

Tribhuvan University

Commodification of Female Body: A Study on Nepalese Pop Music Videos

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Abstract

This dissertation paper attempts to explore and examine critically the Nepalese pop music videos which display, objectify and reify the female body, through the presentation of female models as a commodity of romantic- sex-object, fetishizing their body so as to cater voyeuristic male gaze. Commercializing their glossy skin and representing their body as commodity, the pop music videos give contribution to the formation and continuation of capitalistic and patriarchal ideologies in which woman is nothing more than an object or commodity under the possession of male figures. In choreography or even in the shootings of the pop music videos, voyeurism, fetish impulses and male gaze function, thereby causing the commodification of female body. In the visualization and production of pop videos, the camera- angle posits the women characters as a thing to be gazed at and male characters as principle viewer with authoritative and omniscient power to peep, control, define and direct them who are detected and guided as per the will of male-figure.

This thesis paper tries to examine the Nepalese pop videos with the theoretical possibilities of Gaze Theory and Marxist Feminism. The research, thus, initiates its steps to explicate how the voyeurism and fetishization under male gaze leads to the exploitation of female models, thereby causing the commodification of female body in the age of post-capitalism.

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Chapter One: Introduction

Every text and every reading or interpretation has a social as well as political dimension which is to be found not only in the structure of the text itself but also in the social relations of the reader and the way they are brought to bear up on the text. This means that meanings are the result of convergence between material properties of a text and the particular social allegiances of the reader. So, these two positions to music videos and meaning are embodied in this stance: the first theorizes music videos as the material realization of social forces which are structured into the text and into the reading subject which is already existed material while the second valorizes a point of view in which the very text, here music video, is rewritten or done research in the act of recontextualization with in the context or practices of everyday life pattern.

The above mentioned two standpoints theorize the fundamental conflict in society as one between the dominant economic class or prevailing ideology either capitalistic or patriarchal one or both, and all those who are victimized and subordinated by it. With this sense, music video is subject to a critique which reveals its stance as either affirming or opposing the ideologies of the then society. The focal question here is not whether music video is ideological or not in the sense that it always carries the dominant ideologies of the time and space but the central point here is how ideology is made material by music video and the extent to which its viewers or gazers are free to produce meanings or are caught up by that dominant ideology.

As we know that social identities are not fixed but are constructions forged through cultural work or practice because that cultural representations construct the meanings which are given and constructed rather than being reflection of it's apriori

form. In the case of music videos too, the cultural representations of gender role, merely a social construction, are given to femininity rather than being the reflection of an apriori femininity. Thus, it can be said that the particular representational system of music videos construct gendered subjectivities, reinforcing the dominant ideology of the society. In this way, the positions taken to this research on the representation of female body in the music videos include the analysis of: visual appearance of female body in pop music videos, the portrayal of woman models in those videos, their performance and so on. While analyzing the production analysis of pop music videos, these following questions are tried to answer: who owns the media? Who creates texts (music videos) and why? Under what constraints? How elitist is the production of popular culture (music video)? What about the works done only for money? Presenting analysis on audience section, these questions are raised and answered: how different groups of popular culture consumers or users view such works? Who are the targeted audience? Do they reinforce the prevailing ideology? Or are free from it?

But, to be very frank, it would not be wrong to say that the media representatives either male or female always present woman's images with sexual connotation. But surprisingly how female body is commodified as show-piece or sex object in the screen of pop music videos has not been portrayed by critics. The cine-journalists, freelance journalists and others have not analyzed the music videos up to now. No review-section of music videos is there in daily papers, weekly and monthly magazines. No book is written, no research is done up to now on it. Even there is no written record of music video's origin and its history in Nepal television. The critics, journalists and others seem to be silent and neutral in this issue not because of their wish to be disinterested but because of the ideology they gain by birth, nurture and normalize it under the husk of patriarchal society. Consequently these

scholars, ignoring the theoretical implications, have gone to the shore of failure, being unable to uncover the underlying voyeuristic and fetishistic fantasies in the music videos that are shaping the posture and glamour of images, sustaining capitalistic ideology and patriarchal consciousness. The television channels through which music videos are broadcasted formulate and give continuation to the same line of ideology through continuous reinforcement and broadcasting of same music videos so as to exert its influence upon its audience.

The critics of this line have not yet responded the trend of over exposing female body. Even female human right activists who protest *Miss Nepal* Programme in a great extent, saying that *Miss Nepal* Programme presents woman as commodity and sex-object but they are silent on the burning issue about the commodification of female body in pop music videos. They have not only ignored the prejudiced representation and false consciousness of male-dominated society but also failed to uncover the profound impact of this representation upon society and its culture in the age of capitalism and globalization where consumer-culture gets in high pick. Thus, nobody has ever stated anything about the representation of female body 'as sex-object' in Nepalese pop music videos.

In this regard, there exists a strong need to carryout the research on this issue, focusing on music videos, its history and pictorial nature from the lenses of Gaze Theory and Marxist Feminism. Thus, this research tries to explore and investigate one possibility of analyzing how the subjectivity and ideology operates in the production and representation of music videos, thereby causing the commodification of female body under male gaze.

Popular Culture and Rise of Media (Television) or Video Culture

There was a time before the 1960s when popular culture was not studied by academics- when it was, well, just popular culture. But within American studies programs at first and then later in many disciplines, critics examine such cultural media as pulp fiction, comic books, television film, advertising, popular music and computer cyber culture. These critics now assess how such factors as gender, class, age, region, race, ethnicity and sexuality are shaped and reshaped in popular culture. Before 1960s, there was binary concept of high and low form of popular culture. That is what Jeremy Hawthorn in *A Glossary of Contemporary Literary Theory* writes:

[. . .] The term *Popular Culture* refers to the culture of a subordinated group or CLASS which is distinct from the dominant culture of a particular society, dominated in the sense either of more widely disseminated or valued, or in the sense of belonging to and reflecting the interests of a dominant group or class. The term POPULAR is itself problematic, invoking either that which is for, or that which is of, the people (for which the term *folk culture* has sometimes been reserved [. . .]). (64)

Thus, it can be said that transformations are at the heart of popular culture, it is also called cultural change. Popular culture is the ground on which the transformations are worked. The popular culture in post war period has experienced a very severe fracture due to the change in cultural relations between the classes and between the people due to the concentration and expansion of the new cultural apparatuses.

Defining the term 'popular culture', Hall argues that "the things are said to be popular because masses of people listen to them, buy them, read them, consume them,

and seem to enjoy them to the full" (446). For him, this is the market or commercial definition of the term and associated with the manipulation and debasement of the culture of the people. Giving descriptive definition of the term 'popular', he says that "popular culture is all those things that that people do or have done" (448). This is close to an anthropological definition of the term: the culture, modes, customs and folkways of the people that define their distinctive ways of life.

The popular culture, therefore, is the culture of mass people. It is the voice of common people, and tries to bring them in the mainstream of society. Before the arrival of popular culture, culture was in the hands of few minority powerful people. Only the voice of counted people was in public. But now, because of the arrival of popular culture, the situation has completely changed. Many creative common people have got chances to uplift their career as well as they become famous also. So, popular culture has become the focal point for everybody in the age of postmodern world.

The postmodern world is the world of science and technology. Media, one of the scientific inventions, plays a vital role in the development and institutionalization of culture. In particular, television is the most important source of media that can easily shape the ideology in the mind of audiences. Television is the source that constructs social knowledge and imageries, thereby giving information about the world by showing the videos of different programmes. The rise of trans- national television has made the world like a global village. In post war western world, a certain form of youth culture emerged as a form of popular culture because of the rise of media or video culture or the television culture. It was the media especially television that made them popular in society. Youth's different types of styles, distinct musical forms, fashions styles, leisure activities, dances etc separated them from other

generation, thereby making them as unique one. So the place of youth culture studies has significant places in the field of popular culture. The styles and fashions created by youths and broadcasted through televisions arouse a unique sensation in the mind of people that somehow provoked them to support popular culture because every one was adopting with the new scenario of media (television) or videos culture.

Video: It's Utility and Categorical Divisions

Video is recording and reproduction system that is used to store synchronized sound and moving images (visual) together on magnetic tape. Video can be a powerful tool for stimulating self- expression creatively and interaction in group development work by its nature. If used in creative and participatory way, video can encourage people to examine the world around them, raising awareness of their situation and helping them to become more actively involved in the decisions that affect their lives. As the technology has developed, video's increasing adaptability and accessibility has resulted in parallel growth in its application in a wide range of disciplines.

The use of the video can be divided into three areas of activity: video in broadcasting, video as a domestic recording medium, and video as a creative production medium. The greatest use of video as "production medium has been in the commercial sector where companies have applied it extensively to promote their products and in trainings. Its use in the production of pop music videos has also made a significant impact in this regard.

Music Video: A New Form of Popular Culture and Its Brief History

Music video is a recording and reproduction system which is used to store synchronized sound and moving visual images together on magnetic or video tape. In other words, music video is the visual production system of audio-cassettes or songs. Music video as a portable audio-visual recording medium is the new form of popular culture broadcasted from television channels, and has progressed rapidly since the first black and white- reel - to reel equipment became available in the mid 1960s as we talk about the world history of video.

In the context of Nepal, music video is the new form of television culture and the youngest form of popular culture, because there are older different forms of popular culture such as songs and music, films, documentary, advertisements, modeling, fashion styles, dance or disco culture. As we talk about Nepali cinema, it is also one form of popular culture. "Satya-Harishchandra" is the first Nepali film, which was made in B.S. 2007, Aswin 22 by D. B Pariyar. The film was first premiered in B.S. 2008 Bhadra 30. This film was made in Hindi, and was dubbed later in Nepali. The first film made in Nepali land is "Aama" in 2022 B.S. Thus, the Nepali film has the history of more than fifty seven years but music video's history is not so long.

Similarly, modeling and advertisement have made a history of more than twenty three years because the first modeling , acted by Sharmila Shah and Sarakha Shrestha, was made in 2042 B.S. Likewise, in 2042 B.S., the first show- advertisement of Nepal was visualized on "Everest Toothpaste", modeled by Sharmila Shah who is also regarded as the first model of Nepal. But the history of Nepali music video is of two decades because Nepal television began to visualize the songs of Narayan Gopal, Shivashankar, Koili Devi, Mira Rana, Aruna Lama, sung in different

cultural programmes and started to show videos of those songs, mixing different scenes in between of those songs from 2044- 045 B.S.

As we know that Nepal Television was established in 2041 but its broadcasting duration was very short and its most of the time was allocated for news items and various sorts of cultural programme. When Nepal Television added and expanded its broadcasting duration, then there was demand of more recreational types of entertaining programmes. As a result, Nepal Television, visualizing the songs of Narayan Gopal, Aaruana Lama and Tara Devi among other began to broadcast those music videos in a great amount.

