

Women Body Exposure as an Entertainment in Pakistani Films: A Synoptic Survey of Cinemas in Rawalpindi

Abstract

The paper presents a critical debate over the issue of projecting women body in the entertainment world. Media, a strong mode of promoting the element of change, not only project the distinct spheres of women body within a dominant culture but also represent it to intra-cultures. However, gender projection and the way of how one's body is allowed to be projected through media is not the recent burning issue in film studies but it opens distinct queries and controversies to be clarified and explained. Representation of women body and its exploitation is a harsh reality of modern setup in which women's body being used as an object to entertain and attract the attention of costumers. This study is based on first hand data and discusses the projection of women through cinemas in Rawalpindi, Pakistan. The Muslim country, where the norms and social values do not confirm the existing subjugation and exploitation of women's body, the prevailing standards of cinemas only focus on their profit maximization. With the help of qualitative tools, the research was conducted in a cluster of five different cinemas of Rawalpindi. The researchers interviewed the cinema authorities, viewers and visitors and also conducted the Focus Group Discussions by adding in the quality through Participant Observation. The modes of advertisement was closely observed and studied and In-depth Interviews from

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Painters, technicians and other advertisement staff were also conducted. The conclusion of paper presents critical debate and analysis of this research and opens up new discussion discourses for future researches.

Keywords: *women's body, exploitation, entertainment, culture, cinema, billboards, posters,*

INTRODUCTION

Media is a cultural force, which not only reflects the social reality, but also modifies it according to the demand of the age. The contents of the media serve as a model and source for identification and gratification for certain psychological needs. Cinema is purely entertainment medium and generally non-governmental institution. As a result a viewer with a pre-conceived notion of entertainment by the images on the screen enters a dark cinema where he can find his or her fantasy fulfilled; and later exercised. In cinemas of Pakistan, woman is being used as a piece of creating attraction. The objection of female gender in film billboards is mostly done with a smile on heroine's face, as compared to the aggressive expression on hero's face. That is the advertisers want to create a required impact on the viewer which could encourage them to come and see the film for which the billboard displayed, as Woodside and Motes (1981) stated "advertisers use the images to create a specific mood or feeling among consumers that may motivate them to respond."

The advertising modes of cinema create nudity and it makes difficult for public to bare it as writer Khan (2008) stated that "the public has demand of the concerned authorities to take action and remove all such posters and hoardings displayed in different nooks and corners of the city showing obscene movie scenes. They said that it is an unethical practice and government should rescue the people from this persistent agony. Such posters could easily be seen by the passers-by on walks of *Mureer Chowk*, one of the busiest *Chowk of Benazir Bhutto Road*. These types of posters are used to promote the movie and to attract the audiences, but this unethical practice comes under Pictures Motion Act, which is punishable offence".

The representations of female figure in films and on cinema boards are crude and formulaic, which help inflame an overwhelming male-oriented 'public' viewing. The motivation behind these fleshy and sensuous images is the belief that these film

actresses belonged to the red light area and, thus, are available and subject to male desires. The representation of women belonging to the public sphere is common property and need to codify women as safe guards for national culture is only limited to respectable women. It is strange that no significant protest has been recorded on the representation of these women images even by fundamentalist groups, since it does not seem to equate to disfigure of women's dignity (Batool, 2004).

In Pakistani cinema there is conscious gender construction through film, posters and many other modes of cinemas wherein female body parts are constructed and reconstructed. In this world of cinema, woman images and presentation on cinema billboards, posters, film songs and film titles played the role of silent language which creates a specific environment. This silent environment creates specific meaning which attached woman and her body with sexuality. These pornographic body images create stereotypical images of woman in the mind of viewer and on the large scale it affects whole society. The objectification of a woman reduced to mere objects of 'sex symbols' for male gratification.

METHODOLOGY

This research was conducted by applying qualitative research techniques such as participant observation, in-depth interviews and focus group discussions. Two different types of detailed structured questionnaires were formulated, one for the cinema administration and cinema artists and other for cinema viewers in order to get the relevant data. Some detailed interviews were also conducted from cinema artists to probe out in-depth information. The research was based on multi-sampling technique in order to encompass the diversity of given universe. Five cinemas from Rawalpindi city (Shabistan Cinema Murree Road, Moti-Mahel Cinema Tipu Road, Shaheen Auditorium Rawal Road Chaklala, Cirose Cinema Haider Road Saddar and Cinipax Jinnah Park Kacheri Road) were taken by applying cluster sampling technique. Fifty cinema viewers were selected (ten respondents from each cinema) by applying convenient sampling while snow-ball sampling technique was also used for the relevant information from cinema administration and cinema artists.

