

Unveiling the physical Self through the Eyes of Pooja Bhatt

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Abstract

Exposure means wearing some clothes or no clothes. Exposure literally means how much percentage of male and female bodies is going to be exposed in the movie. Wearing of clothes is a human characteristic. The amount of clothing depends on functional considerations and social considerations. Sometimes minimum amount of clothing can be accepted by society but in reality more clothing can be accepted. When minimum amount of clothing is accepted by society, we called it exposure. Today, in Bollywood movies exposure is on higher position. Without bikini scene most of the audience says movies was boring or there was no masala in the movies, because their first priority is to see exposure whether it is minimum or maximum.

Keywords: Exposure, clothing, Masala in movies, Bollywood movies

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The chapters means "unveiling the physical self through the eyes of Pooja Bhatt" it will measure how a body of male and female can be represented in female directed movies like Dhokha, Holiday, kajrare, Paap, Jims-2, etc. To show how exposure and male/female bodies are represented in following movies is the main motive of this research. Pooja Bhatt made her acting debut at age of 17 in 1989 with Daddy a television film directed by her father Mahesh Bhatt. In that film she portrayed a soul searching teenage girl in an estranged

relationship with her alcoholic father played by actor Anupam Kher. After some time Pooja Bhatt worked as a director in some movies.

EXPOSURE IN FILMS

Exposure in film is any presentation where people wearing less clothes than contemporary norms. In some cases exposure is in itself the object of a film or is used in the development of the character of the subject. Many actors and actresses have appeared nude or exposing parts of their bodies or dressed in ways considered provocative by contemporary standards at some point of their careers. Exposure in films should be distinguished from sex in film. Nudity of a sexual nature is common in pornographic films; there are limitations, such as avoiding the depiction of a penis or a vagina.

Exposure in films is controversial in many societies and various cinematic techniques have at times been used to reduce the actual exposure of the human body in film, at times to avoid censorship. In films, exposure may be either partial or full. Partial exposure is when a person appears in less than full clothes (for e.g. when a female is topless). Full exposure refers to at least one person appearing in films who is completely nude.

OPERATIONAL DEFINITION OF EXPOSURE

The depiction of body/body parts by way of dressing/ undressing and supplemented/ complemented by the way of postures/ gestures/ body movement rooted in some cultural context (Indian here) so as to create a visual pleasure for viewers.

Objectives

1. To explain the nature of body exposure from the lens of a female director.
2. To find patterns of difference between male and female body exposure in the films.
3. To find out the exposure in romantic scenes.

Research Strategy Paradigm- Interpretive Research Method

Semiotic and interpretive. Semiotic is the method which emerged from the tradition of literacy analysis. The word semiotics is derived from the Greek word Semeion which means sign and the semiology or semiotics is thus a science of understanding sign and symbol and their constructions of meanings in the interpretant of that sign. Signs have no inherent meanings in them but they acquire meaning in social situations and context. The method focuses on analytical integrity rather than on representativeness of the sample. A semiological analysis entails the deployment of a highly refined set of concepts which produced detailed account of the exact ways the meaning of an image are produced through that image. Semiology very often takes the form of detailed case studies of relatively few images.

Sampling- Purposive.

Nature of research- Qualitative

RATIONALE OF THE STUDY

This study is an attempt to explore the body exposure of male and female from the lens of female director.

The study is one of the few studies that try to decipher the exposure and the construction of male and female bodies.

As we see in our daily lives that movies of present time only represent exposure. There is no movie we can say not present exposure in front of viewers. Infact it says that if there is no exposure in the movie means movie will be totally monotonous and somehow most of the people only because of the less exposure not gone for saw movie. But here the question is how female director can see the exposure and how she represents male and female in intimate or romantic scenes.