Soon after the restoration of democracy, some energetic employee of Nepal Television like Sambhujit Baskota, Sahajman Shrestha, Roshan Pratap Rana began to make the singers act- like while singing songs, and in between of those songs, some other cultural and natural scenes were joined through mixing in the name of experiments. Those visual presentations of songs won the heart of Nepali audiences. In the early decades of 40s especially in 2043 B.S., according to Dristi Saptahik published in Bhadra 10, 2065; Nepali popular cine-star Bhuwan KC created new and fresh dimension in the world of Nepali music videos, being presented himself as model in his own song "Mayalu timro" and it was made on the collaboration of Sambhujit Baskota and other energetic youths of NTV . The exact production and broadcasting date of this music video is not recorded in the archive of Nepal television. This video can be said the first music video of Nepal according to Bijay Udaya Palpali, as there is debate and controversy about the issue of the first music video of Nepal.

Meantime, in the song sung by Ujwal Mainali "Mero Gharko Pallo Chheuma Auti Sannani" Taiyab Shah and Sita karki were used as models and they were asked to act by director Sahajman Shrestha. Sahajman claims that this is the first music

video of Nepal which was visualized in 1989 A.D, by using male and female model. Certainly, he is the initiator of the tradition of visualizing song by putting models. It was a new experiment in the field of music video. According to Sahajman Shrestha, Muralidhar used to send music video from India to Nepal Television as gift in mid forties. At that time, Sahajman Shrestha was the producer of the programme "Prativako Dabali" which used to be broadcasted by Nepal Television in 2045-46 B.S. Being associated in Nepal Television for 14 years; he has visualized more than 200 songs in Nepal Television, with active participation in the production and direction of different music videos. Thus, it is clear that previously different cultural and natural sciences were mixed in the visualization of songs in the name of experiment. But as far as it is concerned with the use of 1st male and female models in the music video that tradition was initiated by Sahajman Shrestha in 1989 A.D.

In early 40s, new and fresh experiments were conceived in music videos by Sambhujit Baskota, Sahajman Shrestha, Roshan Pratap Rana. Roshan Pratap Rana was more active in late 40s and early 50s. Roshan Pratap Rana had visualized pop songs with new experiments in late 40s and early 50s. Suryaman Ranjit as producer came in mid 50s by the programme "Mero Geet Mero Sandesh." So, the first generations of music video directors in Nepal are Sambhujit Baskota, Sahajman Shrestha, Rajendra Shalav, Bijay Udaya Palpli, Roshan Pratap Rana, and so on. Similarly first generation of female music video directors are Shanta Joshi, Mala Blon and Rachana Singh. Santa Joshi is working as a chief programme producer of NTV-2.

The process of visualization of song was on the line of progress as it was moving forward with success. A talented genius came in the group of creative youths with the purpose of giving newness in media sector. He is non-other than Bhusan

Dahal who entered in the world of Nepal Television in 2045 B.S. and passed one whole decade there, learning practical knowledge.

The famous band Sursudha's five famous music videos made by Bhusan Dhal for the SAARC Audio-Visual Exchange Programme earned good name and fame in the whole South Asian region. This encouraged him in a great abundance but the professionalism had not developed in the production of music videos till that time.

Professionalism, in the field of music video, began when Image Channel started to broadcast different music videos and other entertaining programmes. In 2053 B.S., Image Channel bought morning hour of Nepal Television from 7:30 am to 9: am and popular entertaining programmes, targeted to youths, were presented. Mr. Dahal, with 10 years experience in Nepal television, came in Image Channel with great responsibility in his shoulders.

In the direction of Mr. Dahal, Nima Rumba's song "Catwalk" was visualized, using the instruments of Image Channel. It was that point from where the professionalism began in the history of music videos. That music video "Catwalk" became very popular and earned a success. After the grand success of that video, Image television Management Committee decided to take Rs. 5000 per song for the visualization of any song and its copyright was under the Image Channel. In the days of beginning, financial transactions were felt uneasy as the singers or companies felt uncomfortable to pay rupees but as per rule of Image Channel, financial transactions were carried out for the shooting expenses of music videos. And of course it was necessary for the development of professionalism in music videos. Another very famous and talented named in the direction of music video is Alok Nembang who used to run different programme in Image Channel in mid 50s. He has given new dimension in the production and direction of music videos.

Then after Sangrila Channel, Dibya Dristi Channel and other institutions began to make music videos, but the medium to broadcast was only the screen of Nepal Television as there were no separate private channels in Nepal at that time. So, the music video production houses and companies were not able to develop as it was expected. When the Channel Nepal, a private television station, came in existence, professionalism of music videos got more space and energy. Similarly two new private channels Kantipur Television and Image Channel started to broadcast different programmes privately in 2060 in Ashad. The different television channels like Nepal Television, NTV-2, Nepal One (broadcasted from India), Channel Nepal, Kantipur Television, Image Channel have added more strength and energy in the production of and broadcasting music videos, making its market extended and prosperous because they are giving space to music videos in broadcasting. For example Kantipur Television runs programme "Call Kantipur", "Tiffin Box", "Most Requested Videos", "Music Mela" for showing music videos. Image Channel runs programme like "Music of Your Choice", "Sms and More". Similarly, NTV -2's "Dial the Number", Nepal Television's "Rhythm", Nepal One's "Hello Nepal" are some programmes which give more space to music videos.

Now, the second generation of music video directors are more active in the production of music videos. The popular male directors in the market are Bhushan Dahal, Alok Nembang, G. P. Timilsina, Nawraj Acharya, Suraj Singh Thakuri, Pradip Kaspal, Simosh Sunuwar, Asif Shah, Brajesh Khanal, Ujwal K.C, Pradip Shigh Thapa, Shiva B.K, Bijaya Basnet, Luv Karki, and Sahendra Shrestha among other. Some of them are still working with new and fresh experiments and some of them have become fled away from this field. Some like Shiva B.K. are the director of folk song's music videos. Similarly, second generation of female music video

directors are Puja Gurung, Siristi Gahtraj, Shrijana Johshi, Sangita Shrestha, Prava Amatya among other who are giving more dimension in the world of music videos. Puja Gurung has directed more than one dozen music videos up to now. Another female director Sangita Shrestha was in Image Channel in 50s and now a days she runs the musical programme "Mela" in Kantipur Television. She is also a talented female director of music videos. Prava Amatya is also another talented female director who has directed more than two dozen music videos up to now.

For the visualization of songs, 3-D, Animation, Maya, Croma and digital technology are used. The first use of animation in the music video is on "Sindhuligadhi Ghumera Herda." Most of folk- song directors do not use these computer technologies, classical songs use these technologies little more but in rock and pop songs, these technologies are used in great abundance. Simosh Sunwar is the director who uses more and more technologies in the production of music videos than others. Brajesh Khanal says that the use of these technologies in music videos make the videos unnatural. Technicians have greater roles in the technological visualization but in general visualization, directors can use their own creativity in the production of music videos according to Mr. Khanal.

At past, songs were for ears but today, they are for ears as well as for eyes. Now a day, a tendency to make music video has been in a great abundance either on folk or pop songs. Music videos are less for ear and more for eyes. Now a days, a song is the amalgam of singing, music, words and of course visualization. Without visualization, songs remain incomplete because it is the time of music videos. It is the demand of time as well. Visualization has turned songs into mini- cinema. To make the audio cassettes sale easily and for audio- cassette's advertisement, the production of music videos is must and it is made expending twenty thousand to two lakhs per

one music video. And, there are more than three dozen companies working for the production of music videos in the valley such as Music Nepal, Kantipur Television, Namaste Vision, a Bap Production, Prime Studio, Rebel Creation, G 21 Production and so on. So the visualization and music videos is not only the demand of time but the need of time as well.

Music Video: A Form of Creative Art

Art is an extra-ordinarily difficult term to define because it covers a wide range of human endeavors. Over the years, the boundaries of its meaning have got changed gradually but significantly. So the music videos, as a human endeavour, are strongly a pictorial art related with aestheticism. Aestheticism is a source of most of the literacy art and pictorial art and it can equally be found in music, film, documentary and music videos as well.

Art, therefore, is the production of something beautiful, related with aestheticism .So music video as a mixture of creative activities is no doubt work of art. They are produced with their own aesthetics though business policy is at core of such production so as to attract the audiences or the consumers toward the product that they made. Anyway music video like other literary works, do have its own aesthetics because the production, visualization, editing, concept and designing of music videos demand certain degree of creativity and imaginative skills. These creativity and imaginative skills are used to strategize techniques in original manner for drawing targeted group's attention. In doing so, producers and directors use so many techniques even psychological and emotional tricks and strategies. These all efforts make music videos attractive, glamour's and fantastic. The more music videos become attractive, sex- appearing and glamorous, the more hit it is regarded in the market. So pleasure principle for eyes is the motto of music videos directors and they

meet this target through the presentation of beautiful sceneries and glossy skins of the models with creativity so as to attract and entertain its audiences. Music video, thus, is of course the creative art because what can't be said in lyrics, can be visually shown by camera in skillful way.

Purpose of Making Music Video and Its Pictorial Nature

Everything has intended purpose. Production of music videos can't be exception in this regard. Music videos of patriotic songs differ from the music videos of commercial songs in their nature, message and structure. So the purpose of making music videos on patriotic songs is to highlight the tradition and culture of the nation, showing respects to motherland but the purpose behind making music videos on commercial songs is to exert its glamorous impact on targeted audience so as to make the sale of cassettes and CDs more and more for financial purpose.

Of course, music videos involve or call for engagement of audiences. Those music videos which have more visual effect with sex-appeal can heat the market and audiences more effectively. Hence, what matters in music video is not only the look and gaze of audiences but also the same tendency of gazing at the thing to be gazed at, and touching each other with sensual excitement by the characters presented there in. These music videos display a sort of obsession while portraying men-women relation in such a way that it caters male voyeuristic gaze; positioning the women characters there in as passive sexual objects who are presented like a thing to be gazed at and male character as the principle viewer.

There is no doubt that music videos tend to be more and more pictorial and glamorous in its nature. They presume certain viewers whom producers want to win at any cost through the display of female body. These viewers are won by the pictorial

power of images presented in the music videos as John Hartley in his *The Politics of Picture* writes that the public is made up of pictures:

No picture is pure images, all of them, still and moving, graphic and photographic are talking pictures either literally or in association with contextual speech, writing or discourse. Pictures are social, visual, spatial and sometimes communicative. As visual text and social communication, they construct literal social space with in and between the frames and fields of which they are made. Pictures of all kinds are aesthetic, textual works capable of personal appreciation and individual interpretation but at the same time they are institutionally produced, circulated within an economy and used both socially and culturally. Not only is their own internal space organized or framed, but also relations are developed between them and spectators, users audiences or publics, real, or imagined, outside the frame. (28)

It is obvious that the images broadcasted through different television channels offer and signify certain impact on audience, society and even on socio- cultural aspects of people. These visual glamorous pictures, broadcasted through television channels play the significant role of politicizing some dominant and existing mode of ideologies by reinforcing its structure, code and conducts and by suppressing the values & norms of dominated ideologies. That means such frequent broadcasting of visual images having sexual and sensual implications help to create and nurture the same stereotypical images of women in the society, treating them as commodity- an object of consumption. On the other hand, these images implicitly valorize the prevailing economical and ideological structure of the society by means of repetition of the same thing so as to naturalize and normalize the policy of dominators. As a

result, the constructed discourses make the dominated groups assimilate and internalize the same voice of existing ideologies. These all are, to somehow, practiced on the production of music videos knowingly or unknowingly. That is the politics and pictorial nature of music videos and of its practitioners.

