

DECODING MALE –FEMALE GAZE IN MODERN ODIA MUSIC C DS

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Abstract

This paper attempts at a discussion of the impact of developments in visual culture in the Odia music albums on the configuration of the image of woman. Music album is one among various mediums of mass forms of communication, representation and consumption. The focus is on 'how' and 'what' meanings social groups produce. The focus of the paper is to study how meaning, pleasure and power are articulated through specific images of women, which are produced and consumed within social, cultural contexts in the music albums. Consideration will be on the social practices of the youth as they relate to the music.

Keywords: Music album, Visual culture, Image of Women, Male Gaze, Voyeurism, Fetishism, Inspecting Gaze.

The relationship of the various forms and practices of culture with social groups, the power relations between these groups which are the construction of forms of culture are matters of consideration in cultural studies. Lister Wells says in the book *Handbook of Visuals* "A distinctive component of cultural studies is the search to understand the relationship of cultural production, consumption, belief and meaning to social processes and institutions."(61) Along with it the role of culture in continuing and changing the power relationships in the issues of gender and sexuality is included in the discourse.

On the discussion of the relationship of representation of culture with social institutions Media Studies comes into force along with Cultural Studies as it displays the concern about the impact of mass forms of communication, representation and consumption on culture. Rush of new and newer visual technologies with media knowledge has transcribed the everyday life into a visual culture. Vision and its production of meaning has become the centre in everyday experience. It displays a variety of means of expression and their ideology. It highlights the importance of image in cultural life. Image, in the form of advertisements, news channels, T.V reality shows, soap operas, music albums and films is now a noticeable figure in the common

man's life. Image is able to create, reflect and communicate messages to the society. Thus ocular centrism and scopophilia become central to contemporary life. It creates fetishism, idolatry and high hopes in the spectators.

A multiple of theoretical approaches are used for the interpretation of the images. An image carries the meaning of its essential features as well as the meanings carried by other images that precede or surround it. Hence, a wide range of topics - from community, power, and gender studies, to spatial relationships, and spectatorship in relation to images are studied through the perspectives of sociology, media studies, and psychology. Cultural studies acquires an imp space in visual culture as "it is seldom, if ever, possible to separate the cultures of everyday life from practices of representation, visual or otherwise." Film studies, psychoanalytic theory, gender studies, study of television and the study of any medium that has a vital visual component are included in the study of visual culture. Various theoretical approaches—from semiotics and psychoanalysis to critical theory and phenomenology, are used to analyze the articulation of meaning, pleasure and power by the mass forms of culture. Lister Wells comments, "Cultural and Media studies are a compound field, elements of which are differently organized in different institutions. It is generally understood as an interdisciplinary field, rather than as a discreet discipline, which appropriates and re-purposes elements of theoretical frameworks and methodologies from other disciplines, wherever they seem productive in pursuing its own enquiries."(63)

Film and Visual Culture aims to develop an awareness of how media affect popular culture. Popular culture changes constantly and occurs uniquely in place and time. Popular culture and the mass media have a symbiotic relationship: each depends on the other in an intimate collaboration." Turner (1984), p.4^[20] It creates various perspectives and values that influence society and its institutions in various ways.

This paper attempts at a discussion of the impact of developments in visual culture in the Odia music albums on the configuration of the image of woman. Music album is one among various mediums of mass forms of communication, representation and consumption. The focus is on 'how' and 'what' meanings social groups produce. The focus of the paper is to study how meaning, pleasure and power are articulated through specific images of women, which are produced and consumed within social, cultural contexts in the music albums. Consideration will be on the social practices of the youth as they relate to the music.

