individuals from the moral and legal confines. Criticizing this sexual emancipation, one of the feminist critics, Shulamith Firestone observes that due to this liberation "women have been persuaded to shed their armour under the guise of sexual revolution" (Firestone, 2003, p. 127). Further, she averred that the revolution was of no advantage to women as it "proved to have great value for men: by convincing women that the usual female games and demands were despicable, unfair... and self-destructive, a new reservoir of available females was created to expand the tight supply of goods available for traditional sexual exploitation (p. 127-8).

In today's era, this revolution has become a thing of the past but its relaxation over sexual inhibitions still continues along with its consequences. Sexual gratification as one of the prominent paradigm of the Raunch culture, offers an exceptional prospect to biopic females who desire to prove their mettle. This culture of exhibitionism disguises the consumption of sexuality within the narratives of individuality, choice and empowerment.

From the perspective of Indian cinema, women as the central protagonist began to reflect evidence of change in 1970s. As Viridi in *Cinematic Imagination* avers, "Strongly influenced by the Victorian principles, sex as an aspect heterosexual love was broached gingerly in the popular cinema of the 1970s" (p. 147). The matters of sexual intimacy marked their appearance with *Aradhana*, "the first to explicitly associate romantic love

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with sexual desire" (Viridi, 2003, p. 148). These changes which were initially imperceptible and trivial, have gradually become perceptible in the recent decades. Hypersexuality has become a widespread notion in Hindi cinema itself and females relish their reflection as eye candies for their male counterparts. Be it *The Dirty Picture*, *Grand Masti*, *Hate Story 3*, *Kya Cool Hain Hum*, *Mastizaade*, etc all females are essentially hero's props here and are binged in purely for eroticism.

The post-feminist notion of agentic feminist sexuality has become a significant issue as it not only revolves around the libertine notion of sexuality but is under the illusion of emancipation and progress. This distinction between liberation and exploitation has been highlighted by contemporary critics like Ariel Levy, Imelda Whelehan and Angela McRobbie. In her book, *Feminist Bestseller*, Whelehan (2005) expresses her skepticism over the sexual revolution which is a reflection of

chimera where women were being sold the idea of sex as liberation but often it cast them in just as strong a thrall to men, with new pressures to perform sexually at every occasion. (p. 109)

The intrusion of sex industry into the mainstream culture and the resultant naturalization of erotic, vulgar images of the female body conceptualize a double movement in which the agents are enabled and disabled in terms of power relations. Rejecting the second wave feminist notion of sexual objectification as oppressive for women, Raunch culture celebrates the commodified female body, endorsing false female empowerment. What tends to encourage individual free choice is that the categorization of women as a homologous group is a "spent force" (McRobbie, 12) and that equality has already been achieved.

Suggesting a replacement of the "monstrous ugliness" of feminism, post-feminism encourages celluloid females to engage themselves in sexualized culture. Undoubtedly, such attempts of liberating females "permits the subtle renewal of gender injustices, while vengeful patriarchal norms are also re-instated" (McRobbie, 55). The main focus therefore relies on "shift from objectification to sexual subjectification, a pronounced discourse on choice and anatomy and an emphasis on empowerment" (Gill, 56). Such terminology of choice and liberation reflect freedom being revitalized leading to "faux" empowerment. Taking cue from Levy and McRobbie, the main argument is that individualism operates as a social process which constrains women's advancement.

Raunch culture, a strand of post-feminism is examined in the recent Bollywood movies, *The Dirty Picture* and *Grand Masti*. Both these movies critique the perception that the investment in Raunch feminine sexuality empowers female characters, but if observed profoundly, they celebrate the commodification of women's body. Frequently revolving around sex and consumption, it celebrates female agency through its discernment that women in such movies are provided the capacity to "have it all" (Genz, p. 98). Drawing upon Levy's notion of "Female Chauvinist Pigs" and McRobbie's notion of "double entanglement", the focus is that this apparent empowerment is hollow for celluloid females; their actions incite cultural anxieties about the ways women are to be represented and simply reinforce the patriarchal norms that envisage women as objects.

