Chapter VI

COMPARISON OF FILMS OF BOTH THE DECADES

In this chapter all the five films of modern era is compared together with the popular stereotypes of modern era, after which only those popular stereotypes that appear in three or more than three films out of five under consideration is regarded as established stereotypes of modern era films. Those stereotypes only along with the popular stereotypes of contemporary era then is compared with the remaining five films of contemporary era to find out which are present in three or more than three films of the era and thus can be termed as stereotypes of the contemporary era.

After the case studies done on five modern era films,two more similarities in the plot were discovered:

1. Temple and mosque scenes that revealed the undoubted faith on God and

2. The heroes capacity to fight even after being severely wounded.

Therefore, both of these are included in the table below inspite of the fact that they were not mentioned by the respondents but found evidently visible in more than a film of the 80s.

Table 5.2: Verification table of stereotypes of modern era laid down by the researcher with the top five Hindi films of 1980-90.

Sl no.	Some Popular Stereotypes	Kranti	Vidhata	Coolie	Ram Teri Ganga Maili	Maine Pyar Kiya
01	Separation as the major point of the plot.	✓	✓	✓	✓	✓
02	A father-like/mother-like figure who raises the hero	✓	✓	✓		
03	Child grows up to be the good looking muscular hero irrespective of the condition in which he grows.	✓	✓	✓		

04	Misunderstanding between friends caused by villain.	✓				✓
05	Parental opposition		✓		✓	✓
06	Molestation of heroine/attempt to rape by the villain.	✓	✓		✓	✓
07	Hero,the savior,who can beat ten people at a time.	✓	✓	✓		✓
08	Atleast five long songs.	✓	✓	✓	✓	✓
09	The climax is most of the time filled with fight sequences with the good side winning over the bad side.	✓	✓	✓	✓	✓
10	The bullet never touches the hero even after being shot from very near.		✓	✓	✓	✓
11	Has a happy ending.		✓	✓	✓	✓
12.	Temple/mosque scene	✓	✓	✓	✓	
13.	Hero fights even after being severely wounded.	✓	✓	✓		

While all the other popular stereotypes if proved to be present in the films are discussed in the previous chapters below their respective tables the two stereotypes found after doing the case studies were not. So, these are discussed below:-

Temple or mosque scenes show the prominent effect of God in those times proving to be the ultimate solution to unsolved problems of life and death and miraculously God turned up to help the worshiper in adverse situations unlike in real life.This has been seen in three films Kranti , Coolie and RamTeri Ganga Maili. In Kranti the lead character of Sangha was regarded as a big devotee of Durga Maa. There was even a song dedicated to Durga (Durga Meri Maa), in the scene when Radha had to float her new born baby in the basket to save him. She tore the piece of cloth given from the temple to Sangha's family which had Durga's idol drawn on it and covered the child

in the cloth asking the Goddess to protect her son. In Coolie Iqbaal prays to the lord and sends his father (whom he did not recognize at that point of time as his father) to Mecca to pray for his mother who was in critical condition in the hospital and miraculously she regains her health. When Iqbaal was shot six times at a row and was in hospital the Coolies prayed for him and God saved him from the sure death. Ram Teri Ganga Maili had a scene when Ganga rans for her life from the basti of beggars who try to rob her and ends up in the stairs of a temple of Kali where she feels save though a dead body was burning near the temple.