Oriya music is a classical form. It consists of rags and talas that are necessary ingredients common to Hindustani and Karnataki music. It is a synthesis of four classes of music namely *dhrupada*, *chitrapada*, *chitrakala* and *panchal*. Music in Odisha has a rich heritage. 'Chhanda', *Champu*, 'Janana' 'Sambalpuri' are various flavours of 'Odissi' music. Various scholars of "Odissi' music still try their best to bestow it classical status. I. T revolution and globalisation have brought along the culture of various music styles to our music culture. The world of Odia music album becomes an easy access to the common man in remote areas. The boost in the music world has made possible more artists to choose from and all set to reach the hinterland. It ranks high in the popularity chart of all kinds of media among the spectators of Odisha. It has now the status of a popular media. Hence it has consistent presence in various Odia TV channels. The music album has totally enamoured the young mass. Thus the field of music album has become a busy hub where everyday new albums and new artists try their fate. New music channels have sprung up. Channels exhibiting serials and news have regular music telecast. Further, commercial advertisements have become more musical in order to be effective. Political parties make use of the weakness for music of the people of Odisha. They copy popular

music for vote appeal at the time of elections. Music album not only produces more space for it but also has more exposure than other popular media like advertisement, serials, films and jatras. Soap operas have regular time slots. They are repeated once or twice. Films have repeat telecast at long intervals. Advertisements are repeated frequently but they disappear after a certain period and new advertisements take their place. It can be argued that new music albums pop up every day. Yet the old videos do not lose their sheen. Thus the music albums have an impressionable position in the popular culture of Odisha. It would not be an exaggeration to say that popular culture of Odisha is now produced, enacted and consumed in the music albums along with other media. These albums act as vital cultural guides.

The first musical video was ‘Laxmi Purana’ produced in the year 1995. Odia music album has trodden a long way. At the outset, albums on devotional songs were more in numbers than the so-called modern songs. By the year 2006-07 modern songs replaced the devotional songs. Their number quadrupled and devotional songs were sidelined. Till now romantic genre is persistent and is the most popular among all genres in the music albums. Sarthak or J.E was the only music company in the year 2004. Presently nearly 150 companies have flooded the market. The young are the target audience of most of the albums. Romantic escapades of the pre-college or college going teenagers is the favourite theme. As the romance and courtship are the themes, fair sex has a definite role in the visualization of songs. It has a direct participation in the making of the albums. The Odia women, till very late period, has no participation in the entertainment world. The male counterparts managed the female roles. Post-partition the women of the middle and lower-middle class families joined popular media for livelihood. Gradually the popularity of cinema, theatre and other show business and its glamour attracted women to join in more and more. Music videos became an empowering space for the young, middle class women. The emergence of the modern woman in the upper-class of post-colonial India is another factor for inclusion of more numbers of women.

As discussed above, woman has a significant presence and contribution in the music albums. Gender portrayal in the albums comes under scanner by the scholars of feminism and cultural studies. Is the woman still portrayed traditionally or, whether it has changed from the representation of the conservative Odia culture with urbanisation and globalisation? If yes, the acceptance of the cultural change by the spectator is a matter to be analysed. The reflection of search for identity by the woman is a point to ponder. In the early period of music album industry the image of female is passive, inferior, weaker and subordinate to male. With time variation in the female characters is found in the albums. A transformation comes in her costume and attitude. She is portrayed as no longer confined to home, praying for well-being of family, covered in saree. She is presented in skimpy dresses, riding bikes and bullying boys. She is no more shy and hesitant: she is sexually alluring. She is hot and happening. Economic and political change across the world played the catalyst in the transformation of the image of woman. The change ends there. Odia music albums still convey the patriarchal ideology and the construction of woman according to the patriarchal needs. It strategically reflects the Odia ideals concerning manhood and patriarch society. In feminist theory the concept of patriarchy often includes all the social mechanisms that reproduce and exert male dominance over women. Feminist and political theorist Carole Patman writes, “The patriarchal construction of the difference between masculinity and femininity is the political difference between freedom and subjection.”(Wikipedia) Odia culture has strong patriarchal base. Women of Odisha live and are made to live their life in the models of conduct set by nationalistic resolution of patriarchy. They have to take care of heritage as well as modernity. In the music albums, the songs are mainly