Pop Music Video: Selection of Research

Nowadays, a tendency to make music videos has been in a great abundance either on folk songs, classical songs or on pop-rock songs. What differs among these music videos is that folk songs and classical songs' music videos use female models but they don't over-expose female bodies. But in case of pop, rock songs and remixed songs, female models are overexposed unnecessarily in dressing, choreography, performance, putting them in different poses for camera angles.

This research, therefore, is posing pop-music videos at the centre of study, excluding other types of music videos like music videos of patriotic songs and folk songs. The fact is that all the pop-music videos also do not over-expose female bodies. The arrow of this analysis will be directed only to those pop-music videos which represent female models as if they are sex-objects. Due respects are for other kinds of music videos, which don't fit in the category of this analysis. So this research focuses only on those pop music videos which objectify female models as sex-objects treating them as commodities by presenting them as passive figures only for showing thighs, sexy- navels, glossy breasts, just merely for shaking hips and showing sex-appealing faces. Otherwise they would not have got any roles in the music videos. Instead of presenting their intellectual aspects, they are reified by low-camera angles in shootings, following the western cultures. The point here is that shootings of pop-music videos can be done showing the cultural aspects of locality by presenting the models as representative figures of that culture and locality.

The pop-music videos that overexpose the female body, thus, are the subject of critical analysis, here, that this research will do later on, putting those pop-music videos at centre of selection.

Critical Review: Reinterpretation of Dissertation

As we know that there is indeed a scarcity of any research done or any books written on music videos up to now. Though freelance journalists and others have published a few articles on music videos, but no one has done a detailed research on this issues till today. The history of music videos has not got shape in the form of book. Even the Nepal television, the eldest broadcasting corporation, has no record of first music videos and its history. Chief producer of Nepal Television Susma Gautam says:

There is no record and written history of music videos in Nepal Television. Even in the archive, there is no such records as the production and broadcasting time of music videos differs. We are the history. What we say is history. (My Translation)

Focusing on the issues of modeling related with music videos, however, some have written articles. Janardan Aryal, in his article "Modeling for Capacity Development", interviews with female model Nisha Subba who says:

[. . .] Models never get full payment. Models should never act freely only to show their face in music videos and advertising. I don't work free. Though we get some pocket money by modeling, the situation to maintain livelihood has not yet been developed. It is the time all models should raise their voice being united for professional career [. . .]. (61) (My Translation)

Here Janardan Aryal only talks how female models are exploited economically. But he is insufficient as he doesn't talk about how they are exploited and commodified visually in the music video. Rishiram Kattel, in his article "Modeling Hobby or Professionalism?" interviews with director of 'The Ramp Agency' Jayan Subba who says:

[. . .] 80% models come in this field because of hobby and longing to earn name, to be exposed in media and to show face on the screen. Most of them take modeling as side job. Dipa Basnet, a female model, proving the arguments of Jayan Subba, says "I am ready to work free in music videos or advertisements." Another female model Rabina Subba says that she has been working in this field by expending her own pocket money and she says that she has been unable to earn name, fame and money in whole 3 years in modeling [. . .]. (12-13) (My Translation)

These examples show the very mindset of female models. The very mindset of female models has become the cause for their further exploitation and commodification of their body. Hikmat Dangol, in his article "Modeling Sustained by Music Videos", writes:

[. . .] Music videos have been foundation for modeling now days. Some models have succeeded in music videos, but physical and sex exploitation for new comers has become the subject matter of discussion. In this regard, Kala Subba, a female-model, says "Those models who come in this profession through agency, have no fear of sex exploitation but those who go individually for agreement, they surely plunge. As far labour exploitation concerns, especially new

models have been more exploited. It is very difficult to get payment"

[. . .]. (61)(My Translation)

Ghanshyam Khadka in his article "Account of Music videos" writes:

[. . .] Directors as far as possible do not give money to newcomers.

Chanda Thapa, 21 yrs from Bardiya, is one of the victims who acted on five music videos of Pradip Singh Thapa, but has got no money [...].

(4) (My Translation)

All these articles, thus, lack specific focus on the music videos, its nature under capitalistic patriarchal society. No music video has been analyzed from the lens of gaze theory and Marxist Feminism. In some Nepalese pop- music videos, women models have been presented as 'show-piece' or 'sex-object' by camera angle, choreography, dressing and performance. This sort presentation of female body under male gaze leads to voyeurism and fetishization of female body where in capitalistic ideology and patriarchal consciousness sustain causing the further commodification of female body in the age of globalization.

Amid such scenarios, this research will explore those issues mentioned above, going beneath the surface (denotative) meaning and examining the more implicit (connotative) social meanings. The position applied on the analysis of music videos view music videos as narrative or story- telling process in which those particular music videos, consciously or unconsciously, link themselves to larger stories at play in the society and its prevailing ideologies. Having considering all these issues, this dissertation further tries to expose the issues of gender discrimination as well by re-reading only those pop- music videos that unnecessary over- expose female body, commodifying them as a sex object-readymade object for male gaze, and their need of consumption in the age of globalization.

Delimitation of the Study

As we know that every research may have many limitations as financial, time and human resources and it --can not be exception in this regard. So this study concentrates only on the analysis of recently produced pop- music videos in Nepal, presenting its history from past to now. The present study is limited to the selection of only 5-8 pop music videos that unnecessarily over- exposes female body. As the delimitation of this study concerns, music videos can not be shown in the viva- test as those music videos are very expensive to buy and the demonstration needs television, CD player and CDs of music videos as well which are beyond my afford, though the nature of this research demands that sort of presentation in the viva-test.

Chapter Two: Gaze Theory and Marxist Feminism

Gaze Theory and its Origin:

The word 'gaze' normally refers to stare which means to look at something continuously without winking our eyes so as to carefully observe or dominate what is looked at. It is a normal case that nobody objects or cares when we look people but everyone feels uncomfortable or even gets angry when we gaze them curiously. So gazing at somebody can become the source of irritation for the person who is being gazed. Sometimes there may be quarrel or dispute between and among the participants, causing the violence as well. In a sense, gazing is doing rape as gazer invades the privacies of those who are gazed at. Gazing as the obsessive watching, and the one-way, non-interactive form can be compared with raping. So, the gazer is the rapist who is unable to enjoy consensual and mutually rewarding sex, mercilessly exercising brutal power on an innocent victim. So the gaze is the metaphor of rape that may invite violence in the society as well. Voyeuristic gaze is directly prelude to violence such as rape, murder, quarrel while trying to pacify one's sexual needs.

Jeremy Hawthorn writes:

[. . .] I will return to the idea of the camera as a metaphor of rape in my discussion [. . .] but I want to draw attention to the fact that the voyeuristic observation of a woman by man is not just a convenient *metaphor* for physical violence such as rape in the real world it is often *directly linked* to an even a *prelude* to such violence. (512)

The words 'look' and 'gaze' have basic difference because to look is generally to have a normal sight of something that our eyes can catch but gaze is different from look; it is more associated with power. The 'gaze' doesn't denote a well-defined theoretical or critical movement or school. Generally it is used like a 'discourse':

as a means to encourage a particular way of considering a text or an utterance, and relating it to broader socio-historical and ideological matters. Theories of gaze can't be treated back to a single place of origin or time of birth; they build on and incorporate a number of traditional literary critical concerns, along with ideas and concepts from movements and bodies of theory such as psychoanalysis, discourse studies, and film studies. As a familiar umbrella term, 'the gaze' is little more than one decade and a quarter of a century old (nearly 36 years).

John Berger's book *Ways of Seeing*, first published in 1972 A.D., set the ground for the development of gaze theories. Jeremy Hawthorn in *Theories of the Gaze* writes:

Theorists of the gaze are concerned to develop the ways of exploring the interaction between different forms of literal and metaphorical looking. Some of these concerns clearly overlap with a traditional literary critical interest in narrative techniques; the older term 'point of view' remains useful in reminding us of the way in which we naturally use our visual engagement with the world as a model or metaphor to encompass those choices studied by the narratologist. But while the study of narrative has often shown little concern with culture, history, politics, and, most of all, *power* – theories of the gaze are very much occupied by these factors. (509)

Thus the theories of gaze are concerned with the factors like history, culture, politics, power and socio-historical ideologies. It is related with more metaphorical forms of looking than literal exchange of looks. The literal exchange of looks between two individuals is an interactive, two-way process, and of course intending for some contact-information while looking. There is balanced position: no one is superior and

inferior but the metaphorical form of looking is the cumulative process of looking in which the observer is at superior position, gazing to an object with all pervasive power and the observed ones are not aware that they are being watched. So, the metaphorical form of looking is far from being a neutral process of information gathering, rather the looking activities are saturated with the residues of our social and cultural existence like class, sexuality, economics, it isn't interactive rather it is one sided. The gazer or observer is with the traditional role of voyeur, enjoying but unobserved and cut off from the presented scenarios. The gazer is associated with smug superiority of what is being observed. Something slightly shameful and awkward situation can be there because of the gazer's intrusion and desires to have control over that object being depicted or observed.

Gaze Theory and Psychoanalysis

We have already known that theories of gaze incorporate the ideas and concepts from different movements and theories such as psychoanalysis, film studies etc. Let us throw light on the related ideas about gaze theory and psychoanalysis. Psychoanalytically, Freud termed and explained the voyeurism that is attached to the predominant male gaze as fetishism. According to Freud, every child must pass through the three different phases of psychological development: oral, anal and latent phase in the process of his or her socialization. When a child enters into the latent phase, he/she realizes the sexual difference. As a result, there is the formation of 'penis envy' in female child and 'castration anxiety' in male child thereby resulting into 'Oedipus complex'. Freud postulates that 'Scopophilia' and fetishism originate from the oedipal complex. Freud in his *Three Essays on Sexuality* invents a term 'scopophilia' to designate a component instinct of sexuality. Freud believes that 'scopophilia' is the pleasure a viewer gets from looking at other people or their

images which are under control. This tendency of enjoying and getting pleasure by looking is independent of erotogenic zones. It is triggered by the situation where a viewer or gazer can take other people as objects and can subject them to a controlling gaze while looking.

Thus, 'scopolhilia' or the pleasure of looking is the central force and contributive factor for the formation of 'male gaze'. The two kinds of pleasure of looking: voyeurism and fetishism play the vital role in the process of forming male gaze. Voyeurism is the tendency of getting sexual pleasure from secretly watching others having sex or undressing and the fetishism is also the tendency of getting sexual pleasure from a particular object.

Another psychoanalytic theorist Jacques Lacan describes partly psychological activities of getting pleasures by looking, indicating the narcissistic tendency of a child with reference to his mirror analogy. Lacan explains the mirror stage as an 'identification' that is the transformation; taking place in the subject when he/she assumes as image which is an ideal image the subject aspires towards throughout its life. The child gets pleasure in watching this image; that is 'narcissistic libido' according to Lacan. Thus, Lacan puts his view that narcissism, a type of love for beauty, is attachment towards self-image. Everyone has his or her role models or love-objects. When a child fails to be like the role model or the image, then he/she identifies to it as a voyeur. Lacan views that the 'lack' which the subject feels within himself leads him/her to narcissistic or voyeuristic idealization of the sexual relation. So, the lack at the heart of desire at once allows desire to persist and at the same time threatens, the subject psychologically.