Since this temple or mosque scene is present in three movies, it can be said that God played a prominent role in the films of modern era. So this can be termed as a stereotype and shall be considered in the table below for comparison of the popular stereotypes of modern era movies and later for comparison with the contemporary era

One more point of similarity that has been found was that the hero fights even after being severely wounded. His death was only possible after he finished doing all that he wants including a prolonged conversation with his dear ones.In Kranti this has been proved quite well as this movie is an amazing example of the stereotype of Hindi film heroes fighting as if they are not shot but only pricked by a thorn. Shakti gets shot he puts soil in his would and keeps fighting and ultimately when he reaches his brother on top of a fort he dies there in his arms. Bharat is even better than his brother he is shot several times but he keeps firing and killing soldiers and when at last he is shot by a cavalry he still survives and returns to his parents were he meets his new born boy and has a full-fledged conversation before sleeping in peace in his mother's lap. In Vidhata also Samsher Singh gets wounded in the climate scene ones by the gun shot of Jagawar, then a granite and then again by several gun shots of Jagawar's men; still he not only fights but walks to a temple which is quite far from the place he lay dizzy. Followed by this he has a prolonged conversation with his friend, grandson and the idol of Lord Shiva.In Coolie in the climax scene again Iqbaal is shot several times by Zafar still he fights and kills him. However, that is not all he continues to have a conversation after which he writes on the pillar of the mosque before fainting.

So we find this point in three films and therefore this can be taken as yet another stereotype.

Out of the thirteen stereotypes mentioned above twelve of the stereotypes are present in three or more than three films. Some stereotypes like Separation as the major point of the plot, At least five songs, The climax filled with fight sequence are the three stereotypes that are present in all the films of Kranti, Vidhata, Coolie, Ram Teri Ganga Maili and Maine Pyar kiya.

The graphical representation of the table (5.2) is provided below for better understanding.

Diagram 1.Graphical representation of Verification Table: 5.2
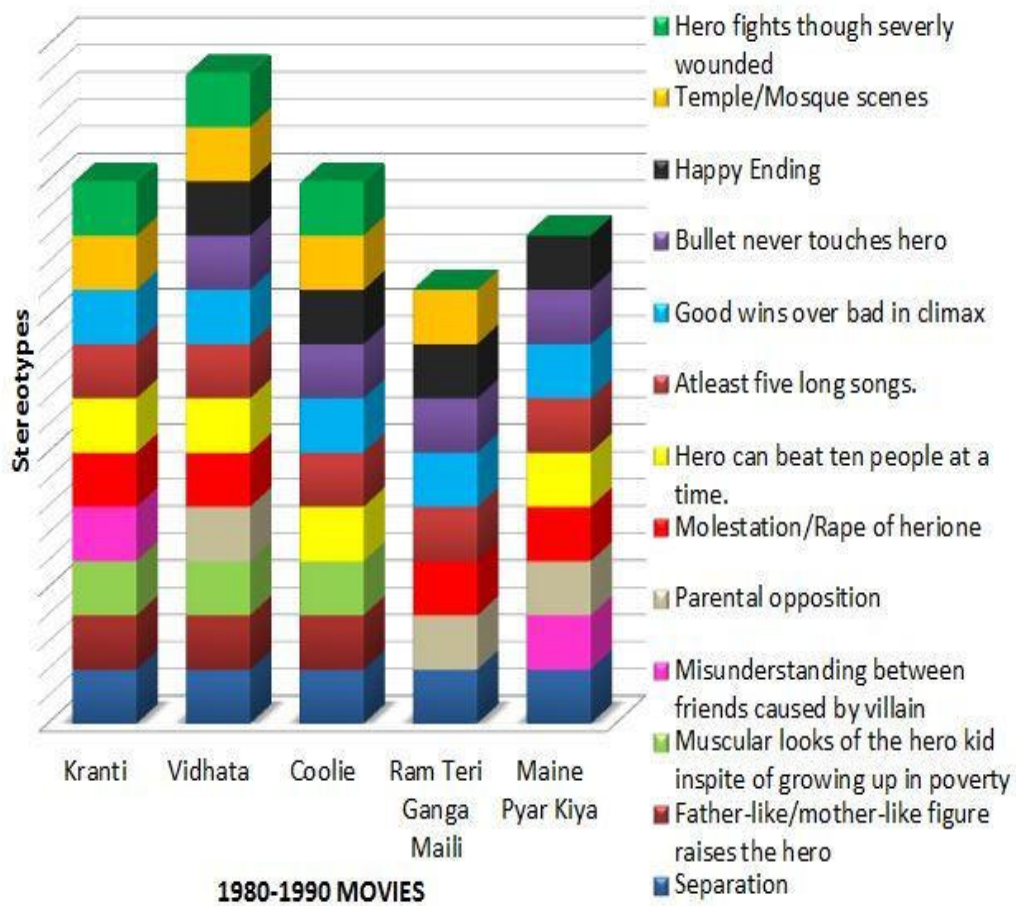
Observations from the bar diagram:-