Focusing upon the hypersexualization of female body, these movies reflect the post feminist ideals of sexual investment in Raunch culture via dress and behavior yet paradoxically depicts the exploitation of body and sexuality as commodities for women to get ahead in the androcentric world. Aril Levy (2006) in *Female Chauvinist Pigs* asserts that Raunch culture as is oriented towards males; does not permit women to negotiate sexuality according to their own will. Levy calls them Female chauvinist pigs that become successful

in the cinematic world by selling their sexuality. She states,

The glossy, overheated thumping of sexuality in our culture is less about connection than consumption. Hotness has become our cultural currency... Hotness is not the same thing as beauty, which has been valued throughout history. (Levy, p. 31)

Stradivarius of body tends to deem these women on the basis of their "hotness" (Levy, 2006, p. 92) and this makes their identity as a " "loophole woman", an exception in a male-dominated field whose presence supposedly proves its penetrability" (p. 94). Enticing males due to their desire for her, loophole woman employs her own body to gain power which turns out to be disadvantageous for her;

If you are an exception that proves the rule, and the rule is that women are inferior, you haven't made any progress. (Levy, 2006, 117)

Being positioned as sexual objects women in both *The Dirty Picture* and *Grand Masti* are mocked at in sexual context resulting in the establishment of patriarchal authority in sexual conduct. Their Raunchy behavior which portrays female sexual liberation can be very well related to the postfeminist idiom "double entanglement" which reflects giving with one hand and taking away from the other for females i.e., female empowerment amalgamated with females being ridiculed – a "well-regulated liberty" (McRobbie, 22).

The female characters in these two movies assume a semblance of self-empowerment via investments in commodified bodily ideals but do so without realizing the alleged benefits of sexual liberation that Raunch culture supposedly offers them. Propagating this view of postfeminist culture that relegates women as victims of patriarchal order under the guise of empowerment, McRobbie (2009) argues that "women are currently being disempowered through the very discourse of empowerment they are being offered as substitutes for feminism (p. 49).

Undoubtedly there exists a shift in the sexualized representation of women in cinema from passive objects to active subjects. Earlier it was in connection to male gaze which has now been eradicated all together. Now it is more active, confident and auto erotic sexuality. Women now increasingly produce a narcissist neo-liberal self-policing gaze where they don't seek men's approval but do rely upon them to take pleasure through sexual advances. Ultimately benefit males by re-producing the male gaze and becoming a market product selling their sexuality.

Ringling at the box office, nationally awarded and highly acclaimed 'hero of the film', Vidya Balan in *The Dirty Picture* is shown as the one who loosens the ties of tradition and community one day before her marriage to re-locate herself in Chennai as an independent identity. Her quest to become an autonomous self is not that easy. In the opening scene of *The Dirty Picture*, Silk's craving fervor to become an actress lures her to the Jupiter studio time and again even after being rejected. Dejected with this, she feels slutty ideal to be compulsory to march ahead in the cinematic-cum-patriarchal world- illustrated by the reaction of one of the male figures in the movie who makes her realize the significance of her body which can be sold as a commodity;

Kahin aur chalein... raat ka show, dono akele, mazza krenge, paise lelena...
(10:02)

Two parallel observations that can be analyzed here are: body as a valuable asset and body as saleable for her. Being foisted upon Silk, Raunch culture is pertinent for females only as male don't require power which they already have. As Levy (2006) avers,

Proving that you are hot, worthy of lust, and – necessarily – that you seek

to provoke lust is still exclusively women's work. (p. 33)

Highlighting the narrow version of sexiness, the movie endorses Raunch culture as a means of empowerment for her. Empowerment stems from her body's sexual appeal and her consequent success at attracting male's attention. Dancing with whips, using erotic movements to convince the director for side role, Silk's actions reflect the spicy masala which sensual films want from a female actress to be a success at box office. Her gumption to offer her body to renowned actor Surya is her illusion. Being obsessed with success, fame and popularity, Silk draws no boundaries as far as her misuse of her own body is concerned. She nevertheless realizes that she had become an object of appetite for Surya.

