

Conclusion and Recommendations

With the semiological analysis of the four films supported by responses of cinema going women the researcher observed and it can be concluded that the concept of female gaze is yet to be found in contemporary Hindi cinema. As the researcher studied the signified meaning of the signifiers from the textual signs of the films, Mulvey's concept of male gaze still exists in Hindi cinema and women bare body is frequently used by film makers. The films which were studied also explain that no matter even if the idea of filmmakers would be to target the female spectators, Indian cinema cannot do away without the objectification of women in cinema.

The researcher also understood that with changing filmmaking style and techniques, male spectators are not only the default target audience any maker can rely on as even female spectators have expectations from the filmmakers. It was also observed that a film like *Jism 2*, which is one of the most erotic films among the studied films is most liked by the women spectators which explains that even women spectators like erotic films and there can be expectations among the female spectators to use male bare body for the voyeuristic pleasure like men derive from women bare body. Also male body exposure may be a technique by the film makers to relate to masculinity but good acting skill still matters for most of the women spectators.

It can be said that in contemporary Hindi films, portraying male protagonists mostly in a way that they are adjusted to the metro lifestyle and can do anything in the given environment, the signified meanings derived from the signifiers of the text analysed reveals that metro sexuality according to spectators may be showcasing the ability of wooing the audience with the skills like good acting and for some showcasing well-built male body. It can be said that male actors are shown as metro sexual to attract female spectators, the filmmakers do play with the psyche of the spectators by using the metrosexual card.

Since ages as Hindi cinema always carried item numbers by female actors, the researcher observed that the women spectators also want films to have item numbers performed by men and as men spectators are not only the default audience, the expectation of the female spectators cannot be underestimated. The female spectators are not to be treated like the past as muted audience without a choice and women, especially multiplex-going urban women viewers interpret films according to their own point of view. The researcher also observed that the makers these days use all the ingredients of viewing pleasure for women spectators but the women spectators are not sure about the exact purpose of the use of male body exposure in contemporary Hindi films.

Post-modernist film movement criticized inequality between how men and women were projected, so male body exposure could be a tool to eradicate the difference but exact use of male bare body is yet to be known. As has already been mentioned that female gaze is not found in the films studied, but the male body exposure is in abundance raising a thought that the filmmakers might be thinking on the issue of inequality and as female bare body is always used, even male sexuality is played with to bring in a balance in the film making style and technique or may be merely to exploit the financially capable urban women.

The commercial aspect of the film making is vital for any maker and the viewers see what the camera or the director shows, so as the researcher observed that male spectator is no more the default target audience, the film makers have also begun to think about the female spectators and accordingly all the elements of alluring all sections of audience is put in films. The researcher understood that the women spectators are not sure about what they want from the filmmakers but talking about male actors, the female spectators still get allured and attracted towards good acting skill by male actors. There might be also the artistic reason for male and female body exposure but as

theorists had already discussed that male gaze exists for male spectator's viewing pleasure, the concept of female gaze is not available in the films.

Limitations

The semiotic analyses led to critical analysis of the textual content and there are few concerns with this research method even if the study is in its best. The major criticism of semiotic analysis is its apprehension for the relationship of elements and production of meaning in a text, and it mostly disrupts the totality of the work which gives a thought that semiology is not really concerned with the art but only with the meaning and modes of perception.

Sometimes the text is conquered by the critic and it exists as a justification for a skillful performance by the semiologist, and this is an issue in all forms of interpretation. Semiotics is also often criticized as 'imperialistic', since many semioticians regard it to be as everything, interfering in almost every academic discipline. This study has made only required intervention without destroying the artistic quality of the production.

Another issue with this study was that there is dearth of semiological studies in Indian cinema. Therefore the western theories had to be applied in Indian context. Also there is not much work done in Indian cinema to find the emergence of female gaze, so the researcher had to study many western works to understand the concept.

It was also difficult for the researcher to identify respondents who were exposed to all the four films under consideration which were analysed, so the researcher had to randomly ask respondents if they have viewed all the four films, and some respondents

were not exposed to all four films. The researcher was not able to show the four films together to all the respondents as it was not possible and feasible.

Recommendations

The researcher found that there is no emergence of female gaze yet in Hindi cinema, but there are opportunities to study the exact use of male body exposure and it can also be studied how are the film makers are planning to exploit the inequality between projection and objectification of men and women in Indian cinema.

There is also scope of studying other aspects of on-screen male sexuality like how the male bare body is also used to allure the third sex in the society. It can also be recommended that more study in Indian cinema could be conducted to explore how important the female spectators are for the filmmakers, as the concept of male gaze emerged only after theorists gave importance to male spectators.