1. Only the pink colour which represents "Misunderstanding between friends caused by villain" is found in two movies as it is seen in the diagram, so it is rejected as a stereotype.

2. All the other colours are present in three or more than three movies therefore they are proved stereotypes of 80s i.e in total 12 of the stereotypes are accepted.

3. Out of the 13 stereotypes that is provided by the researcher and confirmed by the students, only one appears to be rejected.

Table 5.3- Verification table of stereotypes of modern era laid down by the students with top five Hindi films of 1980-90

Sl no.	Other Stereotypes of Modern Era	Kranti	Vidhata	Coolie	Ram Teri Ganga Maili	Maine Pyar Kiya
01	Single mother revenge story.					
02	Type-casting of South Indians, Bengalis etc.			✓		
03	Love triangle.	✓		✓		
04	In-law rivalry wherein the daughter-in-law is tortured.					
05	Joint family culture.					
06	Hero is a mamma's boy.	✓				✓
07	Hero/Heroine never dies			✓	✓	✓

The above table holds the stereotypes that the students of both the university think are present in Modern era film.

The graphical representation on the table (5.3) is provided below for better understanding.

Diagram 2: Graphical representation of Verification Table: 5.3
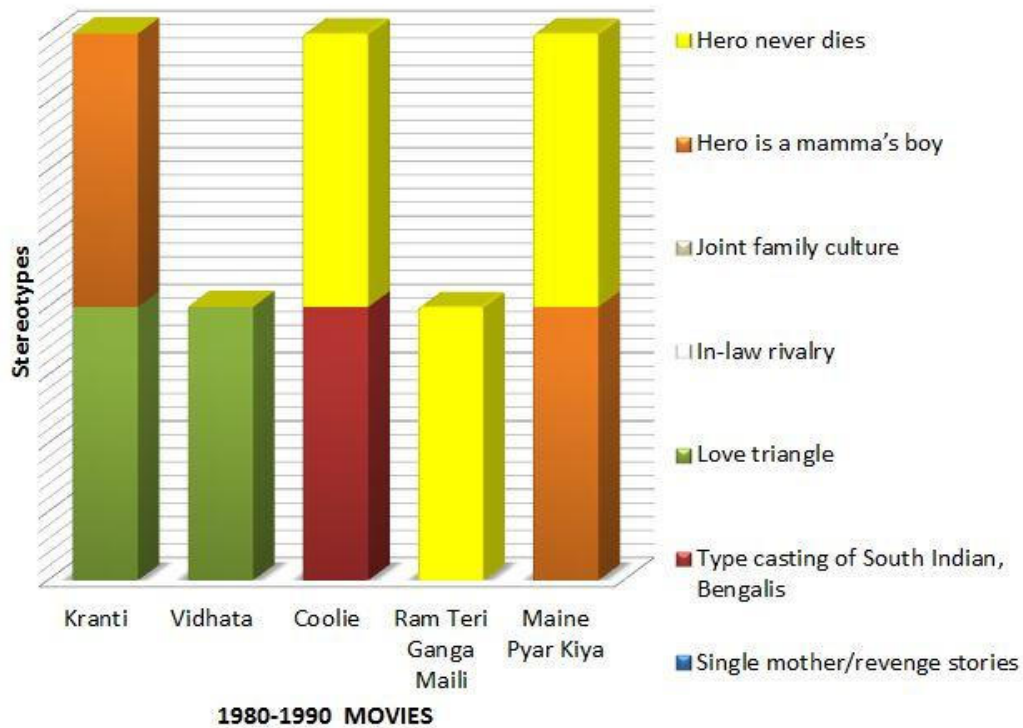
Observations from the bar diagram:-

1. Only the yellow colour which represents "Hero/Heroine never dies" is found in three movies as it is seen in the diagram, so it is accepted as a stereotype.