Analogously the provocative attire and sexual attractiveness of the three celluloid females in *Grand Masti*; Rose, Mary and Marlowe once more attests to female self-objectification. These females relegate the trio to judge whether female sexuality is good enough to serve them or not. The similarity between the female figures in both the movies is that they potentially lose their feminine appeal to fulfill male desire- this time without reducing them to objects for heterosexual male gaze. Being sexually serviceable these female chauvinist pigs tend to consider themselves "as something outside the normal bounds of womanhood" (Levy, p. 110).

Marlowe in *Grand Masti* presents herself as sexually provocative. The camera cuts to a close-up of Marlowe's chest, indulging male's attention towards her bodily appeal. The seductive voice at the backdrop conjoined with connotative dialogues like "she is sthanging (instead of stunning)", "aam toh pakte hue suna tha yaha nariyal pak gye" draw attention to her objectification, whilst Meet's excessive reactions adds humor to the scene. As she takes pleasure in the objectification of her body, the sequence associates her with false sense of empowerment- "women can gain control through the commodification of her appearance" (Gill, p. 89).

Raunch culture allows them to appear sexy by getting correlated with sexual activity. Silk is gazed and desired by every male but when it comes to exposure of such sexual encounters, everyone feels ashamed to be linked with her. One of the male actors in the film, Suryakant, reveals the truth in front of her by telling her that she is nothing but everyone's "dirty secret". Even Silk mocks the cinematic world in a sarcastic vein when she claims that she has been used as a "boarding pass" by film makers for the "take off" of their films;

Sex par films bnate bhi hain, bechte bhi hai, dekhte bhi hai, dekhate bhi hain, award bhi dete hai; par apnaane se darte hain... mein apni dirty pictures bnaati jaungi aur logon ko apni dirty pictures dikhati jaungi... (1:11:45)

This scene indicates the mortifying response that Silk experiences because of her affirmation to sexiness and being Raunchy to achieve success. Similarly the sexual encounters in *Grand Masti* are not exposed even when the three males are urged by their wives to speak the truth. Instead they are being supported by Robert, male character in the movie, who says, "You should be proud of them. They are very nice and good people. God promise! Believe them" (2:07:41) and are ultimately hugged by their respective wives.

Despite the broader conception of self, the concubine's body becomes a surface upon which her identity as a vamp is constructed. This two-facedness of society that enjoys sexual encounters with female body but doesn't express it openly is exposed by Shiv Viswanathan in "The Dirty Picture: Free, Sexual and Female" where he refers to women as

“free, sexual and female” and states that the hypocrite society takes pleasure in the women’s body but do not promise them any legitimacy beyond their sexual encounters with them. The self-authoring can be seen as still determined within power domains. This is symptomatic of double entanglement which at one time focuses on female empowerment through confirmation of Raunch culture’s notion of provocative femininity and at the same time mocks her if she is penchant in her actions; symbolizing faux empowerment.

Thus, opposing the traditional feminist ideology and encouraging female self-objectification, Raunch culture is a reversal of women’s freedom rather than being a sign of their liberation. Here cinema suggests that females must present themselves as sex objects to achieve empowerment- highlighting what McRobbie identifies within her notion of double entanglement- sexism in the guise of emancipation. The manifested power which all these four females possess is their ability to attract males through the investment in their body. Acquiring agency, these females don’t require reason for such performance, they do so to achieve power. The mode of knowledge is learned by their body and doesn’t pass through their consciousness. Deprived of reason and consciousness, the mode of knowledge is practiced by females through their bodily dispositions. Lois Mcnay in *Gender and Agency* aptly suggests;

It is because agents never completely know what they are doing that what they do has more sense than they know. (p. 39)

Consideration of hypersexuality as an active agency provides false empowerment to them. This puts forward the idea that women are merely sex objects and their bodily appearance is a valuable asset for them to reach the zenith.