misogynistic and men empowering. Odia music album, as a part of popular culture, abounds in gender stereotypes. Women have often been trivialized, marginalized and presented as inferior to men. The videos are mainly male-centric leaving little space for the female counterparts. They are presented in limited behavioural roles. The female characters connote the image of mere glamour-dolls, dancing around trees with heroes. The woman is constructed as something that has meaning for the male. Daniel Chander refers, “Writing in 1972, Berger insisted that women were still ‘depicted in a different way to men - because the "ideal" spectator is always assumed to be male and the image of the woman is designed to flatter him’ Music industry puts on the image of woman adjusted with the allotted gender roles which are socially constructed. Referring to Ronald Barthes’ ‘notion of myth’, it can be said that the woman in the album is a code or convention representing the ideology formed by men for women. The productions reflect the cultural phenomenon. The nomenclatures of CDs are sufficient.

Sukha gote pua dukkha gote jhia, (Joy a boy, gloom a girl)

Banchibaku heb tote dui muhna chahi. (You gotta live with these two)

Further there are C. Ds which present male as the rescuer, protector. The female is presented in the traditional role of daughter, sister, and mother. In the video sister sings-

“Bhai tote mo rahila ran, (Brother, for the love of my life,
Kahibuni katha padie tan.” never say me harsh words)

And brother assures, *“To akhire kebe debini luh,* (Never, never, shall I give you pain, my sister,
haseibi tote sara jiban.” You will always be in joy for ever and ever)

Even a baby becomes supporting system for the frail mother as she sings,

“Tu gotie moti re mo gotie hira, (You are my darling diamond,
Tu mo dukkha ratir sukha asara” An endless joy in my dark sad life)

The stereotype image of a shy, submissive woman with traditional ideal of femininity and expectation of the patriarchy is expressed in the marriage song,

“Gumsum rahuthila nain nain bediku asuthila, (She was little shy, a little coy
Nali odanire sakhinka melare mote chahunthila, Beneath the red veil, she threw sidelong glances)

Tike hasuthila, laj karuthila, val laguthila,
.....

Hatku di hat chuin dela pare tike tharuthila, (As our palms meet, she shivered a little

Tike tharuthila, laj karuthila, val laguthila, To complete the marriage rites
..... she left her home in a palanquin)

Sankha sindurra man rakhibaku sabarire basila”

It is important to note that the display of objectification of women is a requirement to make an album hit. She has to be submissive, meek. Its advanced woman only takes the lead role in proposing, making love, to court and be courted. Nowhere is there any expression of variety and depth of the ‘female psyche’. The industry never attempts to present the woman beyond the social construct of woman as it may incur the displeasure of a great chunk of consumer: consumers demand for symbolic, stereotypical representation. The attempt is taken to reinforce male supremacy.

Odia culture perpetrates the myth of demarcated sex difference, labelled ‘masculine’ and ‘feminine’. This difference operates on the complex ‘gaze pattern’ and also on ‘dominance-submission pattern’. Through the mechanism of ‘voyeurism and fetishism’ representation of

male has more force. The representation of woman is explained through voyeurism and fetishism. Male spectator watches female screen image through these two mechanisms. In the essay “*Is the gaze male?*” E. Ann Kaplan writes, “-As Mulvey points out, fetishism “builds up the physical beauty of the object, turning it into something satisfying in itself,” while voyeurism, linked to disparagement, has a sadistic side, and is involved with pleasure through control or domination and with punishing the woman (guilty for being castrated). For Claire Johnston, both mechanisms result in woman not being presented qua woman at all.” Music albums act as a cultural field where myths about women and femininity are presented along with men and masculinity. Male gaze particularly dynamic in power relations still plays a vital role in the production and performance of albums. Male gaze conveys the power of action and of possession. Female only receives and returns a gaze. She cannot act upon it. It is only because male’s desire carries power and action whereas woman’s desire does not. Michel Foucault, who linked knowledge with *power*, related the ‘inspecting gaze’ to power rather than to gender in his discussion of *surveillance* (Foucault 1977). Thus the albums imply that male is more powerful than the female. Hence he possesses the ‘inspecting gaze’. The male character presented in the album is not glamorous by his looks nor by his sexuality. He derives his glamour by the power he wields in the visual in which he functions. Exhibition of male power is displayed in the songs,