2. All the other colours are found absent in three or more than three movies therefore they are rejected as stereotypes of 80s.

3. Out of the seven stereotypes that match the notion of both the university students only one appears to be present in three films of the five.

Therefore, it can be analysed from the above tables and graphs that in total thirteen stereotypes (twelve from Table 5.2 and 1 from Table 5.3) are proved to be stereotypes of modern era specifically 80s. They are laid down below:-

1. Separation as the major point of the plot.

2. A father-like/mother-like figure who raises the hero.

3. Child grows up to be the good looking muscular hero irrespective of the condition in which he grows.

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4. Parental opposition.

5. Molestation of Heroine or a rape scene.

6. Hero, the savior, who can beat ten people at a time.

7. Atleast five songs.

8. The climax is most of the time filled with fight sequences with the good side winning over the bad side.

9. Most of the time the bullet never touches the hero after being shot from very near.

10. Most of the time has a happy ending.

11. Temple/Mosque scenes.

12. Hero fights even after severely wounded.

13. Hero never dies.

The above stereotypes proves the definite presence of discernible trend of stereotypes in the storyline of Bollywood Films of 80s.

These stereotypes now shall be compared to find out whether the contemporary era movies still follow these modern era stereotypes or any emerging trend to break these stereotypes can be seen in the new era films.

Table 5.4: Verification table of the presence or absence of the proven modern era stereotypes in top five films of Contemporary Era of 2000-2010

Sl no.	Some Popular Stereotypes	Gadar	Kabhi Khusi Kabhie Gham	Dhoom2	Ghajini	3 Idiots
01	Separation as the major point of the plot.	✓	✓		✓	✓
02	A father-like/mother-like figure who raises the hero		✓			✓
03	Child grows up to be the good looking muscular hero irrespective of the condition in which he grows.		✓			

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04	Parental opposition	✓	✓			
05	Molestation of heroine/attempt to rape by the villain.	✓				
06	Hero,the savior,who can beat ten people at a time.	✓		✓	✓	
07	Atleast five long songs.	✓	✓	✓	✓	✓
08	The climax is most of the time filled with fight sequences with the good side winning over the bad side.	✓		✓	✓	
09	The bullet never touches the hero after being shot from very near.	✓		✓	✓	
10	Temple or mosque scenes	✓	✓	✓		✓
11	Most of the time has a happy ending	✓	✓	✓		✓
12	Hero fights even after being severely wounded	✓			✓	
13	Hero/Heroine never dies.	✓	✓	✓	✓	✓

In all the four films Gadar, Kabhi Khushi Kabhie Gham, Ghajini and 3 idiots except Dhoom 2, the central character faced separation and this led to the progress of the film for either revenge(Ghajini) or the search of the character for reunion (Gadar, Kabhi Khushi Kabhie Gham and 3 idiots).

Hero in Hindi films have capacity of super humans be it the hero who fights with the queens bodyguards on top of a train(Dhoom 2) or the fights with a locality of hooligans (Ghajini) or even a nation at a time (Gadar), it is he who wins the conquest.

Where the history of Bollywood reveals that Hindi films started with more than 70 songs in a film, it is but reasonable to have at least five songs and follow the legacy.Whether or not the songs suit the film it definitely suits the indian requirement

of partying. So, all the films of this era continue to have five or more than five songs like the previous era.