THEORETICAL FRAMEWORK

The great media person, Michelangelo (2008), defines the cinema as "cinema today should be tied to the truth rather than logic, the rhythm of life is not made up of one

steady beat; it is, instead, a rhythm that is sometimes fast, sometimes slow. There are times when it appears almost static, I think that through these pauses, through these attempt to adhere to a definite reality, spiritual, internal and even moral; there springs forth today is more and more coming to be known as modern cinema, that is, a cinema which is not so much concerned with externals as it is with these forces that moves us to act in a certain way and not in another's". Cinema has vital role in many ways, so it becomes imperative to debate and understand it in context of cultural norms and values of a society. Cinemas have to take in consideration different aspects of society to mediate its ideas. Khan (2003) in her article 'Elusive Decoding: Billboard advertising in Peshawar (Pakistan)' has very explicitly stated that media of any kind, especially billboards has to take the cultural, ethical, literacy levels and gender perceptions of people in consideration to mediate their ideas. However, billboards advertising in Peshawar particularly needs to pay attention to cultural realities and thus portray message more substantially by using relatively simplistic ideas and language used by the majority. Therefore, this does not apply only in the case of Peshawar, but has to be realized in all societies where literacy levels are low, cultural values dominate and gender roles are stereotypically accepted.

Jaffri (2004) argued that film creates personified symbols for more mundane situation that are relevant for both the day dream fantasies of the world and everyday life. The power of film visual and emotional impact can be measured by extend of fashion propagated by it and its followers. The aspects of standards of physical attraction for women are presented in exaggerated form by the film medium. In simple words the viewer leaves the cinema empty but their minds ruling with the images of perfect women and thus viewing women as only in terms of her appearance not the brains.

Srivastava (2004) quoted about female subordination in media that fire seems to have worked on following premise. Subordinations are inscribed on the female body, and there are no pre-given natural sexual differences; there are marked bodily differences, but neither is it immutable, nor biologically pre-ordained. One needs to see through the privilege accorded within two binary nomenclatures: reason over passion and male over female. These pairs are marked as sex bodies of men and women, where mind and reason are associated with men and masculinity, and body and passion are associated with women and feminists.

Objectification of women is reduced to mere objects of 'sex symbols' and as a result they back fire at the reality level of society. There is no doubt that films are icons in our everyday entertainment world, and with that architects of images and idealism which become images of desire and making woman an object of desire. As Usher (1995) said, "Advertisers are selling more than products; they are selling a particular image of woman". Female essence is directly damaged by the projection of female body through media sources and it creates a worst impact on female psychic that they think of themselves as a mere piece of object. Carla Rice (1995) expressed that a women's value is determined by the attractiveness of her body; her identity becomes closely connected with how she looks. This causes the culture to view women's body as objects which in turn, cause women to see themselves as objects.

The views expressed by Batool (2004) that beautiful, glamorous, sensuous female forms to the viewer in dazzling and usually arousing postures are deliberately presented by films and cinemas. One take visual delight seeing these overpowering sensuous figures painted on a very large scale and one takes a great visual delight to that which alternatively appealing to many unspoken desires of the passers-by in the midst of the busy daily routines. The heightened sexuality of female suggests possibilities to the male gaze; to look and identify those lascivious figures with the average women walking on the street. The female forms are designed to produce strong visual gratification for male desires and reduce these women to fetishist scopophilia."

Similar point of view was adopted by Seema Pervaiz (1982) and she discussed media role as it tries to put too much emphasis on the description of women's jewelry, her beauty, clothes and physical appearance. The expressions presented in media make us to believe that she does not have enough inner qualities to stand without the crutches of such super imposed decoration. A healthy human approach in projecting a character should be that you accept a person and make human contact with her or him, because of the personality characteristics; but the image of women projected through the media generally lacks good human qualities, what we find is, a cluster of attractive physical features.

In Pakistani cinema, sexual and nude images of women are used as advertising source. These sexual and nude sights of women are often explained by the term "pornography". The word pornography is derived from the ancient Greek *porne* and *graphos* which mean 'writing about whores'. Pornography has been considered as a

form of erotic and sexual explicit representation. Feminism has defined pornography as a practice of subordination and sexual inequality (Kuper & Kuper, 1996:648). UNESCO symposium on 'Women in Cinema' adopted the resolution that "we, the participants and the observers at the symposium, denounce the existing images of women all over the world to carefully examine and analyze these images and to realize that they are literally living in a world of man-made images which do not resemble a real women, or deal fairly with the realities of women's experience."