Lacan goes on describing the libidinal desires that a child harbors from the very beginning. While describing 'the mirror phase', he indicates the possibility of

two kinds of libidinal desires: narcissistic libido and sexual libido. These are the outcome of one's universal desire or fascination with the beautiful or ideal image to which one always aspires. He indicates to the 'voyeuristic' fantasy (900) a male could grow from the effect of these two libidinal desires as he fails to be like role model or ideal image. So, the child identifies to it as a voyeur. Lacan's division of libidinal desire is indicative of two kinds of activities: through which a child could reach to gratification due to lack of something. Explaining this, he writes:

[. . .] expressing the importance of a pure consciousness to master any situation; a voyeuristic-sadistic idealization of the sexual relation; a personality that realizes itself only in suicide; a consciousness of the other that can be satisfied only by Hegelian murder. (Lacan 900)

Thus Freud's psychoanalysis especially his idea about 'scopophilia' and Lacan's concept of 'lack', that contribute to the formation of fear and consequently the male gaze, are the central forces that are guiding the production of visual images in electronic media. 'Scopophilia' and 'lack' are therefore the contributive factors for the formation of male gaze either in most of pictures, films or in music videos. The human fascination with image functions in our actual life when we confront and express reaction to images that we face in our life. The visual culture like films, photography and music videos offer a number of possible pleasures to the viewer. This pleasure to some how is related with Lacan's concept of 'mirror stage' and the narcissism functioning there in.

Mulvey's Concept of Gaze

The psychoanalytic theorists like Freud and Lacan were the basis for Laura Mulvey's concept of male gaze. Jeremy Hawthorn in *Theories of the Gaze* writes:

Mulvey takes a number of key ideas from psychoanalysts such as Sigmund Freud and his re-interpreter Jacques Lacan, and suggests ways of using them to further the political aims of feminism. In his *Three Essays on the Theory of Sexuality* (1905), Freud associates what he terms 'scopophilia'; with 'taking other people as objects, subjecting them to a controlling a curious gaze'. For Mulvey, such pleasure can be re-created in the cinema. (510)

Thus, Mulvey applies psychoanalytic theory in film studies; seeing such scopophilan pleasure in cinema. In *Theories of the Gaze*, Jeremy Hawthorn quotes Mulvey as saying:

[T]he mass of mainstream film, and the conventions within which it has consciously evolved, portray a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on their voyeuristic fantasy. Moreover the extreme contrast between the darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of the shifting pattern of light and shade on the screen helps to promote the illusion of Voyeuristic separation. Although the film is really being shown, is these to be seen, conditions of screening and narrative conventions give the spectator an illusion of looking in on a private world. (510)

Thus, the first subtitle of Mulvey's article- *The Political Use of Psychoanalysis*- is representative of the thrust of the article *Visual Pleasure and*

Narrative Cinema as a whole. After the publication of her article *Visual Pleasure and Narrative Cinema* in 1975 A.D, the idea of gazing entered into specific academic circle. Jeremy Hawthorn writes a head:

Mulvey further argues that pleasure in a world ordered by sexual imbalance is split between the active male and the passive female; the male gaze projects its fantasy on to the female figure, while in their traditional exhibitionist role women are both displayed and, as it were, coded to connote 'to-be-looked-at-ness.' (510)

To exemplify her argument, referring to various films, she says that the male observer there in the film appears as Peeping Tom. The term Peeping Tom comes from the mythic story of Lady Godiva. When Lady Godiva rode naked through the town, Peeping Tom alone observed her, and was struck blind for doing so. According to myth, gaining of sexual pleasure from watching a woman secretly denotes shame and invites impotence (binding above as a form of symbolic castration). Thus, she compares the spectators in the auditorium with peeping Tom or as voyeurs. The identification between the Peeping Tom in the film and the spectators in the cinema-auditorium becomes complete.

Mulvey as a feminist critic brings psychoanalytic theory to support her argument: cinematic viewing is the interplay between narcissistic identification and erotic voyeurism. In films, advertisements and music videos, men are in action controlling over female characters who are made just like an object of eroticized looking or scopophilia.

The male gaze is said to be the outcome of the fear that all man harbour throughout their life. This fear, according to Mulvey, emerges whenever male sees female body parts, which reminds him of 'castration anxiety'. And the male gaze is a

way out to overcome the 'castration anxiety' (Mulvey 5). Managing to overcome castration anxiety through a powerful male gaze, male transforms fear into pleasure. The fear and the threat among males are overcome either by voyeurism or by fetishism which allows them to confine their fascination with image according to Mulvey. So, depending on the situation, the male gaze leads either to fetishization of women's body parts or to voyeuristic victimization of the fetish.

Mulvey distinguishes two modes of looking especially for the film spectator: voyeuristic and fetishistic. According to her voyeuristic looking involves a controlling gaze and the fetishistic looking involves the substitution of a fetish object or turning the represented figure itself into a fetish so that it becomes reassuring rather than dangerous. Fetishistic looking leads to overvaluation of the female image and to the cult of the female movie star. Either film spectator or music video audience oscillates between these two forms of looking.

Thus, Mulvey sees a unique situation in the act of watching cinema where audiences gratify their desires through identification. This is an inherent tendency in human beings to have such identification and fascinations with images which leads to voyeurism and fetishism.

As Mulvey talks of films, the advertisements, printed-photographs in different newspapers and magazines; female body is commercialized, showing their glossy skins. Music videos of course, can't be exception in this regard. Music video producers and directors take female body as objects, subjecting them to a controlling and curious gaze for pleasure that is the outcome of capitalistic patriarchy under male gaze which projects its fantasy on to the female figure, causing their commodification. In the visualization of music videos, woman models are portrayed as male want them to be and even the female music video directors like Puja Gurung and Sangita

Shrestha etc. internalize the same tendency, there by following the male ideology in the production of music videos.

Foucault's Concept of Gaze

In the development of gaze theory, Michel Foucault has also given contribution. The first publication of another key theoretical text on gaze was published in 1975, though it was originally in French language. In the subtitle put as *Michel Foucault and Jeremy Bentham's 'Panopticon' of Theories of the gaze*, Jeremy Hawthorn writes:

Michel Foucault [. . .] included in his 1975 book *Surveiller et punir: naissance de la prison* (in English, *Discipline and Punish: The Birth of Prison* (1977) a chapter dealing with 'Panopticism'. The term-meaning 'all-seeing' – is taken from the writings of the English philosopher Jeremy Bentham. Bentham used the cognate term 'panopticon' in proposal published in 1791 for a prison in which all of the prisoners had individual cells in a ring-like building, and could thus be observed from a tower placed at the hub of this ring. The prisoners [. . .] were subject to a gaze that they couldn't return. (511)

Thus, panopticon is an important mechanism for its automatic operation as it disindividualizes power. Such power and discourse creates absolute surveillance which leads to absolute self-discipline. Discipline may be identified neither with an institution nor with an apparatus; it is a type of unequal power-model which always keeps person under its tight grip.

In the book *Discipline and Punish: The Birth of the Prison*, Foucault, using the term 'gaze', presents his view that gaze is a sort of powerful look, which objectifies the other person being looked at, subjects him/her to a curious stare,

categories, defines and takes control. The term 'gaze' therefore carries the sense of being objectified, subordinated or threatened by the look of another. Linking knowledge with power, Foucault related the concept of gaze too with power rather than to gender in his discussion of surveillance. Thus, the same concept Jeremy Hawthorn discusses in *Theories of Gaze*:

[. . .] For Bentham and Foucault the gaze is unambiguously a means of control. Like those in charge of modern surveillance systems, the owner of the gaze is, for Bentham and Foucault, he who decides and he who controls. [. . .] (512)

Foucault focuses on how a 'gaze' becomes technique to utilize the power of looking into what is looked at. He associates the gaze to surveillance effort of modern scientific camera which has become the instrument for the subjugation of women. The functions of videography can be analyzed from the Foucault's analysis of the rise of surveillance in this postmodern world where science and technology plays vital role in reinforcing the dominant ideologies. The gaze of the camera plays a central role in the formation of disciplines and in the continuation of ideologies; among the viewed. In the production of music videos, the gaze of camera produces the woman's images in the perspective of male gaze that plays central role in defining and presenting what is desired by the audience of popular culture.

Music video director's observation, examination, categorization, detection and direction of the women's images through male gaze helps to the commodification of female body in the society as the mass media especially television repeatedly broadcasts those women's images captured in the music videos.

Its Extensions to Feminism and Narratology:

Jeremy Hawthorn categorizes the extension of the concept of gaze theory three ways in terms of application, though the concept 'gaze' was developed from a range of different sources. Jeremy shows its application in feminism, narratology and post-colonialism. Post-colonialism, irrelevant to this study, is not discussed here.

The first extension of gaze theory is in feminism where Jeremy Hawthorn argues that the literal and the metaphorical gaze are inseparably connected to differential gender roles. According to him, men look, women are looked at. He further writes:

[. . .] Not just this, but if the owner of the gaze has power, then this gendered relation to the gaze is both the product of patriarchy (the power exercised by men over women) and also a way of reinforcing male dominance. (513)

Either in literary works or in other creative works such as film, music videos etc. the gazes of the women are very little talked. Desiring gaze is constructed as the gaze of a male-subject at a female-object, and little room is given for the active gaze of a desiring woman and no place for her desire. So many feminists believe that females have to be more careful and skilled while using their own eyes and observing the eyes of others than have men. And such skills can be traced in the works of women authors.

The second extension of gaze theory is in narratology in which Jeremy Hawthorn writes:

[. . .] Clearly a concern with the 'reading position' that a woman is pressured to adopt is of interest not just to feminist theorists but also to theorists of narrative more generally. If the gaze of a fictional narrator is male gaze and if the narrator is explicitly or implicitly gendered as

male [...]; then 'point of view' is, as the term suggests, not just a technical matter but an assumption of a looking perspective that carries with it a lot of ideological and political baggage. (514)

Same thing is the case with music videos as the directors, produces are gendered as male and their point of view carries with it the ideological implications, treating woman as commodity.

The Male Gaze

The word 'gaze' as noun means a long steady look without winking eyes. The purpose of gaze is to carefully observe for pleasure or dominate what is being looked at. When a male looks at objects through this particular kind of gaze, it is normally called male-gaze. This normal meaning alone can make us understand how the male-gaze are operational in the production and broadcasting of music videos.

When observer gazes at an object, he/she not only sees more than just the thing itself but also he/she sees the relation between the thing and himself/herself. Some objects are intentionally made to be looked upon, with the presupposition of viewer. In most of the works of art either in literary works or in films, and music videos, a male is the presupposed viewer and the images of women in these works of art are portrayed usually as passive, submissive, seductive, inactive as a docile creature, internalizing male ideology, admiring her own image in a mirror after being decorated to satisfy male's gaze.

The 'portrayal of woman and her beauty in such a position offers up the pleasure for the male spectator' (Mulvey5). So the male gaze here is the powerful look which can control and possess the images that are looked at for pleasure, projecting its fantasy on to the female figures that are looked at for his enjoyment and satisfaction; thereby commodifying the female body as a 'sex-object'. The viewer sees her as a

creature of his domain under his gaze of possession, staring powerfully at women's images through a secure vantage point.