Though as compared to the olden days, films have become more experimental and story writers do more than copy pasting of ideas. The consequences of which shows in films like 3 idiots were the climax has sensible twist and turns which are one of their kind. Action films following that legacy is understandable but when films that fall under comedies genre still have the last scene where a fight sequence is must, it really disturbs the audiences. Even more disturbing is when these fight scenes try to imitate Hollywood style but are nowhere near them.The grapics standards make the fight sequence in Hollywood films look majestic while in Bollywood it appears like a comic scene with villians and his followers flying in the air with one blow from the not so 'Arnold like hero'. As seen in three of the films Gadar, Ghajini and Dhoom 2 out of the five films under consideration.

Several bullets fired on him cannot hit the hero since he is the hero. In Dhoom 2 wherein two police officers one from the helicopter just above him or the bike just behind him cannot shoot the hero Mr. A who hides below a truck that too one which has square openings. In Gadar, thousands of bullets of the Pakistani army go wasted as none hits Tara Singh even when he runs towards the soldiers who are shooting on him with a knife in the last scene on the train. Lastly, in Ghajini from a mere distance of probably 10 metres Ghajini cannot shoot Sanjay.

In none of the films hero died out of the five while Kabhi Khushi Kabhie Gham and 3 idiots were not the films in which hero was supposed to die or even required to but in atleast in Ghajini when an iron rod was put inside his stomach, how could Sanjay survive? anyway he was half dead when he lost his girlfriend. Showing him reunite with her after death could be better than showing him sit with her for minutes in an orphanage would be more convincing. In Dhoom 2 it was even better Aryan fell from a rock and ended in a restaurant in Fiji island.

All the films had a happy ending but there cannot be any possible complain on ending happily, however it cannot be denied that it is a stereotype as well.

So, it is quite evident that out of thirteen proven stereotypes that is found to be prevelant in Modern era films seven still continue to exist in Contemporary era films and they are:-

1.   Separation, as the major point of the plot.

2.   Hero, the savior, who can beat ten people at a time.

3.   At least five long songs, which can be done without

4.   The climax is most of the time filled with fight sequences with the good side winning over the bad side.

5.   Most of the time the bullet never touches the hero after being shot from very near.

6.   Hero/Heroine never dies

7.   Most of the time has a happy ending.

Diagram 3: Graphical representation of Verification Table: 5.4
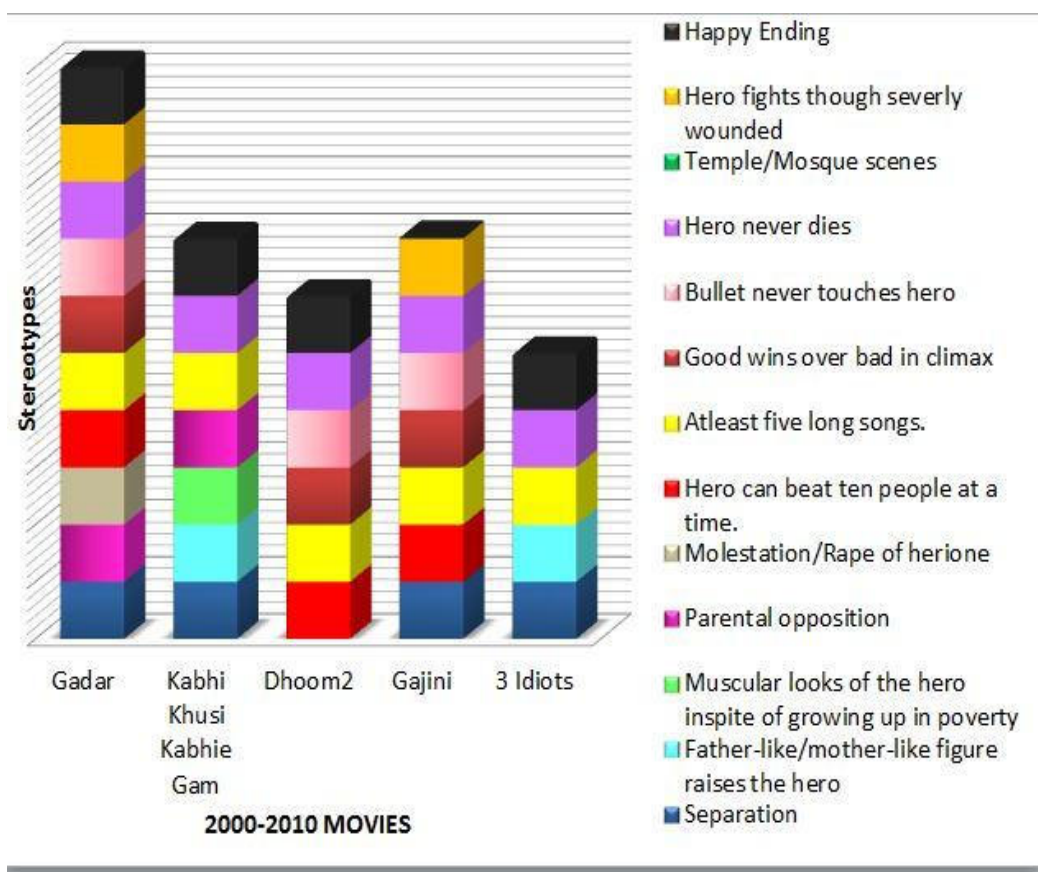
Observations from the bar diagram:-