Feminist film theorist greatly worked on such aspects of women life in cinema world. Laura Mulvey (1993) declared that in patriarchal society, pleasure in looking has been split between active male and passive female. The cinematic codes of popular films are obsessively subordinated to the neurotic needs of male ego. According to Bhasin (1988) the gender differences have not been created by nature. Nature produces males and females; society turns them into men and women, feminine and masculine. In films, it has reached to such an extent that it opens the door of violence, harassment and many more turmoil for them. Film theorist and many more writers have paid attention to this aspect in different ways. The impact of big screen and conditions in which the entertainment provided is discussed by Mulvey (1993) as the film is really being shown under certain conditions which give the spectators an illusion of looking in and a private world.

It means that there are various aspects related to the cinema business; it is not only a place where films have to screen but it is another way to exploit woman body and use her body as a commodity. Within this framework this study aimed to explore how woman is being objectified in the world of cinema and how her body is presented as sex symbol existing solely to please men folk. This study aimed to explore that in Pakistani cinema the status of woman and her body either set on the basis of performance or beauty of her body? In above mentioned theoretical discussion, it was explored that how woman body parts are exploited by the cinema world and how her body's sensitivity is used as a publicity icon? How manmade world turns the market of pornographic films and their advertisements towards female only to male satisfaction?

RESULTS AND DISCUSSION

The present study aimed to explore how women's body used to create a sense of visual pleasure. Her body and her beauty is used to construct specific mood, feeling

and desire among viewers as the position occupied by the male character are active and powerful; while woman is the object of desire for the male characters. In Pakistani cinema, the standards of beauty being imposed and exposed on women body parts are not only exploited by visual means but cinema also exploits her body verbally. Female sensitivity has now become an earning source of Pakistani cinema in which nudity and vulgarity stand side by side. The cinema used her body and figure as attractive advertising source which is thought to be necessary for selling their movies. Female figure in cinema posters and billboards, her sexual sensitivity in titles of the film and her sexual intensions in movie songs; all this was presented for visual and mental gratification of male. Ignorance towards the quality need and demand leads our industry towards decline. Katz, et al. (2005), the writer of the Film Encyclopedia, has defined exploitation as the films made with little or no attention to quality or artistic merit but with an eye to a quick profit, usually via high-pressure of sales and promotion techniques, emphasizing some sensational aspect of the product.

Women Body Projection on Cinema Boards and Posters

The secret of success of any film lies in the fact that how film maker advertised for it. Films are advertised through different modes like flexes, cinema boards and posters. Mostly cinema boards are displayed outside the cinema and posters inside, where special corners are selected for this purpose. Cinema boards are arranged by the cinema administration with the help of their own hired painters. Every cinema has its own painter(s) who work only for them. They are professional painters and have formal education of this art. For making each board, they got thousand rupees from cinema owners. Commonly four boards are used to cover the advertisement of one film. Painters have to follow the complete instructions of cinema authorities and they even cannot use color combinations by their own choice.

Posters are provided by film makers to the cinema administration with the help of hired distributors; mostly centralized in Lahore. The responsibility of film distributor is to provide posters to each cinema where the subject film is going to be screened. Both cinema boards and poster have semi to nude exposure of woman with a difference that in boards, the nude parts of woman body are usually covered by the painters by applying light colors, shades and crossed lines. Whereas, the posters have vulgar scenes and nude body parts, greatly exposed by distributors. This consciousness effort of 'hiding and exposing' is due to the reason that boards

are displayed outside the cinema and there is chance of public reaction/aggression. As the posters are displayed inside the cinema which is a private premises, therefore, it is effectively used for the display of selective parts of woman body, especially the chest and the buttocks. These corners are heavily visited by male and urge them for seeing the film.

As the research area had a lingual diversity, the films screened in the sample cinemas were in different ethnic languages. The posters of Punjabi films had 95% vulgarity/nudity, as compared to Urdu with only 03%. Pashto films also had indecency, but in Rawalpindi these films are rarely screened due to language barriers. However during the research, a Pashto film was noticed to be screened just because of its advertising by vulgar and nude images of women body.