A characteristic of the gaze in the case of recorded texts such as films, photograph and music videos is that the object of the gaze is not aware of the current viewer, though they may have been aware at the time of work, as the visualization was carried out. Observing such recorded images in the music videos gives the viewer's gaze a voyeuristic dimension. The viewer is in a privileged position while observing the recorded- images in the music videos. This secure vantage point and privileged position gives the viewer a chance to fearlessly identify his 'self' to the acting protagonist's self in the screen and the images that walk and talk in the screen can't look back at the viewer.

Thus, the male gaze is operating in viewing produced films or music videos through a voyeuristic fantasy and fetishism. Relying on circumstances, the male gaze leads either to fetishization of women's bodily parts or to voyeuristic victimization of the fetish while watching the music videos.

Subordination of Female Gaze

The male gaze is the product and continuation of the capitalistic patriarchy, always active and trying to mastery over the female body thereby subordinating and limiting the female gaze in a narrow space. Moreover, the hegemony of male gaze has such an effect that even if a female-director designs and directs any music videos, she does it according to the existing patterns and parameters of male- ideology, internalizing and presupposing that the audiences are males. For example, Puja Gurung, the director of Nima Rumba's music video "Timro yaad" presents herself as the female model as well. By showing her glossy skin, she commercializes her own body because she thinks that music video is for male audiences. Even Sangita Shrestha, another female music video director, in 'Ghar Hambro Purba' – shows the glossy skin of female models while directing that music video.

The looking activities by man to woman and women watching themselves being looked at establish the relationship between men and women as well as the relationship between one woman with others. In theories of the gaze, Jeremy Hawthorn quotes John Berger's book *Ways of Seeing* for a useful starting point as:

[M]en act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object- and most particularly an object of vision: a sight. (516)

Thus, women internalize the male ideology and whatever they produce is in the trap of male discourse. There are no such music videos where male characters are portrayed as a passive bearer of female look. In all of the music videos, male- figure are portrayed to reassure the controlling male gaze rather than evoking female gaze. The existence of female gaze is undercut by man's bold facial expression and look in each music videos. As a result, female characters either become shy or hide their face with their two hands.

It can't be denied that there are no possibilities of female gaze in the music videos. Of course, there is presence of female gaze but that is subordinated, passive and limited to identification with the woman being looked at. Therefore the female gaze doesn't possess that authoritative power as leading towards the commodification of male-body. So, female gaze, rather than being a gaze, is just simply a look- only the look without having desire to control, rather a look to be countered by male-gaze.

Marxist Feminism: A Critique of Capitalistic Patriarchy

Feminism, a school of thought, tries to find out the root cause of women's oppression in society and its way out from that oppression. There are mainly four major varieties of feminism: liberal, Marxist, radical and socialist feminism. Here only Marxist Feminism is discussed in short.

As the name suggests, Marxist Feminism has tended to explain gender inequalities from the viewpoint of Karl Marx's analysis of capitalism. In other words, it is a sub-type of feminism which sees the oppression of women and seeks its resolution from Marxist point of view. Various feminists have analyzed institutions such as the family in terms of its structural relationship to capitalist forms of economic production.

Capitalism is the fundamental economic structure in society. Marxist Feminists identify capitalism as the main source of all oppression on woman and its way out is to dismantle this capitalistic economic system. The unequal economic system of our society gives rise to economic inequality, dependency, political confusion and unhealthy social relations between men and women. Gender inequality is production of capitalism. As the Marxists see the alienation of labour from work, self, human beings, and nature; women are also alienated from sex, self, children and from whole surroundings. Capitalism intensifies alienation and generalizes it throughout all level of society, treating labour as a commodity that can be sold and bought. Therefore, the most important aspect for elimination of alienation is the eradication of capitalism which will help women to emancipate from patriarchal domination. For the capitalism, there is exclusion of women because it created wage-work outside of the home to reproduce the workforce and women are oppressed by not being allowed to work for wages.

Therefore, for the elimination of the oppression of women, capitalistic economy should be dismantled which also dismantles the patriarchal social system

because patriarchy is based on capitalistic system. Actually in capitalistic society, workers are like commodity and in patriarchal society women's place is also like marketable thing. Males use woman as they want and get benefited according to their will by exploitation of women. As workers are commodity of capitalistic economic system, women are commodity in family because of influence of capitalistic social system. So, women are suffering from adjectives like weak, passive, emotional in patriarchal society. Women are unable to practice their freedom and desire. Their needs and feelings are condemned to be suppressed because property is in the hands of patriarchy which believes that there is no desire of women different from men's. Therefore women are being exploited sexually, psychologically, physically etc. due to economic system of the society. In *Sociological Models & Perspectives*, Hari Rasik Ghimire writes:

Capitalist class relationships are the root cause of female oppression, exploitation and discrimination. Men are socialized into exploitative relationships in relation to work and they carry this socialization over into the home and their relation to women. (531)

These relationships become routinized over time. The capitalist seeks to justify his domination over works and the male seeks to justify and maintain his domination over females. Therefore, patriarchal ideology develops out of the relation of male domination and female subordination produced by the capitalist system of production – in which women are the eventual losers. Patriarchy is an ideology that has been developed, practiced and refined over 2 or 3 hundred years and it stems from male attempts to justify the economic exploitation of women. Hari Rasik Ghimire in *Sociological Models & Perspectives* further writes:

The “family system” characteristics of modern societies benefits capitalism because women: can be forced/socialized into unpaid domestic labour; and can be forced or socialized into responsibility for

child-bearing. This benefits the capitalist because they don't have to pay women to perform this role. This benefits men because women perform a 'domestic servant' role for all men. (532)

Thus, men exploit women in home and are paid less than sufficient for survival. That's why women are commodity for man in patriarchal society. Before marriage and after marriage women become the victim of economic, physical and sex-exploitation. Prostitution begins with marital relationship because a wife sleeps with her husband whenever he wants so that she can get support for livelihood. Therefore the end of capitalistic system is also end of patriarchy and therefore is end of prostitution.

Women are dehumanized and their real existence and proper value as a person is turned and reduced into market value in capitalistic society for its benefit motive. How much they can sell themselves that much they can get benefit. Selling and buying becomes the surviving method of their lives. They get examined as if they are sellable commodities in the capitalistic market. The same thing is true in the case of production and visualization of music videos. The companies try to sell their cassettes and CDs more and more by using female models as 'commodity' and 'sex-object' for benefit motive. This tendency of commodifying female body as 'show-piece' in the music video leads to the exploitation of female models because of the economical and ideological structure of the society. Therefore, capitalistic ideology and patriarchal consciousness are still sustaining, causing the commodification of female body in pop music videos.

Chapter Three: Commodification of Female Body

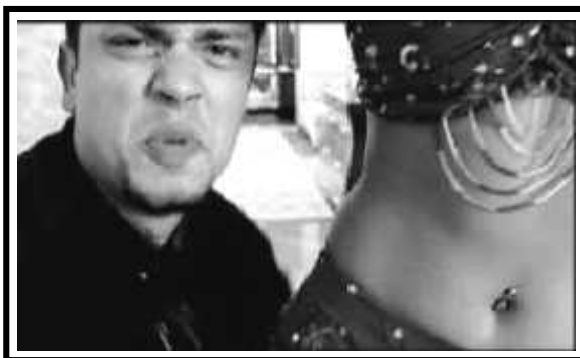
According to the existing parameters, different sub-headings have been given to each pop music video under the analysis. All the selected pop music videos for the research consciously or unconsciously tend to commodify female body. They dehumanize female artists' real existence, identity and proper value as a person, by turning and reducing them into market-value for benefit motive. The textual analyses of pop music videos have been categorized in different sub-heading on the basis of their production and visualization nature. Though all these selected music videos have voyeuristic and fetishistic features under male gaze, but only one music video that is "Aaj pheri din bityo" is selected for this purpose. And remaining other five music videos are selected for different purposes that the topics below present them along with their characteristic features under different sub-headings.

Voyeurism and Fetishization under Male Gaze in “Aaj pheri din bityo..”

"Aaj pheri din bityo raat katu kasari" is a song sung by Sugam Pokhrel, Asif Shah and Sudin Pokhrel and its music video is produced by Kantipur Television under the direction of Bhusan Dahal. Its female model is non- other than Richa Ghimire.

Voyeurism and fetishization of female body is pervasive in this music video that caters mainly to male voyeuristic gaze. This music video displays a sort of obsession while portraying men-women relation, positioning the women character there in as sexual object who can only exhibit to-be-looked-at-ness and the male characters as the principle viewers. Among several music videos, the voyeuristic male gaze could best be seen in this music video. The narrative of this music video is presented in such a way that the presentation of music video is in contradiction with the sense, mood, sentiments and words of lyric. The speaker has some sort of tension

or anxiety for passing night in the song. The speaker says that the day has passed over. And how to pass the night is his question. The very question in the wording of the lyric shows the mental situation of the speaker. More than the mood and sense of lyric, the music video aims to arouse sexual desire in the audiences through the presentation of a model Richa Ghimire who is in short dress. She is presented as a sexual object to be viewed by voyeurs, focusing on the fetish parts of her body namely glossy navel, waist, breasts, neck, thighs, lips, belly and so on. In between of the song, the belly and navel of the female model is projected side by side the face of Sudin Pokhrel in between of rap-item of the music (clip no 1 & 2).



Clip no. 1



Clip no. 2

The female model is made stretch her both arms upward and to shake her hips so that the voyeur could watch her up to his satisfaction, quenching his thirst of watching half naked female body. In this music video the “scopophilia” is at the central point, guiding the director in its production, providing the necessary spectacle for voyeuristic and fetishistic pleasures of looking for the voyeurs so that they can watch secretly the female body by peeping at her. Four male and one female character are presented in the music video. All the male characters are the singers of the song; they are Sugam Pokhrel, Asif Saha, and Sudin Pokhrel and remaining one is rap singer. The singers sing the song and female model Richa Ghimire is presented as the

dancer in the hall to satisfy their need of voyeuristic gaze. The sexual and voyeuristic images of the music video are used only to draw the audience's attention which is nothing more than catering to the desire of male gaze. So, the voyeuristic and fetishistic images displayed in the music video do not have any association with the lyric and its words. The female model's bodily parts are the major focus rather than the mood and sense of the words. The visual image of the female model is over-exposed and over-invested with sexual connotations. She is presented as if she is the metaphors of thrust - a sexual lust of male.

Sometimes she is visualized exposing herself without showing her face to audience to provide maximum chances for the voyeurs to have pleasures of looking at her body. She is presented as a field of observation and her bodily parts are exposed with over-invested sexual meanings, only performing the role of to-be-looked-at-ness (clip no 3 & 4).