DATA INTERPRETATION

- Whole story of the all movies moves around near to male and female. No far place shooting has been done. Like all the movies these all five movies are moves around on some theme.
- In the movie Holiday there is a concept of salsa dance which is flowing in the whole movie in fact movie is end on salsa dance.
- In the movie Paap there is Nepal's tradition followed by the director. A women follow her tradition and lives a saint kind of life but when she falls in love with a guy her thinking changed in fact her father's thinking is going to be changed. It tells that love can change life in fact our narrow minded thinking.
- In the movie Dhokha there is a theme of terror attacks which is prevalent in our country now a days. In this movie that male is ditched by his wife whose main aim is to create peace in her mulch.
- In Kajrare there is a concept of Love and laymen towards a prostitute. How he uses his full strength to make her his wife and how at the end of the movie he finally married to her.
- In Jism 2 there is a concept that a girl is fall in true love with the guy but when he ditched her she becomes a porn star after that she got the chance to take revenge. How she take revenge told in the movie.
- In all these movies directed by Pooja Bhatt like Paap, Holiday, Dhokha, Kajrare, and Jism 2 are the movies in which exposure is seen by female.
- If we talked about the bodies of male and female than female is looking slim in all the five movies, on the other side male has muscular 'v' shape body in all four movies but in Kajarare there is Himesh Reshamia which has no muscular body in there is hardly a scene in the movie in which he removes his shirt otherwise in Paap, Holiday, Dhokha and Jism 2 hero removes his shirt in the movies and shows his body.

If we talk about apparels worn by male and female in the movie then we can say that there is no expenditure is done on female dresses only Jism-2 is the movie in which heroine is seen in short different western dresses otherwise in rest of the four movies female is in very simple dress. In fact she worn same type of dress in the whole movie. In case of male except Kajrare in all the movies male is seen uncovered from his upper body part in most of the scenes may be to show their muscular body but in Kajrare there is not a only scene in which hero is seen uncovered from his upper body part, he is seen only in deep neck shirt in the whole movie.

- In most of the scenes of all the five movies there is a majority of male dialogues than the Female dialogues which shows male dominancy over the female.
- Most of the exposure scenes are captured at outdoor in all the movies.
- In Holiday movie most of the exposure exposed by salsa dance in which couple is danced on tropical music. Tropical music represents passion in itself. In this dance both the male and female are very close to each other and dance well. If we talk about Jism-2 there we can see exposure in female short dresses which also help men to came him closer to female and in the whole movie male and female trying to do lip kiss which is also a part of exposure. In Kajrare there is female exposure mainly we

can say because only female is seen in western outfit otherwise male is wearing pant and deep neck shirt in the whole movie.

- In the movie "Holiday" there is most of the use of mirror images in which we can see one male/female instead of two which also shows love in between the couple. In most of the scenes of this movie there is use of water on male/female or we can say most of the scenes of this movie are picturised near water. Because water helps in increasing the romantic mood that's why this is used in the movie. In Kajrare there is only an exposure by female costumes. If we talk about "Paap" there is exposure exposed by male because in it female is very silent, only her expressions are told but in case of male he tells more in fact his body says a lot. In most of the scenes he is seen uncovered from his upper body part.
- In Dhokha there is simplicity shown by the heroine. She is in open hairs and full dressed in the whole movie which increases her beauty and her this simple beauty helps men to come closer to female but in case of male he is uncovered from his upper body part in most scenes. In Holding there is also a lead heroine in tied hairs and in very simple dressed in the whole movie otherwise male is looking uncovered from his upper body and shown his muscular body.
- If we talked about lighting there is mostly used soft lighting in the movies. "Jism-2" is the only movie in which there is maximum use of dim lighting in most of the scenes. Because in this movie maximum number of exposure is done by the female may be this is the reason to use dim lighting.

CONCLUSION

This research work looks at various elements of exposure and male and female bodies in Paap, Holiday, Dhokha, Kajrare and Jism-2 movies directed by Pooja Bhatt. On the basis of related literature and earlier studies all the major points are enlisted related to exposure and construction of male and female bodies. From all the movies only those scenes are captured in which male and female are in romance. Each element of exposure on what basis it is measured is explained briefly. Data analysis is done through shots which are captured from the clippings. At first clippings are cut from the movies in which male and female are in romantic mood after this shot is captured from that clipping so that study of exposure can be done easily. Whole data is presented with the pictures and explanation of it. On the basis of finding following conclusions are derived:

- In the maximum number of movies like in Paap, Holiday, Dhokha female dressed simply.
- Among five movies except Kajrare, male is showing his muscular body.
- Female is more dominating in the movies like Dhokha, Kajrare and Jism-2.
- In most of the shots soft lighting and light colours are used, giving soothing, pleasant and romantic environment to the couple.
- Most of the romantic scenes are captured near the water and green plants which helps in increasing romantic mood of male and female.
- Mid-shot is captured in maximum numbers.
- Each movie is based on different themes and there is no link of them with each other in fact representation of romantic scenes in all the movies is in different style. For example, in Holiday most of the romantic scenes are shot near the water.
- Majority of the Romantic scenes are captured from an outdoor.
- Female have slim body in all the movies.
- Among all the movies there are majority of Lip kiss scenes.

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