To expose woman and her body's sensitivity was considered to be necessary for running the cinema business and it was considered as business trick to make a film successful at box office. The cinema administration argued that actresses never object on this type of exposure as they are not concerned with the image; but the money. It was argued that it is the choice of female actresses to be portrayed in this manner whereas we are only concerned with our profit. It was the common view of 73% respondents that without the consent of female actresses, it would have not been possible to present them in such an insulting way.

Table 1: Views Regarding the Bare Body Exposures

Sr.	Categories	Frequency	Percentage
1.	Woman undressed body is necessary in cinema	17	34
2.	Woman undressed body is not necessary in cinema	33	66
	Total	50	100

(Source: Empirical Findings)

The viewers were of the opinion that nudity and exploitation of female body is openly reflected in films and everyone is well aware of this fact. They were of the view that Pakistani films lack real stuff to attract the masses so they have no other option except to use such tricks. Most of the general public was of the view that

female exposures are not the necessary element of cinemas; they should focus on the quality of films that are going to be screened at cinema house. In fact, cinema authorities having a view that if films have their real stuff then this element is no more needed in film world.

Attitude of People towards Exposed Images

The ratio of male population that comes to cinema to watch movie is much higher as compared to female. About 76% males and only 24% females come to cinema houses. Males do not like to come with their families to cinema as they think that cinema environment is not female friendly. Cinema owners were of the view that people really want nude representation and the concept of good story is no more required. Therefore, Producer of the film, making produce makes what people want to see. People have no interest in cast especially in male cast. There is great variation in target population of different cinemas. Some selective cinemas of Rawalpindi (Moti-Mehel and Shabistan) are only focused on male population and for this they used female body to attract their audiences. Even people having low education level; intentionally come to watch English movies, with a prior knowledge that there is vulgarity in that particular film.

People come to cinema but before buying ticket they thoroughly observed the advertising materials for that film. The posters loaded with pornographic images attract the male audience. It was noticed during this research that people spend at least 15 to 20 minutes in reviewing the posters and boards. Even if they already knew the exact timing of screening the film, they came approximately half an hour earlier. For visual satisfaction of male viewers, special photo sets are displayed inside the cinema. These photo sets consisted of nude images which were selected from film's hot clips. Sometimes photo sets have those pornographic images which actually are not part of the film. 79% of the respondents have reported that during interval of the film, special songs were played just to stop the audience from leaving the cinema house. The vulgar and sexual visualization in these songs was perceived to be a strong tool for catching the viewers. Nude images even those which are not the part of an original film, are also added in content of a film without any legal and ethical consent and consideration. One of the respondents during research told that 'Pakistani films have nothing but nudity and this is what the concerned parties are trying to impose. In Pakistan there are very little opportunities of entertainment and

in this situation public considers cinema houses as a cheap and reasonable source of leisure. Concerned authorities have to review the whole content of Pakistani films’.

Cinema viewers see the nude images with great pleasure and amusement. The manager of *Moti-Mehel* cinema was of the view that ‘public do not accept that this culture of nudity is established by us but upheld and maintained just because of them. It is public that support cinema owners by their regular visits towards cinemas and this is the only element that encouraged the cinema authorities’. They even pass comments while seeing that and if they get chance they write down seductive comments on posters and billboards. For writing down comments, the sensitive parts of woman body are the desired place by the majority. The comments which usually found at nude posters are: *wah-kia-cheez-hai??*, *chaa-gai-hai*, *aashiq-aap-key*, *kiya-qyamat-cheez-hai*, *bohat-kapre-pehne-hue-hain* etc. The mobile numbers and even names of the writers of these comments were also observed at nude parts of female actresses. It was discerned that all comments were related to female figure and beauty.

The difference in target population directly affected the environment of cinema as it was noticed in *Cinipex* and *Ciros* cinema that people really want to remove such images which are negatively exploiting or affecting the woman body. In these cinemas mostly English and Indian films were screened. Film may have vulgarity but in these cinemas the way of advertising was really different with less focused on woman body.