Clip no. 3



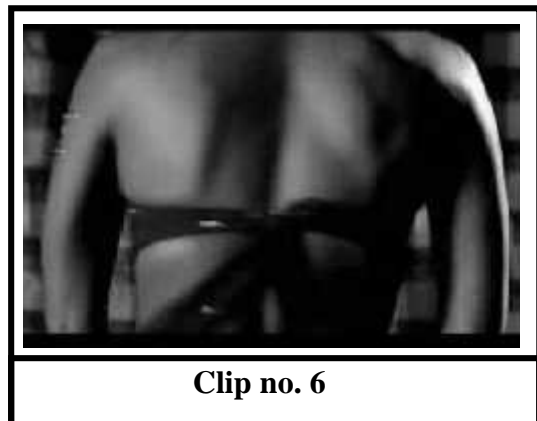
Clip no. 4

If she had been presented or shown with her look, her look would have generated “fear” in the audience. As a result, there would have been less opportunities for the voyeurs to have maximum pleasure of looking at her glossy bodily parts. It is true that music video has its audience regardless of sex and gender but the music video makes the sense that males are only the targeted audience of this music video. Only the male audiences are presupposed and the music video is presented in the

perspective of male gaze, displaying the voyeuristic features. She is treated as an object or show-piece in the music video, overlooking the female audiences as well. The music video is presented in such a way that its targeted audiences are only males, ignoring the female audiences. In reality fifty percent or more than fifty percent audiences can be females as well. But this music video by side-lining female audiences completely caters to male gaze alone. Thus, the music video is created addressing the perspective of male gaze.

The female model is presented intentionally as sex object to offer the pleasure for the male spectator in this music video. So, the male gaze here projects its fantasy onto the female model Richa Gimire who is looked at for his enjoyment and satisfaction, seeing her as a creature of his domain under his gaze of possession for voyeuristic pleasures. The voyeur gets the chances fearlessly to “identify” his “self” with the self of acting male-characters.

Not only voyeurism but fetishism is also the central force here in. Substituting and exaggerating certain objects or parts of the female body with fetish is the major tendency of this music video to offer the audiences the fetishistic pleasure of looking. This music video focuses the part of female model here; always shifting the camera-angle from one body part to another: such as on her face, lips, eyes, eyelashes, cheeks,



elbows, arm-pit, breasts, navel, waist, neck, thighs, hips etc (clip no 5 & 6).

The music video intentionally exposes her bodily parts to arouse sexual desires in the audiences, fetishizing the bodily parts of the female model.

Thus, voyeuristic and fetishistic features are the marketing strategies for the most of the directors and producers of the music videos. The marketing strategy is guided by voyeurism and fetishization of female body under male gaze. Directors, producers have the belief that the pleasure of looking women's bodily parts is the need of time and demand of audiences as well. In this way, this music video provides spectacles (space) and facilitates voyeurs towards voyeuristic and fetishistic pleasures of looking female model and her images secretly under male gaze.

Position of Male and Female Model in “Chiya barima ..”

The music video of “Chiya barima” is directed by Suraj Shah. Digital dreams is its production house that has visualized Dj Santosh's remixed song Chiya barima which is the song of Nepali film “Lahure” in its original form. There are three female models in the music video. Prerana Sharma is the leading female model out of two others. Two male characters are presented in the music video. Leading one is Dj Santosh.

Throughout the music video, dominant and decisive role is assigned to male figures. In comparison to males, the female characters appear subordinate and submissive and play the inferior role. Female models are used as tools to maintain the status-quo of the males. The director of this music video presents female models as inferior docile creatures, treating them as a part of men with the mentality to essentialize them.

The music video opens with the female model Prerana Sharma who is downwardly on bed showing her hips and thighs. Soon after, a leading male character calls her on phone to come to the hall for enjoyment (clip no 7 & 8).



Clip no. 7



Clip no. 8

Accepting the order of male character submissively, she gets ready by doing make-up and she comes in the car in her two piece dress. The car is shown stationary, they go to the hall for the show and then after the girls are arranged around the top of the staircase, descending from there and camera captures their thighs and its back part from the low angle. The man Dj Santosh is in the hall, controlling the beat of the music and providing floor to girls to have full-fledged chances for performance. Thus, she has no way out to escape from male's order because she is female. The leading male figure gives order and she obeys that order. She performs with other two female models there. Seeing her, another male character tries to possess her heart by flirting. In this way, she is presented as if she is a sex-object to please and pacify male gaze and their desires. There is undeclared competition to possess this beautiful female model between two male characters. See, two male characters are competing to have control over her as object of possession and the male as owner of that object. Both of them imagine being with her in the room for enjoyment. This very presentation of male and female models in this music video is just the depiction of our patriarchal society in which women are treated as commodities.

As already stated, the video is structured and positioned around two main types of material: the camera cuts between narrative of males and voyeuristic display of female body in which the girls are shot against a glittering backdrop, making them

shake and move body with the beat of music with the soloist (solo-performer) at each point positioned along with other male characters.

Towards the end of the scene, when the second male character sees the female model Prerana Sharma, then he enters into the world of imagination where he and his dream girl are in the room. She comes near to him and hugs him from backside. He is sitting in the chair in the room. But in reality, she is not with him. It is only his day-dreaming. When he comes to the reality, he shows a kind of disappointment or baffling situation by putting his two hands over his head for his stupid type of imaginative thinking. At the end of the programme, Dj Santosh, leading male character, exits out from the hall with two female models in his both sides, stretching both his hands and catching their shoulders tightly as the



Clip no. 9



Clip no. 10

commodities under his possession (clip no 9 &10).

Meantime the second male comes to the way searching the beautiful ladies or models to have control over them. But he is late because the two models are under the grip of main male character. As he sees the two ladies under the arm of another main character, driving off into distance out of the hall, again he shows a kind of disappointment or baffling situation by banging the musical instruments that are on the table (clip no 11). And caressing his chin with his fingers, he moves his head

towards right and left sides realizing his



towards right and left sides realizing his unsuccessful attempts to possess the girls (clip no 12). The competition to possess the girls ends in failure for him.

Thus, the construction of the music video on the song “Chiya barima” is reliant or confident on appropriating masculine images of authority and power and conforms to the patriarchal construction of the female as commodity or object under male possession. This music video shows the subordination of females and they can’t extend their arms outside the boundaries pre-ordained by a patriarchal society.

Therefore, this music video shows the hierarchical power-relations and position of male and female figures, treating male characters as superior, guideliners and female characters as inferior, subordinate and submissive object that are under the control and possession of males for their satisfaction.

Affirmation of Patriarchal Construction of Femininity in “Mai thuli vaichhu re..”

The music video of the song “Mai thuli” is produced by Kantipur Television under the direction of Bhusan Dahal who presents the teen-age female model Jenisha Moktan, sustaining the ideological consciousness of patriarchy, thereby commodifying the female model. The song “Mai thuli vaichhure” is sung by Reshma

Sunuwar and its camera-man is Bidur Pandey- a famous name in the world of visualization.

“Mai Thuli” is typical of the patriarchal construction of femininity which abounds in song itself and in the music video as well because female model Jenisha



Clip No. 13

Moktan is portrayed simultaneously as submissive, innocent and childlike before camera-angle; making her sexually available. As she comes from bathroom, her flat part between two breasts with drops of water is shown to

excite the audience

excite the audience overwhelmingly in this music video (clip no. 13). That is the hidden intention of the male director Bhusan Dahal who has designed the concept of the music video in such a way that his main intention of portraying the female-model is achieved by constructing Jenisha Moktan as the object of the male gaze. She is presented in the form of visual and musical focus in a voyeuristic display in which she is structured to perform, and in the performance she is denied authorial power. Male director Bhusan Dahal plays her according to his fantasy as the cat plays the dead-mouse for the entertainment before eating it.

In the onset of the music video, only her legs and feet are shown, coming from the bathroom after having bath. She has covered her breasts and waist by white-blue spotted towel. Her hair is still wet. There in the room, she shakes her hips, and other bodily parts. She strikes poses on the bed, raising the arms in the air to exhibit her



Clip No. 14



Clip No. 15

body (clip no. 14 & 15). She strokes her body slowly from breast to crotch inviting the spectator's voyeuristic pleasure.

In the next narrative of the music video, she sits on the chair, caresses her thighs with two hands bending her body before make-up room where several different



Clip No. 16



Clip No. 17

cosmetic items are put on the table (clip no. 16 & 17). Seeing the mirror, she

sprays perfumes on her throat and arm-pit with the beat of music, thrashing her head towards left and right (clip no. 18). Similarly she uses drier to soak her wet hair. Using perfumes, drier and other cosmetic items before mirror by sitting in the make up room is to follow the traditional roles or concept given by patriarchal society which assumes that anyhow women should be docile and beautiful creature so that they can attract the eyes of males. Here in the music video, Jenisha Moktan is victimized by patriarchal ideology. She is reified by low-camera angle several times (clip no 19).



Clip No. 18



Clip No. 19

The music video ends with last scene in which she gives alluring and heart-stealing smile for the voyeurs by twisting her throat towards camera angle. This construction of the gaze as male is the archetypal structure for mainstream films and music videos that encourages imaginary 'identification' for spectator with the female figure being presented.

Just as the camera-angle constructs the gaze for male, the lyric also constructs the listener as male and emphasizes male authority. The words of lyric, written by Pradip Khadka, depicts the adolescent and puberty-oriented teen-ager girl's youthful feelings and whims, what she feels is that she is now adolescent. Everyone feels that situation when one enters into the thresholds of puberty- that is what the song intends to say. Feeling very youth and beautiful, the speaker of the song calls for someone

(the male) to put on a veil or cloth which conceals the face of woman or bride. She feels the need of youthful boyfriend and asks him to put on veil on her head. The speaker is calling for a male for that task, saying that he is everywhere around her. Calling for male for that task is to follow the patriarchal notions of the society. The patriarchal society has assigned different roles for male and females and the speaker is legitimizing and accepting that role, affirming the patriarchal construction of femininity in the words of lyric itself.

The visualization of the song and mood or sentiments of the lyric does not match here. The lyric in its visual imagination does not say to expose the female body but the director does so inviting male gaze in the design and direction of this music video. While talking to this researcher, the chief producer of NTV-2, Dipa Gautam says:

Though this music video has initiated a new trend in the field of music video, there is over-exposition of female body. Even the video could have been made by using local dress like Gunyoo Cholo as in the music video of "Kalipare dai kati ramro" (My Translation)

The choreography, dressing, performance, the vision of the director, and even the wording of the lyric can't redraw and break the boundary of male dominated patriarchal society rather all these things internalize the ethos of the patriarchy, thereby affirming the patriarchal construction of femininity. Within this visual and literal context of the song, the patriarchal constraint of female expression and subjectivity is well -portrayed mainly through the identification of the patriarchal construction of femininity. Thus, it can be said that controlled exuberance of the music video, the lyric expressing fulfillment through the evocation of male figure for

the gratification of a teen-age-oriented girl's desires, the gestures, choreography, camera, all invite the male gaze and represent the patriarchal construction of femininity.

Formation and Continuation of Discourse in "Tiki khasyo.."

The music video of "Tiki khasyo" is directed by Govind Nepal who too has contributed to the formation and continuation of ideological discourses, presenting female model Sobita Simkhada as victim of such discourses.

The eventual effect of male gaze in the production of music video of "Tiki khasyo" is to construct active and passive images, thereby resulting into the formation of ideology and discourse, treating male as subject and female as object. The male gaze tries to control and objectify the female body in this music video, putting object of gaze in discipline by examining and praising activities so as to make her internalize the discourse created by males. This is the music video which is exercising the power in producing disciplined individuals, following the male-discourses.