Moreover, in both the movies, the projection of male sexual relationship outside monogamous marriage is reflected as an ordinary thing and the concubine is treated as a desire. Immanuel Kant (1963) in his *Lecture on Ethics* asserts that the female figure in such case becomes an “object of appetite”, her humanity is not respected and she is treated as such by everyone;

Sexual love makes of a loved person an Object of appetite... as soon as the person becomes an Object of appetite for another, all motives of moral relationship cease to function. (Kant, p. 163)

The sexually active agents in both the movies become non autonomous, lose control over their own lives, gets possessed by the male figures. Silk being aware that surya is a married man falls for him and has sexual relationship with him. Ultimately the vamp stigma associated with her denigrates her in front of others when they state, “kaise kaise log aane lage hain yah ape, inki filme dekhna toh dur, posters bhi nhi dekh skte” (57:58), “tum draupadi ho” (1:21:51). Even the song narrative “Haan mein hi mein hu” where she competes with other female character Shakira, once again disparages her identity with that of a vamp. On the contrary, Surya enjoys her as an object and shows disrespect by shouting at her on the sudden arrival of his wife, “Go in, will you? Go in!” (1:01:38). This process of sexual objectification of one by the other is very well examined by Kant (1963) as he states that males are attracted towards females because they consider females as “objects of enjoyment” and that sexuality does not reflect the tendency of one for the other “but is an inclination for the sex of another”, moreover, her humanity is of no relevance to him; “only her sex is the object of desire” (p. 164).

Thus, the sexual desire of Surya for Silk is the reflection of an inclination towards her erotic body and that she is a human being is of no concern to him. Exercising her sexuality, he does not respect her humanity at all. Instead, he considers her as a being of

opposite sex, merely as a wantable, desirable or possessable instrument and desires to intermingle her only for sexual advances. Silk's consent to be used by him for his sexual gratification leads to her self-objectification. Even Rose, Mary and Marlowe invite the trio to their respective places to have sexual contact with them. This can be very well demonstrated through the conversation between them:

Amar: I came alone.

Rose: Is it hard being alone?

Amar: Yes. It is hard being alone.

Rose: Loneliness dur karna chahoge? ...Then report to my private tuitions at 9'o clock. Mein tumhara intezaar krungi. (48:26)

In the similar vein, the conversation between Meet and Marlowe is as follows:

Meet: Vaise aaj kal aap karti kya hain?

Marlowe: Meri do bahut badi dhudh ki factories hain... agar aaj raat 9 baje tum free ho toh mein tumhe apni dono factories ke darshan dungii. Aur muft mein bhi dungii.

Meet: Kya?

Marlowe: Dhudh!

Meet: Sure sure. Mein zaroor piyunga. I mean aaunga. I will come.

Marlowe: Ok! See you at nine. (49:18)

Be it desirous Silk, lusty Rose, hypersexual Mary or erotic Marlowe all of them act as passive agents of sexual gratification to the male counterparts to practice leisure sex or non-monogamous sex. The initiation of the sexual encounter by the men serves to keep all four of them as subordinate to the males.