“*Maridebi diasili jalijibu dau dau* (I’ll strike a match & you will burn,
Din hele maham, rati hele jau You’re candle in daytime & wax in the night)
Rupa gachha angur tu suna gachha seu
Kini neijibi tote kahana kete vau”

and

“*Anjana lo Anjana! To dehare kilo suna gahana,*(O Anjana! You carry a kilo of gold,
To dehare chhaidebi mun sabu gahana.” Still I’ll load you with loads of gold)

and

“*Lajkuli lata pari lajei jhiate tu,* (You’re so shy, but tell me you only once,
Mana katha kahibaku lajei jhaunli jaun, I’ll move heaven and hell in the village road
Han boli kahin de thare, to gan danda debi mun kampei” for you)

It is true that now more time space is allotted for female characters. More numbers of female characters are introduced. Complex female figures are presented. They become conscious of their self-image and dignity. They flutter to have a distinct voice and visible position. In real, the picture is something else under this façade. Still the undercurrent message is that man is to control, woman is to submit and surrender near his power. That creates imbalance in the power structure of society. With reference to Patricia Hill Collins, it can be said that the music album can be perceived as one of the “controlling images” and used as a tool to subordinate women. Images of woman contribute to gendered socialization and reinforce gender inequality by the imposition of male superiority in the lyrics. The submissive position of woman is structured and stamped in the young mind.

The inclusion of women characters in the production of albums is only meant for pleasure. The women are the show pieces, presented as objects of desire for the male characters, to be courted by them. As the target audience is youth, love song and songs that describe certain personal emotions are picturised. The lyrics and the visualisation of them display a picture of explicit and implicit sexual advance towards the opposite sex. Hence sexual identity of women is projected. A bright example of it is the video:

“*Tor kancha haladi dehta Gorilo, sukhila disuchhi,* (Your bright yellow skin looks pale,

Bodhe rati sara kaha sange mobilere khela chalichi. You played with the cell phone last night
To saja golapi otha ta lo pejua dishuchi, Your bright red lips look withered
Bodhe rati sara kaha sange messagere khela chalichi”P’haps you smsed someone the whole night)

It can be said that naivety and sexual identity are the content of images of women in albums. Feminists argue that objectification especially sexual objectification of women, a form of gender oppression is promoted in mass-media and advertisement where women is underscored as a body with priority on appearance to please the senses of men. The market sends only one message that the youth, sexuality matters, nothing else. The projection of women as sexual objects has accelerated so much that jatras, the most popular media of odisha do not hesitate to present intimate kiss scene in front of more than 5000 spectators. The question arises, who among the actress, the director or the producer makes the choices of such presentation. Can it be assumed that it has become a part of the culture to accept women such now?

The intention of making album industry a money – spinning industry and the craze for ‘hits’ have created the market logic to input extreme attitudes like sexualised body image. Hence it becomes obvious to adjust artist’s image and behaviour to the current market expectation. It becomes a vicious net where all connected with media business are entwined. The lyricist is expected to write provocative and explicit lyrics. The producer utilises sexual exploitative keynote. The female protagonist is encouraged to present herself with sexual appeal. The female actor has to silently agree with the requirement as she has to be getting noticed and to stay in market. Otherwise she may lose the competition as more and more young artists rush to the market every day. The images of women reflect the woman’s submission to the owner of both woman and the industry. The actress, who does not agree to this strategy, is marginalised. The punch line has changed from ‘meek, shy, passive’ female image to ‘sexy, provocative, powerful’ image. The focus is to hold control over the market and be in demand and to grab the attention of the spectators. Thus albums with sexual overtone or ‘outrageous’ videos are the major marketing tools for fame and success. The unquenched thirst for money and success has made the industry forego the typicality of Odia music. Odia music has lost its previous flavour. It has turned out to be a success but its artistic value has diminished. The matter to worry again is that in the songs sex is not expressed as a testament of love but of control over other.