The music video presents a female model Sobita Simkhada who is sitting on the floor by bending her legs. The director asks her for the scene in which she is bound to think of a boyfriend so that he would give her comb, tiki on her hand and love her while combing the hair but she has no boyfriend. Meantime the comb drops



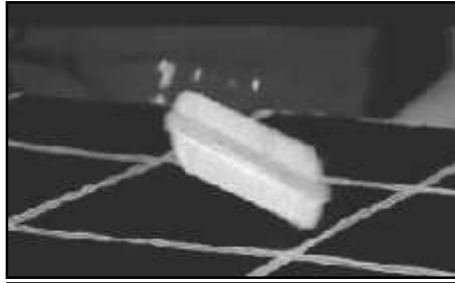
Clip No. 20



Clip No. 21

on the rope of a small cot (clip no. 20& 21 & 22).

The female figure in the music video imagines the male figure loving, giving comb, tiki and handkerchief (substance put on the forehead by females). Such fantasies accept the ideological construction of patriarchal society either consciously



Clip No. 22



Clip No. 23

or unconsciously. The female persona is wishing for a boyfriend to get the things like comb, tiki and handkerchief so that she looks more beautiful and satisfied. Alas! she has no boyfriend who could give her comb, picking it from the cot. As a result, she herself picks up that comb from the cot and starts combing the hair again (clip no. 23).

Meantime, the male persona with a sense of possession comes and begins to kiss her. The female model is just the recipient and bearer of the action (kiss) of the male figure. The male character is the agent and she is the patient of the action. This sort of visual presentation in this music video is to follow, construct and formulate ideological discourses, there by giving the continuation to the ideas of patriarchal society which has assigned certain roles to females. This music video with the effect of male gaze is producing and constructing the discourses in which women have subordinate values and inferior position.

Thus, by creating such binary opposition male as active, and female as passive, this music video tries to construct and formulate ideologies and discourses in which there is defined roles for male and female separately. Here, the female model is so passive that her passivity makes her look like a statue and the male figure looks like an engraver of that statue and he can do everything as per of his own will, treating

that object like commodity. More importantly, this music video places and presents female model as passive and domestic object, and the way her image is presented contributes to the construction of discourse male as active figures and female as the passive and docile creature with regard to sex.

Thus, this music video as a medium gives the message and formulates the discourses that women are passive bearer of the male's actions; they don't have their own freedom and identity. What males do is code and conduct for them. In this sense, this music video has tried to formulate and continue the discourses and ideologies of capitalistic patriarchy, defining and categorizing the roles what females should do in a certain structured- parameter or boundary that is their limitation throughout their life.

Hegemony of Males in the Production of Nepali Music Videos

In the visualization and production of music videos, the male figures are dominant. The males are the directors, designers of concept and so on. In most of music videos, the camera men are also males. The word “camera-man” is itself the proof that female even do not have their own language in videography. If any woman comes as camera-man, what is the exact word to denote her work? Male-language is insufficient for females in this regard.

The dozens of male-figures involve and be active in the visualization, production, marketing and broadcasting of music videos. We can hardly find any woman engaged in the production of music video. The female model is only one figure who appears in the music video as a tool to make the music video popular. The female model is the puppet in the hands of male dominated groups while making music videos. There are few female directors who direct music videos, but they too are not free from the clutch of male-dominance. Though they are directors, they are directed by producer of the music videos. Such is the situation. For Example we can analyze the music video of “Naujale mayale” in which Bhusan Dahal works as a director, Bidur Pandey as camera-man, Dip Darshan Rana as male-model. The

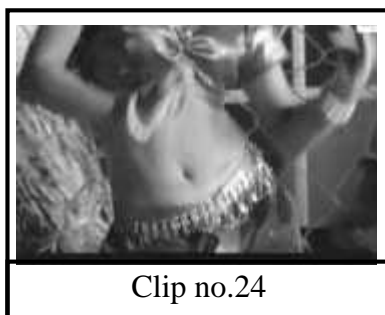
female model is used just as a showpiece in the music video. Same case is in the most of the music videos, though there can be some exceptions in this regard.

Not only this, the fact is that there is monopoly of male audiences because the music videos are produced with the presupposition of male-viewer; and women are intentionally made to be looked upon. In most of the music videos, male-audience is the presupposed viewer and the images of the women are portrayed usually as passive, submissive, seductive, and inactive as a docile creature. The fact is that music videos have their audience regardless of sex and gender but the designing and production of music videos give us the hint that males are only the targeted audiences; overlooking the female audiences. Moreover, the hegemony of male-assumptions has such an effect that females are not considered as audiences.

Thus, the presupposition of male-audience controls how the female body should be presented with the lenses of male gaze in the music videos in one hand and on the other hand, it eliminates the entity called female-audiences. And this tendency becomes universal so as to make the female audiences to identify their self with the presupposed male-audiences. The director of music video is in trap of this principle, and he or she can't come out of it by sidelining and disapproving the male audience.

Internalization of Male Ideology in "Machhi mara na.." and "Timro yaadle.."

The original credits of the song "Machhi mara na.." go to Surya Thulung and Hira Devi Rai and the music video of this remixed song "Machhi mara na..", marketed by reeyaz music, is directed by the famous female director Sangita Shrestha who internalizes the male ideology while directing this music video by presenting the female model Puja Lama as sex object (clip no. 24 &25). The choreographer of the music video is also the director herself.



Similarly Puja Gurung is the director of the music video "Timro yaadle.." in which she assimilates the male ideology by internalizing it from the core of the heart. There are so many examples but only two female directors are selected here for the analysis under this category.

Because of the capitalistic patriarchy, the male gaze has ruled over since immemorial. The monopoly of male gaze has such a lasting effect that everybody falls in its trap; either male or female. Not only the monopoly of male gaze but also the hegemony and presupposition of male-audiences controls and guidelines how the female-body should be presented in the production of the music videos, there by erasizing the female-audiences.

Because of the effect of such reasons, nobody can be free from this tendency in the production of music videos. The hegemony of male gaze and the presupposing of male audience is pervasive in such a way that even if the female director designs and directs any music videos, she does it according to the existing patterns and parameters of male ideology, internalizing it from the core of heart. As already said, Sangita Shrestha, both the director and the choreographer of the music video "Machhi mara na.." presents the female model Puja Lama in the music video by following the existing trends and parameters of visualization that the males adopt. She depicts the female model as a sex-object in the music video. Even her designing of choreography further reinforces the trends that the male directors are developing (clip no 26 & 27).



Clip no. 26



Clip no. 27

Likewise Puja Gurung presents herself as female model in the music video of "Timro yaddle.." She directs camera man to show her glossy part of her body especially her

neck, backbone and waist. Presenting herself before male singer and model Nima Rumba, she objectifies her “self” in the flashes of dark and light scenes; through choreography, dressing and performance.

Instead of breaking the ideology of male-gaze, Sangita Shrestha reifies female model Puja Lama in the music video "Machhi mara na.." and Puja Gurung reifies her body in the music video "Timro yaadle.." by presenting the glossy parts of her body thinking that the music video is for male audiences. They internalize the male ideology and become the victim of it. Though they are female-directors, they portray male-character to reassure the controlling male gaze rather than evoking female gaze by presenting herself as sex-object or show piece.

On the basis of these examples, it can be said that men act and women appear. Man looks at woman who watches herself being looked at. In fact, the surveyor of woman in herself is male: the surveyed female. And she turns herself into an object. That's what Sangita Shrestha and Puja Gurung do in the direction of this music video. They invite voyeuristic and fetishistic pleasure of looking by internalizing the male gaze and assimilating the discourses of capitalistic patriarchy produced in a thousand of periods.

Over Exposition of Female Body in “Tiki khasyo..”

The music video of the song ‘Tiki khasyo’ is directed by Govinda Nepal who unnecessarily over-exposes female body so as to invite and cater voyeuristic and fetishistic pleasures of looking by presenting female model Sobita Simkhada in semi nude and semi erotic state.

More than the mood and sentiments of lyric, this music video focus in arising sexual desire to the male audience by over exposing female-body of Sobita Simkhada. The music video's focus is on the bodily parts of the female model (clip no. 28 & 29).



Clip No. 28



Clip No. 29

This music video presents a woman who is sitting on the stone near the river. She is showing her thigh, knee-cap and calf, arm and belly to arouse libidinal desires to the voyeurs. In her imagination, the male character appears, comes near to the female model who is leaning on the big stone on the sandy bank of river and he starts kissing her lips in the music video (clip no 30 & 31).



Clip No. 30



Clip No. 31

The focus of the music video, thus, is the bare part of the female body such as: neck, arms, thighs so as to provoke male gaze. The bodily parts of the female model have no relation with the words of lyric. But from the psychological point of view, it can be said that these irrelevant images in the music video is out come of the male gaze that the director has in his mind while designing its concept. It is presupposed that the audiences are voyeurs who are easily attracted by the sight of female body. When the voyeurs get 'pleasures' by looking female body and images secretly broadcasted on the television screen, they at once desire to buy the CDs of music

video. The presentation of kissing scene in the music video creates a overwhelming situation as desired or required by the voyeurs (clip no 32 & 33).



Clip no. 32



Clip no. 33

The director and produces try to tempt or allure voyeurs to make them buy the products by applying psychological marketing, strategy. And for this purpose, female body is over-exposed so that the music video can catch the sight of consumers. This is all done for the benefit motive of the cassette companies as marketing strategy.

Capitalist form of economic production uses female body so as to get more and more advantage from it. Capitalists invest money to advertise the product by using and over exposing female body. And in return, they want advantage in great amount. This type of overexposing of female body creates gender-inequalities; alienating them from sex, self, children and from whole surroundings. Women are being exploited sexually, psychologically, physically due to economic structure of the society.

That's what happens in this music video. The female model Sobita Simkhada is dehumanized, her real existence and proper value as a person is turned and reduced into market value. Because of the over-exposition of her body parts; she becomes like a commodity and puppet in the hands of capitalist producers of cassette and music video companies. The company tries to sell its products (here cassettes and CDs of music videos) more and more by over- exposing female model Sobita's bodily parts, treating her as commodity and sex-object for its benefit motive.

The visualization of this music video is presented in such a way that the female model offers herself (her body) for male consumption. She is not only offering herself but also she is made to construct herself by the director to make herself



Clip No. 34



Clip No. 35

“edible” through the dressing for the male gaze. She is presented as a “romantic sexual object”- as a moral beacon (clip no. 34 & 35). She is trained to eschew her self-interest by the director so that she can nurture and be directed towards other especially males, and that target is achieved by the over-exposition of her body in this music video.

Commodification of Female Body

Focusing only on physical beauty and commercializing the glossy skin, the female models have been represented as if they are sex-object in Nepali pop music videos. The female body has been objectified representing the bodies of female models as commodity and are reified by camera- angle, choreography, dressing and performance in the shooting of the pop music videos. The female body is over-exposed unnecessarily so as to cater the voyeuristic and fetishistic pleasures of looking, by positioning the female-character or figures there in the music video as passive domestic sexual object who can only exhibit to-be-looked-at-ness. This sort of presentation of female body and their images under certain spectacles provide male viewers privileged power for domination over what is being looked at and observed through a male gaze. Following the western visual cultures, female body has been

over- exposed in the pop music videos. Instead of paying attention to the feeling and sentiment of the lyric and its words, the music video directors seem as if they are competing more and more to show the thighs, calves, novel, breasts, lips, hips and other bodily parts of the female models.