I have a grand idea... hum teeno college reunion jayenge aur vo bhi akele... aisi grand masti krengi ki duniya dekhti rehjayegi... (*Grand Masti* 37:18)

Magazines nhi padte ho tum? Unn sab mein likha hota hai ki mein paanch soo ladkiyon ke saath tuning kr chukka hu... (*The Dirty Picture* 30:02)

In both the contexts, sexual experimentation becomes humorous and acceptable rather than becoming deviant. The female characters trade in their own sexuality to achieve popularity and male attention. But it turns out to be dangerous for her and humorous for him. Silk in *The Dirty Picture* views her body as a desire to be loved by the audience. Her individualistic power remains cosmetic in the entire movie. On the surface she projects herself as secure and independent but her dependence on male characters to love her situates her as a passive agent. Heterosexuality makes her weak in relation to men. Eventually she realizes the gravity of oppression she has been subjected to due to her actions and this brings about her own neurosis and complete isolation not only from society but from her own body. This dilemma between being a subject and being an object is what Bartky has termed as "Psychological Oppression" when she says,

It is psychologically oppressive, or limiting to one's sense of self-esteem, happiness and ability to live a full life, to both believe that one is inferior and not to believe that one is inferior at the same time. (p. 30)

Similarly, when seen from a gender perspective, language in these movies has been exploiting feminine sexuality provoking sensation and amusement. There exists a plethora of discussions on sex and female anatomy projecting the male mental world in which the female body is an object of pleasure and can easily be exploited. Assisting the direct

transference of unconscious psychic material, language incarnates the patriarchal ideology. As has been asserted by Lenin in where he rightly remark how language as a manifestation of ideology positions us within patriarchy and we as individuals become subjects in the hands of patriarchy; "all ideology hails or interpellates concrete individuals as concrete subjects" (p. 117)".

The liberal use of freaky, weird dialogues and scenes to entertain the audience focuses on availability of assailable women for assault. The difference is that in *The Dirty Picture* it is with a certain level of indirectness while in *Grand Masti* it is crudely direct. Silk in *The Dirty Picture* expresses her euphoria at flaunting her sexuality when she utters, "Dikhana wahi chahiye jo log dekhna chahte hain", "Public samaan dekhti hai, dukaan nahi", "jab sharafat ke kapde utrte hain toh sabse zyada maza sharifon ko hi aata", etc. Every dialogue in the movie is conjoined with double entendre thereby, making fun of feminine sexuality.

Relying upon Hindi metaphors and English words, *Grand Masti* in the similar vein, relegates women as victims of the sex starved men through its cringe-worthy dialogues; "she is sthanning" (47:49), "Sir, aapki family ki auraton ke naam, naam kam aur invitation zyada lagte hain" (1:23:13), "Balaatkaar se yaad aaya meri biwi kahan hai" (26:18), "so SLUTS here we come" (38:20) (sluts connotes the name of the college as well as an offensive term for sexually promiscuous women). Exploiting the female sexuality, *Grand Masti* goes beyond all inhibitions, shedding pretentious shields in its use of language.

Evidently, the obscenity in Hindi cinema has been promoted to a new level of vulgarity. Accorded with the camera tactics and tawdry music at the backdrop, it has honored the hero and not the villain to liberally use words like "balaatkaar", "sluts", "sthanning" and many more for promoting their movie at the box office. It has also privileged the central protagonist, Silk, with prestigious national awards for her indecent acts and outspoken vulgarity.

Moreover, language strikes at a deep level of our psyche. Certain words are chosen or rejected by our psyche depending upon the language in which they are uttered. Words like rape or breast do not sound provocative when expressed in English, a foreign language for India, as they create psychological detachment from the construct these words connote. But the same expression in Hindi can put vulgarity on a pedestal. Crude jokes on sex and female anatomy could not have evoked loud laughter or hooting if they were cracked in English. So, the choice of words and language reveals the self-objectification in *The Dirty Picture*, and in *Grand Masti* it creates fun of female body in order to encourage a barrel of monkeys.