It may be argued that both the spectator and the industry influence the content of the image of woman in albums. The industry often explains on the use of misogynistic messages that the spectator very less in number want to hear or accept songs on social or moral messages in the albums. Thomas F. DeFrantz, an associate professor of music and theatre arts at the Massachusetts Institute of Technology, does not put all the blames on the music companies: consumer is also responsible of labelling an album as hit. As written in the essay *Changing direction of hip hop* in the UKESSAYS.com he claims that there must be something more than just chasing the financial profits as: “People love having sex and talking about sex.” The impact of such music album is very impressive on young boys and girls. Industry uses voyeurism and fetishism mechanisms to provide the need of the unconscious of male spectator. The female body is sexuality, providing the erotic object to the male spectator. The instinct of Scopophilia makes the male a voyeur while sexualised screen images of women are displayed. Scopophilia and fetishism becomes central in young minds. Young male identifies with the male protagonist. He projects his look to his ‘screen surrogate’. His mirror self is idealised. He puts on the sense of

mastery and control. Thus he gains satisfying sense of omnipotence as the power of male protagonist coincides with the active power of erotic look. Men are reassured of their sexual power. At the same moment women are denied any sexuality of other than the male construction. Female is given only powerless, victimised figure. Mulvey's theory on male gaze comes into force here*. In the 1978 article "Visual Pleasure and the Narrative Cinema", Mulvey argued that mainstream films had gaze structures which privileged the male over the female - so that the audience was always identifying with a male gaze, usually attached to an active hero who drove the plot. Women, on the other hand, were constructed as objects to be looked at. The women are objectified in relation to the controlling gaze of male. Thus women become spectacle. The female body was always emphasised and put on display, and this was reinforced by the passive role of the woman in the plot. Her argument is that viewing film is relevant through *Scopophilia*, the pleasure for looking related to *voyeurism* or to look at another (character, figure, and situation) *as our object*. Identification with the on-screen male actor is also an important factor in viewing cinema. *Scopophilia* prepares the ground to present male character as active and powerful. He is in the centre of action, when female character is the object of desire for him. She is looked at and displayed for strong visual and erotic impact.

“ *Vanda kile de. Vanda kile de.* (I am a new seller,
Tum vanda bikib ki kuh sundari, Give me a kilo of papaya
Mun nua bepari chhua” Tell me to sell your papaya)

This method of sexual objectification of the female in the albums fulfils the pleasure of looking, which is for male, the voyeuristic gaze. Female gets pleasure by the submission to the role of “to-be-looked-at-ness”. She sings,

“Mun jai phula re jai phul, (O romantic lover, my marriage is fixed
Aare aare rasika nagar sunija, Bibah prasthab deichi ma Wait for next year,
Ara barsaku aneitha, pachile khaibu bel” Then you'll eat the plum)

Both narrative structure and visual composition reinforce sexual objectification by providing erotic pleasures of voyeurism.

Feminist Ariel Levy argues that objectification encourages self-objectification by women themselves. It becomes a symbol of feminist strength for them to express their sexuality publicly as an expression of their empowerment over men. Young girls of Odisha do not remain behind in concern to self-objectification. Young girls make frantic attempts to join the glamour world which is considered an easy gate pass to gain social capital. The female characters in the albums are the role models on how girls ought to look and behave. Girls engage in mirror effect, where they venture to look like the female characters to be recipients of male attention. In any cultural competition in the colleges, the hub of young minds one finds much of competitors in dance section performing item songs. Very few go for Odissi dance, the classical dance of Odisha. The fact remains the same also in the programmes meant for youth broadcasted in odia channels in T.V