Attitude of Cinema Owners

It was admitted by the cinema owners that they want to maximize their profit with as less investment as possible. Therefore, cinema houses lack basic facilities and required infrastructure to watch movies. Out of five, four cinemas were running on lease for different durations by different people. Cinema owners had no concern with the condition of cinema but more concerned with lease money as the cinema parties openly refused to take the responsibility of maintaining a cinema’s infrastructure with holding the view that they only take this cinema for limited period and due to the decline of Pakistani film industry, it is hard to get high returns on their investment. The parties who leased in cinema for a specific time were only concerned for earning more and more profit. Out of five, three cinemas had worst infrastructure conditions. Cinema parties never took any interest to improve the

physical conditions or maintain the existing infrastructure. The reason for this indifference was reported by cinema management that the target population usually belonged to lower economic class, having low ratio of literacy, they have no concern with the condition and even they never complained for that. One of the cinema owner said that 'audience have no concerns about the facilities in cinema, even they are not conscious about the quality of film'. He stated that the general public cannot afford high cost of ticket and in such a low price; it is not possible to improve the infrastructure of cinemas. None of the Cinema management raised their concern or objection on nude representation of woman body in films. They stated that in Pakistani films, there is no script and attraction for the masses, so in this situation cinema has to follow substandard stuff and techniques to run it. They agreed that it is the need of the hour to exploit female body. One of the management persons reported that 'there are two options in front of film makers; either to improve the quality of their film or to use female body to attract the masses. The second one is easy and profitable and this is exactly what film makers deliberately adopt'. It was also observed that specific terms are used for publicity and to attract the audience by assuring them that film has something very spicy. One of the managers working at *Moti-Mehel* cinema told that: in cinema culture the term '*double nazare, double maze*' are commonly used which means that by buying the ticket for a single film you can additionally enjoy the nude exposures of female body from other films. The songs having stuff like visual and verbal nudity were also used to increase viewership of a particular cinema. A large number of sample population endorsed this notion that some particular cinema had a special repute for showing such songs. Cinema parties and cinema owners both tried to get more money and for that they used nudity as a source of attraction. Cinema owners of the sample cinemas were not concerned with the type and content of the films. They were occasional visitors of their own cinemas with more concern about the lease money.

Covering of Female Body by the Painters

Due to slump in Pakistani film industry, the leading line is trying to make their films hit by adding nudity in it. Posters provided by cinema to a painter were composed of vulgar scenes related to female actresses. One of the painters was of the view that 'cinema parties do not allow us to hide and cover anything without their permission. Instead, the painters try to use soft colors on nude parts of the body. After an effort by the city police to control advertisement of nude images of female body, especially at outside the cinema houses, cinema parties heavily bribed them not to

disturb their businesses. One of the respondent told that ‘for placing nude posters and boards outside the cinema, a large amount of money has to be paid first to the authorities and all this business is done with the cooperation of both parties; police and cinema’. A painter had reported during research that the large game is played and they (cinema people) get full support by the police in holding up nude posters outside the cinema.’ It was also reported during the research that religious parties often complaint to police against such social evils but no strong measures have ever been taken by the police officials because all is done with their full consent. 66% People are of the view that behind this business of vulgarity, there is big game of money played between police and cinema authorities and sometime religious parties also get into this to take favorable profit. Nude exposure of female body is common trend to catch the target population. In this condition painters tried to cover nude parts of female body but there are many restrictions on them by cinema management. A respondent who is working at *Shabistan* cinema as a painter told that ‘the authority to expose or not, is not in the hand of a painter. It is cinema parties who can control this element. Sometimes they forced us to expose and we are bound, having no other option because this is the only source of our income.’ He was also of the view that the painters are bound to do what they are directed by the cinema people because they are the people who pay them for their work. If exposed part is extreme reflection of a female body part, then only cinema authorities decide for covering it with any suitable color and shade. Because these images are displayed outside the cinema and there is a chance that police authorities of city impose fine to them if any religious community make complain against them.



Plate 1: Poster provided by the Distributor
Film: *Pyase Bada n*(thirsty body)

Plate 2: Poster painted by cinema painter
Film: *Pyase Bada n*(thirsty body)

For covering exposed part of female body, painters make different designs as matching with their dress or do different color shades on their body. In making of single image, a painter is completely guided and in final stage before holding up the image, cinema parties monitor different elements such as color combinations, expression modes and even the size and the way how he (painter) expose the specific parts of body. Painters are of the view that in creating nudity there is only profit of cinema management. They have no interest of any type in it. The painter reported that the payment for a billboard is around one thousand rupees, whereas, these billboards are attracting hundred and thousands of film viewers to the cinema houses. These billboards, according to them, greatly help cinema owners to earn huge profits. In painting a single image on the board, the painter served his 7 to 8 hours; and this process depends on several steps such as washing the board, drawing, outlining the image and facial cuts, coloring and final touch. For this piece of art, the cinema parties paid him only thousand rupees. This amount is paid not against per image but for each board this price is fixed, no matter if painter has to paint multiple images on single board.