In conjunction with such offensive dialogues and racy scenes are the obnoxious songs nestling amid the silver screen. Framing the desire of male erotic gaze, the highly sexualized costume songs in both the movies further intensify the commodification of women. Pulling down of the veil, repeatedly gyrating on the floor, dancing in the rain and the exposed dresses of the heroines- all act as a coquettish overtures for the heroes. The visualization of such songs also includes projection of the ignorance about camera's voyeuristic gaze on the sexually appealing body. Male actors are projected as salivating and drooling over the hot, tempting actresses. Through such an appearance, women exhibit "strong visual and erotic impact" and "connote to-be-looked-at-ness" (Thornham, 1999, 62). The insertion of such song-narratives in the movie ensures the continuation of the dominant ideology where the visual existences of women "freeze the flow of action in moments of erotic contemplation" (Thornham, 1999, 70).

Creating evocative word images are the songs; 'Uh lala tu hai meri fantasy...' and 'tu bhi mood mein, mein bhi mood mein'. This verbal communication gets spiced up through

the addition of chain of details i.e., dance, gestures, movements and wordings of the song. This can be very appropriately linked to Spinoza's "structure of affect" i.e., words become impoverished if there doesn't exist 'hot', 'sizzling' or 'sexy' performances for spectacle. The importance here doesn't lie in how the dance is being performed but in gestures and movements because what spectators yearn for is the image or in the words of Baudelaire "grandiloquent truth of gestures" (as cited in Barthes 1973).

The focus in these songs remains on the bodily appeal of the female as the camera zooms towards her charming and stylish bodily movements, towards the evocative attire she wears as all these incite, intensify and reinforce the pleasure that males derive from all these. Screen romance is basically the formulaic strategy of such films which are recapitulated merely for the pleasures they provide. The combination of lyrics, music and sexual overtones evoke sensuality in the songs and dance sequences encouraging overt sexual desire.

Projection of the contents of the body through highly sexualized gestures, changing costumes and the shift in the locale time and again, make the song a complete semiotic composition, a synecdoche for the entire movie. Silk's short erotic performance in the movie-within-movie and the arrival of audience at the theatre, only to watch that part of the movie, highlight the importance of erotic songs as a thing-within-itself. Her performance can be related to what Bulter refers to performance as "stylized repetition of acts". Reiteration of the erogenous gestures and movements in such songs encourages women to perceive their bodies as valuable, looking at its materiality rather than considering them to be object performances.

Apart from this, the transient plight of actress in Indian cinema is very well elaborated by the male protagonist, Surya in *The Dirty Picture* who effortlessly conceals his own philandering ways of abusing them. Epitomizing the androcentric prominence of male power and the temporary subsistence of feminine power in Indian cinema he correlates the life of acting of a female actress with that of an "elected government" that is active only for "five years" and later she is given a supporting role. The dialogue from the movie attests to this fact of Surya as he states, "heroine ki zindagi is like an elected government, paanch saal tak party uske baad support... kabhi left, kabhi right (35:31).

By such a delusionary depiction of her as self reflexive and determined, Raunch feminine sexuality presents her picture as silent, mute object being defined by the masculine notions of sexuality. She considers sexuality to be constructing her identity but in reality it serves as a route which offers power to patriarchy by giving herself completely to him through sexual encounters. Besides this, her actions which are celebrated in the beginning become a threat and she fears her own sexuality. Hiding her face from everybody around, she broods over eradicating the stigma associated with her identity. The repentance scene gives a glimpse into the transformation of her personality regretting her past actions,

Vo silk nahi, reshma bhaagi thi vahan se, vo reshma jo apna naam banana chahti thi, Vo ye kaise dikha deti ki vo apni pehchaan bhi khoo chuki hai (2:12:32)

(It was not silk but reshma who ran from there. That Reshma who wanted to earn name and fame. How could she show that she had lost her identity?)

She no longer controls her own identity because she could not control people's perception about her. Becoming Silk she desired the affirmation and feeling of success but now as Reshma she didn't want anyone to know about it. Straddling between Reshma and Silk, it becomes difficult for her to survive. Her death at the end assures to what Marcia

Landy (1991) in her Introduction to *Imitations of Life* substantiates when she remarks that melodrama is,

A constant struggle for gratification and equally constant blockages to its attainment... narratives are driven by one crises after another, crises involving ... Seduction, betrayal, abandonment, extortion, murder, suicide, ... victim are most often females threatened in their sexuality, their property, their very identity... subjected to cruel and arbitrary treatment... (p. 14)

When female character becomes threat to the opposite sex, the movie ends traditionally where she must either die or marry. De-privileging her as sexually passive, it emphasizes upon female control, a dude's way of securing place in sexual hierarchy.