At the outset the music albums display encouraging romantic ideals of love which ends up in marriage. It is shown that true love is the magical touch that transforms female through the marriage contract. Georgina Isbister's comment in *Sex and the City: a postfeminist fairy tale* “Womanhood was defined through the love of a husband, conjuring up the ‘1950’s’ house wife—about whom Simone de Beauvoir (1949, p. 653) notoriously stated at the time, ‘Love becomes for her a religion’.” applies to the woman of Odia albums also till now. She sings,

“ *Prema eka jadugar, karidie kimia,* (Love is magic, love is charm

Ta mitha chhuanre badali jae duniyan” It’s sweet touch changes all around)

The albums render their role in forming women’s cultural identities and relationships to romantic ideals of love and marriage and to be ‘happy ever after’. The albums work for the female as a cultural framework from which to understand her individual life and relationships. The transformation in feminisms with the transformations in media culture created a sensibility of postfeminism which receives both feminist and anti-feminist themes within it. As Dr Rosalind Gill says in the essay *Postfeminist Media Culture*,

“Postfeminism is best understood as a distinctive sensibility, made up of a number of interrelated themes. These include the notion that femininity is a bodily property; the shift from objectification to subjectification; an emphasis upon self surveillance, monitoring and self-discipline; a focus on individualism, choice and empowerment the dominance of a makeover paradigm; resurgence in ideas of natural sexual difference; a marked sexualisation of culture; and an emphasis upon consumerism and the commodification of difference.”

This new culture enters Odia media in the first decade of 21st century which is adopted by Odia music industry. In addition to perpetual display of stereotype and sexual objectified image of woman, femininity as a ‘bodily property’ (ibid), not a social structure or psychological attitude is also the text of some songs. So, the videos display the narrative of ‘true love’ and ‘happily ever after’, at the same time they present the construction of new gendered ideals that celebrated women empowerment and self realisation. Along with that the industry puts consumerism into effect. Both traditional ideals of femininity as well as contemporary cultural shift to woman’s choice of subjectivity are presented in the albums. With the change in conservative culture eroticism as a feminine aspect is flaunted by the female. In the video on the lyric-

*“Mun sexy billi, meow, meow, (“I am a sexy kitten, meow, meow,
Mote jamma, mote chhuanna.” Touch me not, touch me not.”)*

The woman chooses to present herself in a seemingly objectified manner. She displays her sexual power confidently.

The picturisation of the song , *“Mun sweet sixteen baby, (“I am sweet sixteen baby,
Mo pai chalichi lobby. They all lobby for me,
Sahar sara jete Romeo mo pai diwana, All Romeos of town are mad after
me,*

*Nua chidia vabe mote kahanti sabuta, They call me new bird
Kie se hero kholib mo mana sinduk chabi” Who will open the lock of my
heart?)*

Elaborates the female’s awareness of the power she yields on the male. Her sweet sixteen body is her source of power. Furthermore there is a shift in the manipulation of power: “a shift from an external, male judging gaze to a self policing narcissistic gaze” (*Postfeminist Media Culture*). Another example of this postfeminist sensibility is expressed in the video,

*“Rati sara nid nahi mor, (Could not sleep last night,
Mo dubi tabala mar nahi hat, I am a percussion, touch me not,
Tatire futuchhi deh, Mercury rises in my boundless youth)*

uthhuchi mor uchhula jouban
Karana mote kalbal

Here the female body is unruly and needs monitoring. These songs express “what Hilary Radner has called a new 'technology of sexiness' in which sexual knowledge and sexual practice are central.” The effect of these songs is that gradually girls are adopting this as a way of constructing self. The difference in the albums of today is that sexual objectification is not presented not as something done to women by some men, ‘but as the freely chosen wish of active, confident, assertive female subjects.’ (ibid) One of the songs that picturises the stance is,

“Mun jhia eka number, (I am the No. One girl
Pathha shathhare eka number, I come first in class
Premare bi eka number.” I am also the No. One lover)