Cinema Parties Misguide the Cinema Viewers

Due to the influence of cable and internet, the number of cinema visitors has drastically reduced; this is the common reported statement of both of viewers and cinema authorities. So in this condition cinema parties show old films with changing their names and add one or two songs that have nude and vulgar dances and exploiting female body representation. These songs are called extra songs. When cinema has no new film to release then they screen old movies with changing old title. In that case film story and cast remain same but film advertises in this way that nobody can judge that it is an old film. One of the concerned persons in *Ciros* cinema told that 'Due to the low quality of infrastructure in cinemas, cinema authorities do not get the permission to screened Indian films. Cinema is full-time business and if cinema owners only screened Pakistani films they have to adopt the fake sources like screening old film with new title.' Exposed body representation is mainly extracted from images that are picked out from extra songs. One of the painter at *Shabistan* cinema reported that huge amount is paid to the censor board and sometime to the police official of the concerned area. At the mid of the film, during the mid-break, the extra songs are screened by cinema authorities that are performed and done by professional dancers who are working as professional dancers (*tawaiifs*) in the city area. One of the cinema owner told that they try to add

these extra songs when the content of the film seem to be very weak and they felt the fear that audience may leave the cinema hall without watching the movie. He further told that this 'extra songs' strategy is not the new one and is very much known by the people who often visit the cinema houses. Cinema owners claimed that they only deliver what people like or want to watch. Different sources of advertisements were also used by cinema owners not only to promote the film that going to be screened but also to advertise these extra songs.

Dominance of Nonprofessionals

It was observed during research that cinema authorities are more concerned to earn money instead of their reputation. It was reported by a painter that in past, producers and directors tried to give their best. They made movies that have strong content to attract the audience to cinema houses and were equally watchable for males and females; and even families. What made them different was their content that made them a good family movie. In past, cinema houses were not only a source of income for the owners but also their passion. He further said that, now cinemas became only the way to get profit and the persons who even have no idea about film making, purposefully involved in this work just because they have lot of money. In these circumstances, dominance of unprofessional persons has created negative impact on cinema culture. One of the respondents was of the view that 'film making is an art and one needs a strong inner affiliation to this industry. The current leading parties involved in this work have no minimal affiliation to the cinema and film culture. They are not educated and as a result they only want to maximize their profit'. It was also reported by a respondent that uneducated and unprofessional investors are focused on nudity as they think it as a shortcut to earn huge money by a single film. When cinema parties are going to purchase any new film for screening, these unprofessional people often deal with cinema parties and add their shares in it. This type of persons deliberately hide their actual names and introduced themselves by their fake names like *Ijaz-machli-wala*, *Keera-pehelwan*, (nick names) etc. One of the concerned persons working at *Shabistan* cinema told that 'unprofessional investors used cinema as their side-business and they are mainly focused on their main business. Most of them have their business of meat and cloth in *Raja Bazar* and some of them sell old and used products in the *landa* market'. They often change the name of film especially of English films to create attraction and for this they again used the element of nudity and vulgarity by exposing women's body.

During the research the cinema parties screened English film ‘Vampires’ with changing its title by ‘*Dracula kiso haagraat*⁵’. The change of title is only for creating sensation; otherwise the story did not change at all. The main purpose of unprofessional people behind this culture of nudity in cinemas is to get the maximum benefits which make them again able to invest in next coming film.

Catchy Film Names

Titles of a great majority of films is focused on exposing women body or related to nudity with an aim to attract a certain segment of audience to watch the specific films. In general practice worldwide, the title of a film is to reflect the story of a film. This difference in giving titles to the films is self reflective of the standard of a film. When the titles of the Pakistani films were keenly observed and analyzed, we came to know that the titles indicate that a woman is not a human being like a man but a piece of attraction or a sex object. Majority of the titles of the films were related to womenfolk, in which a woman was describe in a very vulgar terminology or as a very horrible creature which has no other emotion but only sexual desires. Some of the movies had good titles but they were little in number. Mostly Punjabi films had vulgar titles as compared to Urdu films. Following review of the film names revealed interesting situation where translation of English film names into Punjabi were extremely absurd and illogical.

Teen Wehshi Kuriyan (three wild girls), *Shareef Gujjar Ayaash Haseena* (decent Gujjar lusty woman), *Khofnak Bijliya n*(thundering woman), *Haseena Top 10* (beauty top 10), *3 Atom Bomb Jawaniya* (3 hot beauties like atom bombs), *Ghundi Ran* (criminal woman), *Hawis*(lust), *Payasa Badan* (thirsty body), *Haseena Goli Mar* (beautiful killer), *Billo 302* (commonly used female calling name; Murderer Billo), *Gunah Ki Raniyan* (queens of sins) and *Bali Nakhre Wali*(Attitude full Bali).