1. Compared to the graphical representation of table 5.2, the presence of stereotypes in the above graph is showing a lesser trend. The bars are comparatively smaller than those in Graph 1.

2. Out of the 13 colors representing different stereotypes only 7 are found in three or more than three films of the 21st century.

3. However this also proves more than 50% of presence of stereotypes of the modern era films in Contemporary era films.

Table 5.5- Calculation of average number of modern era stereotypes present in both Modern Era (1980-90) and Contemporary Era films (2000-2010).

Sl. no.	Movies of Modern era (1980-90)	Total Stereotypes (x)	Movies of Contemporary Era(2000-10)	Total Stereotypes (y)
1.	Kranti	12	Gadar	10
2.	Vidhata	12	Kabhi Khushi Kabhie Gham	7
3.	Coolie	12	Dhoom 2	6
4.	Ram Teri Ganga Maili	9	Ghajini	7
5.	Maine Pyar Kiya	11	3 Idiots	5
Total		56		35

Formula of average

$$= \frac{\text{Sum of all the number in the list}}{\text{Number of items}}$$

Average of presence of stereotypes in Modern Era film

$$= \frac{\sum x}{N}$$

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$$= \frac{56}{5}$$

$$= 11.2$$

Average of presence of stereotypes in Contemporary Era film
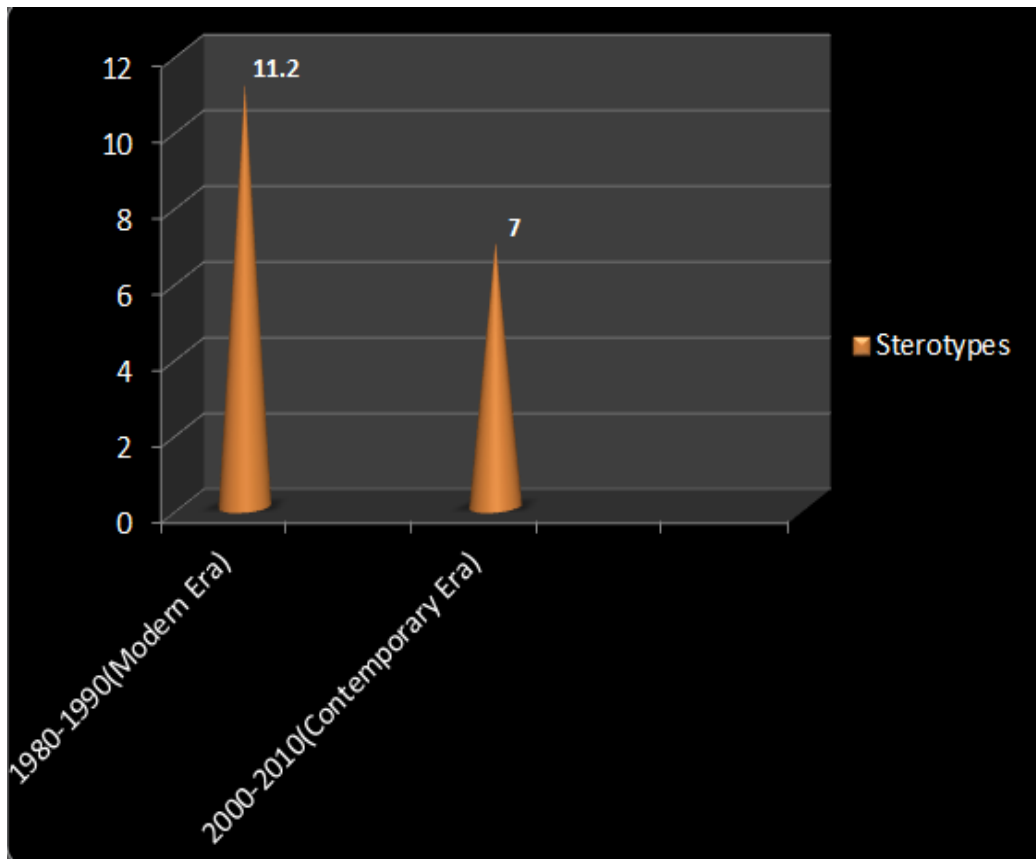
$$= \frac{\Sigma\, y}{N}$$

$$= \frac{35}{5}$$

$$= 7$$

Since , 11.2 > 7

Therefore, it is proved that Contemporary era films (2000-2010) has an average of 7 stereotypes that are found in modern era films. However, they are trying to break the stereotypical trends followed in the Modern Era films (1980-90).

Diagram 4: Graphical representation of Average number of Stereotypes present in films of 1980-90 and 2000-2010

Observations from the cone diagram:-