Now the question arises about the fate of young female spectator who engages in mirror effect with the female actor in the albums. As discussed above the far-flung reach of such a media makes the young woman join the industry: it is the non-stop highway to success, popularity and economic independence. Young girls set their heart on becoming an over-night success story. Success comes to few whereas the desire to be seen and adored by the public becomes a snare for many young girls. Phony people posing as producer and director gush in to get advantage of the girl’s weakness. They engage in sexual violence, economic exploitation, ill-treatment with the aspiring girls. At times they belong to such a high position and power that the girls prefer silence for these insecurities. Some girls make choice to agree with all the whims and wishes of the industry as they are tipsy over the tag-‘one-night superstar’. Excluding the talented ones the girls with such inclination go ahead to lure the man with weakness for female anatomy. She sees no wrong in using her body as bait. Again in the real screen the young girl poses herself as ‘the hottest’ and ‘the sexiest’ in preference to ‘the most accomplished’. Her femininity has the outlet through ‘freedom of choice’ and ‘spirit of independence’. At that time she ignores to feel and fails to oversee. The girl’s booze to be in limelight ends with her madness, suicide or murder. Only the female lead who is either talented, well-off or has a powerful Godfather can survive in the race. Thus, though the current albums speak of freedom of choice, the lack of self-surveillance lead the girl in real life to a sad end.

In conclusion, it can be said that Odia music has become a socio-cultural phenomena interlined with sex and beyond talent. The images reflect the inequality of gender relations and a sexualization of the female image that remains culturally central today. It is still very unlikely for women to be presented as independent, intelligent, or superior to men. The obvious message relayed is to impose the male superiority. Nowhere the female’s quest for her identity, an introspection of her soul, the psychological exploration of the female protagonist, the dilemma they experience with regards to the men in their lives, though in different contexts is expressed. Furthermore, the young girl’s projection of autonomy, choice is limited to sexual subjectification without surveillance, discipline for self-improvement. No female is projected who is rational, calculating and self-regulating and bearing full responsibility for her life without the ultimate surrender to male. Depiction of ‘taboo topics’ like lesbianism, polygamy and even surrogate motherhood is not found in odia music album. The conscious and socially empowered spectator also desires changes in the themes of the albums. It is reflected in a letter addressed to the editor of a popular news paper where the reader has expressed his intense desire to see an album projecting complex issues like women’s love for language and country. Lack of work on these issues may be due to negligible participation of women in the production of odia music album.

Trupti Devi is the only lady who is an amateur producer in this industry. Hence more and more women are to come forward to participate in the production and post- production of the odia music album. Otherwise woman-centric music videos will be few and far between. The issues as objectification of women have become a troubling global trend. In order to change it, the industry should take care to revise the misogynistic nature of music. Along with it the expectation of the spectator should be reshaped. The media and various institutions should yield the music executives to promote more affirmative content of the songs. A campaign should start against sexism in the music albums.

According to Scherazade Daravulla King, a director of music, “The media needs to be connected to grass-roots efforts working to promote positive images and positive messages, and I think that's where it's kind of missing the boat.” Thus efforts should be taken from grass-root level to initiate positive change. Music has the ability to spread the word quickly and has great potential to promote social change. It can be used as an informative tool and influence the young mind against various superstitions, vices. This can be achieved by the mutual cooperation among the artists, the media and the listeners.

Odia spectator waits eagerly for a music album like the Mann ke Manjeeré music video which won the Screen Awards and was nominated for the MTV Awards .In 2001. The video is a tribute to women, their different moods and aspects of their personality. They communicate women's emotions while also pushing people to think about the status of women in India. Let the album of new age be dedicated to the new age women - a woman with dreams, her search for identity. Let she be a woman who knows her basic rights to life, education and most importantly, the right to make choices for herself. Let the albums symbolize the hopes of odia women. Let them focus on issues of education, employment, injustice and rejuvenation of gender relation.

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