In all these titles, woman was described as the creature that has not a single decent quality to be publicized. Woman was represented as something very horrible which had only extreme sexual desire. It was assumed that masses want to see sexual sights and film makers choose such names only to get attention of the people and to attract them towards cinema. Working authorities of different cinemas were of the view that ‘there is no negative intention of cinema management behind such catchy names. These titles are selected by film makers and that they are bound to screen the

⁵ Wedding night of Dracula

film with already selected titles'. But painters reported that cinema management forced them to enlarge the font size of such film titles and bold them with dark and bright colors. Women and her body used to attract the male audience with holding the view that male audience really want such exposures. Film viewers shared their views that if cinemas have strong content to be screened, they will never be attracted by such negative catchy names. It was stressed by the respondents during the research that such names are not a public demand at large, except by some frustrated and angry young men, which are assumed as regular cinema visitors.

Representation of Woman in Movie Songs

The body parts of woman not only exposed through posters of the film but also exposed through songs which are an integral part of Pakistani film. In songs, women body is expressed as a sex object and phrases are full of nude terminology for her body parts. It is important to mention that words/terminologies used in songs are not used in everyday communication. Normally Urdu terminology is in practice instead of Punjabi words which are considered to be more decent and civilized. But in songs, pure Punjabi words like '*pat*' (Thai), '*tund*' (belly), etc are used to construct phrases. One of the reasons to include such words is that film industry is dominated by Punjabis and the circle of viewers as well. It would not be out of place to mention that such a situation is not a true representation of the Punjabi culture. The expressions presented in songs are not by any means those of Pakistani women. One of the respondents was of the view that 'the film makers should reconsider the portrayal of women in films as our Pakistani woman especially a rural woman is totally different from what is being presented'. According to him, the rural woman is shy and introvert to the extent that she cannot express her innocent emotions. But in our films, Punjabi woman express their sexual feelings with no hesitation which is contrary to the reality'. The film songs sung by the females are mostly written by male poets. These songs abuse woman verbally and exploit her body sexually.

It was reported by the respondents that in the past Pakistani film songs had classical poetry and literary taste which used to touch the hearts of listeners. Now these songs have nothing except to give a negative impact. The purpose of presenting the woman image with negative terminology is nothing but to attract the public. For this purpose they used the specific terms from Punjabi language to represent the specific parts of female body like *bulyian* (lips), *gallan* (cheeks) *pinda* (body) and *balda-badan* (hot body). The woman was presented like a creature that had no other emotions than sex

and as a woman always ready to expose her beauty. The way to represent the female figure in movie songs was abusive in a sense that they only create sensation and most of the time cross the cultural limits. A respondent said during the research that ‘it is understood that in songs some sort of romance is presented that most of the time based on some imagination of either male actor or female actress. Songs are expressions of their feelings and emotions. But to depict that all, film makers should keep in mind the existing cultural norms. Most of the songs have no relevance to the real story of that film and it seems that they have been added to create vulgarity by film makers.

It was reported by a cinema manager that in film songs, the woman is presented as a sex symbol and there is no sense of any artistic activity or creativity. To express romance in a beautiful manner is the way of expressing the artistic sense of an artist. But in Pakistani films there is no expression of art but it has become a great source of sexual entertainment for the viewers. Some stanzas picked from different Pakistani songs are narrated hereunder:

- *Khulyian ijaaztan ne seane nal lag we
Garam badan wich honn ik legi agg we⁶*
- *kurti da palla aik pasoo main chukya
ang ang wicho mahiya pyar tera lukya⁷*
- *chitte din tak de wainga je sath Gujra
tere hiq tek a rangi sari rat mujra⁸*

⁶This stanza was taken from the film “*Shareef Gujjar*”. Poetry of this song was written by Altaf Bajwa and sung by Naseebo Laal. In this stanza woman said that my body is too hot so you have open permission to come near to my chest.

⁷This stanza was taken from the film “*Shareef Gujjar*” The singer is NaseeboLaal and poet was Masood Butt. The director of this film was Mr. Masood Butt. In this stanza a woman said to male that when she opens her shirt from one side it is only his love which reflects from her body.

