CONCLUSION

Film is, by and large, regarded as a form of entertainment. It operates on commercial success and therefore incurs the complex process of production, financers, investors, makers and consumers, which require it to be economically viable in catering to a mass audience. Films which fail at the box office are seen as not having catered to that mass audience and it either happens that the people involved in making the film end up not making films again, or, the more common decision made is that the style of film and its contents are altered or not shown again so that the audiences get what they want to see. Audiences draw pleasure and amusement from what they see on screen, and even though this is determined from individual tastes, the general populous would like to see what they know and are comfortable with on screen. In this sense, successful Bollywood films are seen as catering to a mass audience in their representation of women and the female form is used as a selling point. Aside from the audience and investors dictating what goes into a film, it is the ideology of the filmmakers and those in power at the time, which decides the content and representations within a film. In Yash Raj Films, it is the overriding systems of Hinduism, Hindu mythology, notions of family and tradition which, unfortunately fall under the banner of patriarchy, that prevail. Those superseding ideologies have the power over representation, and this leads to, the film industry creating depictions of women afforded to the male gaze and this is done through specific characteristics of Bollywood, being the way in which women are categorised, through songs and dances and through various forms of dress which compartmentalise women, turn them into a fetish and allow them no room to be ‘real women’ - three dimensional, with flaws and individual identities.

The research work has highlighted one of the important aspects of women representation as female lovers through Bollywood movies. Women have marked a considerable change in her image in society; they have no longer been self-sacrificing door-mats. It has been observed during the research work that women have emerged as a powerful, independent and confidant self who is bold enough in her expression of every emotion be it love, anger, passion, resentment, pleasure, elation or anything that she was known to be silent about. As we know that cinema is the reflection of our society so the
changes in the image of women can be seen in the movies down the age. Bollywood actresses are now getting bolder and more expressive apart from the sweet, simple, romantic, beautiful conventional image that she used to play. There are certain prescribed roles that have existed for women throughout the history of popular Indian cinema.

The role of the Perfect Wife is stereotypically branded by sexual purity and devotion. She is typically a depiction of the usual traditional Indian woman, who is remains in the domestic domain and believes intensely in idolizing her husband. She is also very family-oriented. Some of the great ironies in the representation of women in Indian films are that women can be victimized and worthless wives while instantly being respected mothers. The character of the Perfect Mother is deeply embedded in Indian culture for its connection to the Hindu faith. Mothers are often represented to be great protectors with incredible strength, much like the mother goddess Shakti.

Cinematic roles portraying The Vamp are basically Eastern interpretations and imitations of Western women. They are the complete opposite of what traditional Indian women should be, and they are always depicted as objectionable, specifically in a sexual connotation. They are often seen dancing, drinking, smoking, and being immoral. Often the audience does not empathize with The Vamp and she is normally punished in the films for her obnoxious actions. The double portrayal of the onscreen Indian woman actually has ancient roots. According to conventional beliefs, a woman can be the personification of either of two ideals. On the one hand, she can be a gentle, pious and submissive creature always sacrificing for the sakes of others, particularly the husband. On the other hand, she can be Shakti incarnate, taking after the goddess of retaliation and devastation and exhibiting her ferocious and ruthless side. Here, she is the representation of female brute force, striking terror in the hearts of men. Given such traditionally contradictory manifestations of female-hood, it is not unexpected that so many sati films ran side-by-side with Nadia’s stunt movies. Though women-oriented films have been few in view of the number of productions to come out of Bombay over the years, the list does comprise a number of brave efforts that present female protagonists with sympathy.
Filmmakers have long been showing woman in two most popular roles that is of a traditional wife and other those who, by dint of birth or circumstance, are forced to take on the world’s oldest profession. In India today films are the most popular form of mass communication and Bollywood has the biggest film industry in the world, producing over nine hundred films annually and attracting over fifteen million viewers daily. The literature on Indian cinema frequently considers the idea of Bollywood cinema as a tool for strengthening and building Indian nationhood. Indian nationhood refers to the needs of native and diasporic Indians for a cultural and national unity and identity. Various authors have stated that ever since India’s independence in 1947.

The construction of women characters in Bollywood films have always been in tension with the cultural context of women and the upholding of tradition on the one hand, while trying to sell the film to a heterogeneous audience on the other hand. For instance, the images of purity are maintained by representing chaste characters, whose sexuality is confined within the bounds of heterosexual marriage. Moreover, the common narrative strategy in Indian cinema, where the villain threatens to violate the heroine and is foiled in his attempts by the hero, serves among other things to re-establish the moral order which includes preserving the chastity of the women.

During the research work the eminent film critique and scholars had such opinion that the scenario of Indian Cinema is changing and today’s actresses are ready to bring the change with the kind of roles they are selecting. They are focusing on interesting and more challenging roles, apart from just being an eye candy. There definitely has to be more in it for women than just acting as the hero’s love interest with a few song and dance sequences. With more women finding their way into the field of films as crew members, writers, technicians, etc., they are playing more significant roles, independent of the male lead. If only directors and story writers could think of films from the point of view of women a little more frequently than they do right now, it might break the vicious cycle of stereotyping and repetitiveness that Indian commercial cinema is mitted in. Over the time this might condition masses to expect different story lines and encourage directors to conceive newer stories, improving the overall quality of story-telling. Cinema is an extremely indistinct medium and it is essential for this medium to be an
instrument that enables people to think differently and empathize with different perceptions of reality.

The chapter 1 discusses the general portrayal of female lovers in Bollywood. It covers the various aspects of representation of female in Bollywood. It helps in understanding the status of women/female lovers’ Indian society through Bollywood movies. The movies that are discussed in chapter 2 and chapter 3 truly reflect the Indian society and brought the social change which is required for a society to grow. The female characters which are discussed in various Bollywood movies depict the true picture of the society. All the romantic movies of different eras reflects the different style, tone, manners of expressions of love by Indian female lovers in Bollywood movies. The chapter 4 explores the inter-relations between the content of Cinema and the people. Cinema being the one of the most medium of entertainment can bring the amount of transformation which no other could have brought-in. So, changes that can be traced in the movies can be seen in the society too. Be it the interview extracts of Nandita Das and Shabana Azmi they show a grave concern for the women as well as the society. The women is empowered enough right from the beginning to act in different roles in order to prove their talent. Be it expression, boldness, attire, behaviour female actresses made all possible efforts to prove their talent.