The over all and pervasive effect on the production of pop music videos is causing the commodification of female body. The main motto in the visualization of music videos is to order female models to present the female body in a beautiful and glamorous way so that the presupposed male audiences of such music videos can identify their 'self' and themselves with the male- protagonist with in the music video or at least can get pleasure by looking or witching female body secretly as a voyeur under male gaze. The portrayal of women's beauty and female body offers up the pleasures for the male spectator. So, the male gaze in the music video is the powerful observation or close watch that can control and possess the images of female body that are looked at for pleasure, projecting its fantasy on to the female characters who are looked at for his enjoyment and satisfaction. The viewer views her as a creature of his domain under his powerful gaze of possession. The viewer is in a privileged position while observing the recorded images in the music videos; thereby creating the hierarchical and unequal power-relations between the viewer and the object viewed at.

This sort of presentation of female body in the visualization of music videos leads to voyeurism and fetishization of female body under male gaze. This type of tendency sustains capitalistic ideology and patriarchal consciousness: both treat female body as commodity, thereby causing the further commodification of female body in the age of globalization.

Chapter Four: Music Videos, Ideologies and Subjectivity

The major premise of the argument presented here is that social identities are not fixed but are constructions forged through cultural practices. The cultural representation in the production of music videos construct meanings which are given to femininity rather than being a reflection of an *apriori* femininity, thereby constructing the gendered subjectivities. Thus the analysis and arguments presented above are an attempt to argue for the existence of only one type of critical potential in Nepalese Pop music videos. Analysis upon the selected music videos presented so far being based on Gaze Theory and Marxist Feminism reveals that all those selected pop music videos are accepting their commodity- character and thereby are affirmative of the dominant economic order and of patriarchal ideologies of femininity. The analysis presented here is an attempt to understand how gendered subjectivity is constructed through the particular representational system in the production of music videos. So the methodology here draws upon two approaches while re-reading music videos and ideology: one Gaze Theory and other Marxist Feminism. Both theories, to some extent, have convergence point in the sense that according to these theories, much popular culture in the twenty-first century acquires the fetish character of the commodity in which exchange and show-value is reified into an objective characteristic of the commodity itself. In other words, giving highly exaggerated value to the fetish character of the commodity, the object is commodified so as to exert its influence upon the intended and targeted group of people.

The tendency of producing music videos also accepts its character as a commodity and becomes identical with the conventional features of the society, thereby affirming and reflecting the dominant capitalistic economic structure and patriarchal consciousness. The visualization and production of music videos

reflect the tendencies of society by passively mirroring them. So, it can be said that the Nepalese pop music video production systems are consciously or unconsciously directed and guided by the influence and hegemony of male gaze, thereby subordinating and commodifying female body as a commodity of romantic-sex object so as to lead either towards fetishization of female body or to voyeuristic victimization of the fetish character of the commodity. The hegemony of male gaze and presupposition of male audience in the production and broadcasting of music videos contributes to the commodification of female body, thereby possessing the authority to make definition, discourses and produce meanings.

The perspective of appropriating the signs of patriarchal ideologies in the production of music videos invokes the traditional signs of femininity in such a way that popularity is ensured both with presupposed heterosexual male audience by offering voyeuristic pleasure and with marginalized female audience by offering a representation of subordination to retain or keep patriarchal notions of female desirability. The production system of music video operates in favor of the dominant ideology not simply by sustaining the forms and meanings of the patriarchal construction of femininity, but by supporting and working in favor of the power and economic structures within which it is constituted. Thus, this production system of music video controls not only the mechanism of production but also consumer demand, since the individual has no real 'choice': the needs of the individual are manufactured through mystification. What is presented in the music videos for targeted audience is non-changeable item and the whole audience has no way out to alter it rather either they can compromise with in the forms provided by dominant ideology or resist it but the resistance is also compromised and caught by the dominant ideologies.

Thus, in the conclusion, it can be said that the subjectivity, the prevailing economic structure and the ideology operate in the visualization and production of Nepalese pop music videos. All are caught up by the network of power and ideologies prevailing in the society; no one is untouched by its pervasive power nature in the age of globalization. So the voyeurism and fetishization of female body under male gaze in the productions system of music videos are inherently influential factors that function as a tool for the exploitation of female models, thereby causing the commodification of female body under capitalistic economic structure and ideology of patriarchal society; sustaining, cultivating, and rearing those ideologies forward and forward in the age of capitalism.

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Illustrations & Short Objective Description of Clips



Clip No 1

This is the clip of music video “Aaj pheri din bityo..”, captured on the 6th September, 2008. In this clip, the face of Sudin Pokhrel is presented in the right side of the female model Richa Ghimire.



Clip No 2

This is the clip of music video “Aaj pheri din bityo..”, captured on the 7th September, 2008. In this clip, the face of Sudin Pokhrel is presented in the left side of the female model Richa Ghimire.



Clip No 3

This is the clip of music video “Aaj pheri din bityo..” captured on 7th September, 2008. In this clip, the navel of Richa Ghimire is presented.



Clip No 4

This is the clip of music video “Aaj pheri din bityo..”, captured on the 7th September, 2008. In this clip, the navel of Richa Ghimire is presented in full size.



Clip No 5

This is the clip of music video “Aaj pheri din bityo..”, captured on the 8th September, 2008. In this clip, the navel and elbows of Richa Ghimire are presented.



Clip No 6

This is the clip of music video “Aaj pheri din bityo..”, captured on the 8th September, 2008. In this clip, the back part of Richa Ghimire is presented.



Clip No 7

This is the clip of music video “Chiya barima..”, captured on the 8th September, 2008. In this clip, the leading male figure Dj Santosh is calling the female model Prerana Sharma on the phone.



Clip No 8

This is the clip of music video “Chiya barima..”, captured on the 8th September, 2008. In this clip, the female model Prerana Sharma is receiving the phone of the male figure Dj Santosh.



Clip No 9

This is the clip of music video “Chiya barima..”, captured on the 9th September, 2008. In this clip, the leading male figure Dj Santosh exits out from the hall with two female models in his both sides.



Clip No 10

This is the clip of music video “Chiya barima..”, captured on the 9th September, 2008. In this clip, the leading male figure Dj Santosh exits from the hall with two models catching their shoulders with smiles.



Clip No 11

This is the clip of music video “Chiya barima..”, captured on the 9th September, 2008. In this clip, the second male model shows a type of disappointment by banging the musical instruments that are on the table as he cannot seduce the girls.



Clip No 12

This is the clip of music video “Chiya barima..”, captured on the 10th September, 2008. In this clip, the second male model again shows a kind of baffling situation by caressing his chin with his fingers as he realizes his unsuccessful attempts to possess the girls.



Clip No 13

This is the clip of music video “Mai thuli vaichhure” downloaded from [www. cybersansar.com](http://www.cybersansar.com) on the 26th September, 2008. In this clip, the flat part between two breasts of the female model Jenisha Moktan is shown. There are small drops of water in the skin of female body.



Clip No 14

This is the captured clip of the music video “Mai thuli..”, downloaded from www.cybersansar.com on the 26th September. In this clip, the female model Jenisha Moktan stretches her hands towards her left and right side on the bed, covering her belly with blue and white spotted towel.



Clip No 15

This is the captured clip of the music video “Mai thuli..”, downloaded from cybersansar.com, on the 28th September, 2008. this clip presents the same female model Jenisha Moktan who is stretching her both hands up wards her head, showing her armpit by sleeping on the reversed position of camera-angle.



Clip No 16

This is the print clip of the same above mentioned music video, downloaded from cybersansar.com on the 29th September, 2008. The female model by sitting before the mirror in the make-up room makes up her appearance beautiful through the use of cosmetic items.



Clip No. 17

In this clip, female model Jenisha is caressing her thigh and knee-cap with her two hands by sitting in the make up room.

The clip was downloaded from cybersansar. com on the 2th October 2008.



Clip No. 18

This in the captured clip of the music video “Mai thuli..”, downloaded from cybersansar.com on the 3rd October, 2008.

Here, the female model Jenisha is spraying perfumes in her throat and hair.



Clip No. 19

This is the clip of music video “Mai thuli vaichhure..” on the 3rd October, 2008. In this clip, the female model Jesnisha Moktan is reified by low camera angle.



Clip No. 20

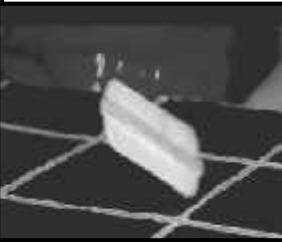
This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 4th October, 2008.

In this clip, the female model Sobita Simkhada is combing her hair after wearing tiki on her forehead and lipstick on her lips.



Clip No. 21

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar. com on the 6th October, 2008. In this clip, she is combing her hair, seeing herself in the mirror catching the comb by her left hand.



Clip no. 22

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar. com on the 6th October, 2008. In this clip, the comb drops on the rope of the small cot while combing her hair an she begins to imagine that if she had had a boyfriend, he would have given that comb in her hands by picking it up from the cot.



Clip No. 23

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar. com on the 6th October, 2008. In the clip, the female model Sobita is picking up the comb from the cot as she has no boyfriend could give the comb to her by picking up it.



Clip No. 24

This is the clip of music video “Machhi mara na ..”, captured on the 10th October, 2008. In this clip, the female model Puja Lama’s waist and glossy navel are shown.



Clip No. 25

This is the clip of music video “Machhi mara na ..”, captured on the 10th October, 2008. In this clip, the female and male model are trying to kiss each other.



Clip No. 26

This is the clip of music video “Machhi mara na ..”, captured on the 10th October, 2008. In this clip, the kissing scene is presented from the far distance of camera angle.



Clip No. 27

This is the clip of music video “Machhi mara na ..”, captured on the 20th October, 2008. In this clip, the male figure is poking the waist of the female model Puja Lama with the flute.



Clip No. 28

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 20th October, 2008. In the clip, the female model Sobita is sitting on the stone near the river.



Clip No. 29

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 20th October, 2008. In the clip, the female model Sobita is stretching her hands upwards.



Clip No. 30

This is the print clip of the same music video mention in the clip 12, downloaded from cybersansar. com on the 20th October, 2008. In this clip, the male character is tightly gripping the waist of Sobita Simkhada and trying to kiss her. Sobita is also tightly catching him.



Clip No. 31

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 20th October, 2008. In the clip, the male figure places the female model Sobita under his chest so as to kiss her.



Clip No. 32

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 21th October, 2008. In the clip, the male figure places the female model Sobita under his chest and attempts to kiss her.



Clip No. 33

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 21th October, 2008. In the clip, the male figure is kissing the female model Sobita by catching her face with his two hands.



Clip No. 34

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 21th October, 2008. In the clip, the male figure is kissing the throat and shoulder of the female model Sobita.



Clip No. 35

This is the captured clip of music video “Tiki khasyo” downloaded from cybersansar.com on the 26th October, 2008. In the clip, the male figure is kissing the ear and throat of the female model Sobita placing her under his body. Sobita is leaning on the stone near the sandy bank of the river.