⁸This stanza was taken from the song of the film “*Shareef Gujjar*” Poetry was written by Altaf Bajwa and singer of this song was Naseebo Laal. In this stanza a woman said to man that if he accompanied her till morning, she will perform *MUJRA* (dance) the whole night for him.

The songs presented in films had nude exposures of female body. About 82% of respondents are of the view that film songs have greater element of vulgarity as compared to whole film. A painter working in a cinema told that cinema owners mostly focused on the songs and they are instructed by them to paint some of images taken from those songs. It was also observed that cinema parties make a large size of photo sets of selected images from songs which are displayed inside the cinema building. Various photo sets are pasted on the inner wall of cinema houses. One of the respondents told that 'cinema owners are not allowed to paste such nude images at outside the cinema. To advertise their film they consciously select film songs and sometimes they picked up a stanza that posse some type of vulgar element and used it as a publicity stance for their film. Cinema authorities keep their view that 'if by depicting such female exposure, female essence going to be damaged, then why female do perform in these songs and why female singers sing such songs. Not a single female actress has ever complained against this element because they know very well that this is what we call film culture.' They are of the view that film songs demand such exposure and this is the necessary part of the film in the present age. But film viewers had very opposite view that nudity is not something which is essential element in film songs. It is only promoted by film makers and cinema parties to maximize their profit. About 82% of respondents were of the view that 'in Pakistani films, there is no script and content which give them support. People do not prefer to watch these films and as a result they do not want to visit the cinema houses.

Selective Female Body Parts Used as Business Trick

During field work it was observed that nakedness and vulgarity was created not only in films but also in different sources adopted for advertising these films. Cinema people were of the view that nudity is a necessary part of their business. Almost whole body of woman is displayed with nudity but there are some selective parts of female body which were exposed very frequently with extreme vulgarity. Usually woman was exposed by her chest line. Almost in all the posters chest line of female body is exposed with heavy chest, with an elicit objective to attract film viewers. This practice is in vague since many decades and has laid down a criterion for the figure of a heroine.



Plate: 3 Poster of a film “Foja Sikh”

Cinema people show chest line in all the painted image of a female. Painters are always instructed to paint such portrayals as such illustrations are considered a piece of attraction. It is considered as a piece of attraction. About 76% of respondents were of the view that female chest line exposed with heavy chest just to attract the opposite sex as mostly male viewers come to cinema to watch the movies and because of this, cinema people used the *tarka* (attraction) of female body with nudity to attract the other sex. Female bumps and thighs were also used for nudity to attract the cinema viewers. During dance, the female body was exposed through acrobatic movements with an objective to expose her to the possible extent. The respondents confirmed the generally prevailing notion that this nudity is a need of Pakistani cinema and in exposing selective parts of female body there is nothing bad in it; this is only a business trick. This is way to attract the target population by inflicting curiosity. Female nudity is considered as a last and least source of the income and profit of cinema people.

Table 2: People Views about Who Is Responsible For Obscene Representation of Women’s Body

Sr.	Categories	Frequency	Percentage
1.	Cinema owners support Obscenity	10	20
2.	Cinema parties support Obscenity	15	30
3.	Painters are responsible for Obscenity	08	16
4.	Cinema viewers responsible for Obscenity	17	34
	Total	50	100

(Source: Empirical Findings)

CONCLUSION

The research had tried to look at basic structure of cinema's mode of advertisements. This research documented the dynamics of the dichotomy between cultural practices and its projection through cinema with reference to female gender construction. With this research it was tried to find out the reasons that why only female body is exposed through the film industry and cinemas of Pakistan. In Pakistani media cinema culture is the larger medium of entertainment but unfortunately it is not corresponding with cultural norms and values. The cinema is dominated by an impression that the film must have material for sexual consumption and obscenity. Ironically, this situation can only be altered by female actresses and they are not ready to make sacrifice. From the most benign to the most painful, bodily modifications mean that the body is to be approached like an object to be molded according to the current fashion and the passage of time. It was found that in our film industry, men are obsessed by the performance and women by appearance. There was great mechanistic demand of woman body exposure in our cinemas as cinema owners and film makers think it essential for making successful business. As far as people are concerned, in spite of a desire to remove the element of vulgarity, they are patronizing this trend by watching such movies and visiting the cinema. Cinema related persons were of the view that if the element of nudity and vulgarity is eliminated from the films, they may have to face great loss as people are only attracted towards cinema for this factor. In almost all the posters and billboards female image and beauty was expressed by its bodily postures and movements.

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