Apparently, the male protagonists in *Grand Masti*, Amar, Meet and Prem consider sex as a fun-loving activity, something with which they can play. Eventually two tear drops from the eyes of their wives turn things upside down. They realize what all wrong they had committed and their non-monogamous relationship becomes a hidden truth. The following conversation between Mr. Robert and the three housewives attests to this fact,

Tulsi: Ye sab kaise hua?

Mamta: Haan humein jaanna hai ki kal raat party ke baad kya hua tha.

Urvashi: Aap logon ko humein sach btana hi hoga.

Mr. Robert: Me btata hun. Mere aur hardik ke beech mein galatfehmi ki wajah se hum dono ki jaan mushkil me fas gyi thi, humein bachane ke chakkar me tum teeno ke husband bhi usmein fas gye. Infact you should be proud of them. They are very nice and good people. God Promise, Believe them. (2:07:18)

Ostensibly, all of them challenge the sanctity of marriage by emphasizing the relationship between sex and love to be unequivocal. Being projected as an erogenous object not only denies their transcendence from their own body but also incites them to look at its materiality, its importance in harnessing the male desire. For instance, in order to appeal Surya, Silk dresses in erotic ways, sensually narrates dialogues to provoke his desire. The three female protagonists in *Grand Masti* dress provocatively and even agree to strip themselves off in the scene where the male counterparts are hanging from the top floor of skyscraper. The exchange of dialogues between the males and females goes as follows,

Mr. Robert: Rose, Mary, Marlowe! I am sorry. Please save us.

Rose: How can we save them?

Marlowe: Arre yahan na koi rassi hai na koi cable. Kaise bachaye tumhe?

Prem: Idea! Friends I have an idea... only one thing can save us from maran, Vastraharan.

Mr. Robert: Kamine, arre marne se pehle toh kam se kam koi acha idea dea hota.

Mary: Yes Daddy! Isse pehle aapki chute grip, we have to strip.

Mr. Robert: Oh No! (2:04:46)

The entire movie is peppered with such dialogues which evoke the fun of female sexuality and are absolutely acceptable to female figures. Such scenes highlight how fetching the male desire on-screen as well as off-screen creates power imbalance laying foundation for women's sexual objectification. Expression of her sexuality is on the terms that are acceptable to the dominant male norms of sexual pleasure. Men's expectations become

the reason for their sexual performances. What lacks here is the concept of female's self desire.

Deluding themselves by relying on males, they finally disempower their own selves. Wilkins (2004) in "So Full of Myself as a Chick" aptly highlights how female sexuality confirms the power under male domination as he says,

Increasing women's right to enjoy sex does not undo the basic heterosexual relationship that confers man with sociopolitical power... women's sexual freedom benefits men more than it does women ... without altering heterosexual power arrangements. (p. 346)

Young actresses enacting such demeaning roles blur the fine line that exists between emphasized femininity and Raunch femininity. Being Raunchy undoubtedly offers the illusion of control. In reality women are still ensnared in a framework of social expectations which recognizes women as sexually desired objects. Trying to capture the power, Cinema on one hand eulogizes men for sexual voracity and on the other it disgraces women if they are sexually desirous. Both *The Dirty Picture* and *Grand Masti* exhibit that such representations do not attempt to change the harmful stereotypes instead repute masculinity to be of paramount importance. They rather embody femininity in a more potent manner where weepies have been going dirty and machos have been doing masti with every new arrival of movie sparking off the endless discourse on illusionary denunciation of power.

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