The above graphical representation (3) clearly states the downfall of stereotypes in contemporary films of the last decade (2000-2010) relative to that of the modern era (1980-90).

First Condition- The five top blockbuster films of 80s have an average of 11.2 stereotypes proving that if the people's choice of five best films of the decade according to box office collection can have an average of 11 stereotypes in each film then the modern era films of the 80s decade definitely are stereotypical in nature.

Second Condition- The other five blockbusters of the 21st century also have an average of 7 stereotypes in each film under consideration again proving the presence of the stereotypical trend in the films of the last decade (2000-2010).

Deduction- Keeping in view the first and the second condition it is evident that stereotypes are prevalent in both the films of both the era, however, the frequency of their occurrence have decreased over the time.

Table:5.6- Verification table of the presence of new stereotypes in the films of Contemporary era (2000-2010)

Sl. No.	Other stereotypes of Contemporary Era.	Gadar	Kabhi Khusi Kabhie Gam	Dhoom2	Ghajini	3Idiots
1	Love Triangle.	✓	✓			
2	Hero has the capacity to beat several people at a time.	✓		✓	✓	
3	Intimate scenes.					
4	Shooting in foreign location.		✓	✓	✓	
5	Bad guys' eyeing the heroine and hero comes as a savior at the right time.	✓				
6	Remake of Hollywood hits.			✓	✓	
7	Flashback stories.		✓		✓	✓
8	Movies based on terrorists or gang-stars.				✓	
9	Betrayal in love or extra-marital affairs.			✓		
10	Making of sequels of hit films			✓		

The graphical representation on the above table is provided below for better understanding (the table only holds those stereotypes that are present in at least one film).

Diagram 5: Graphical representation of Verification Table: 5.6
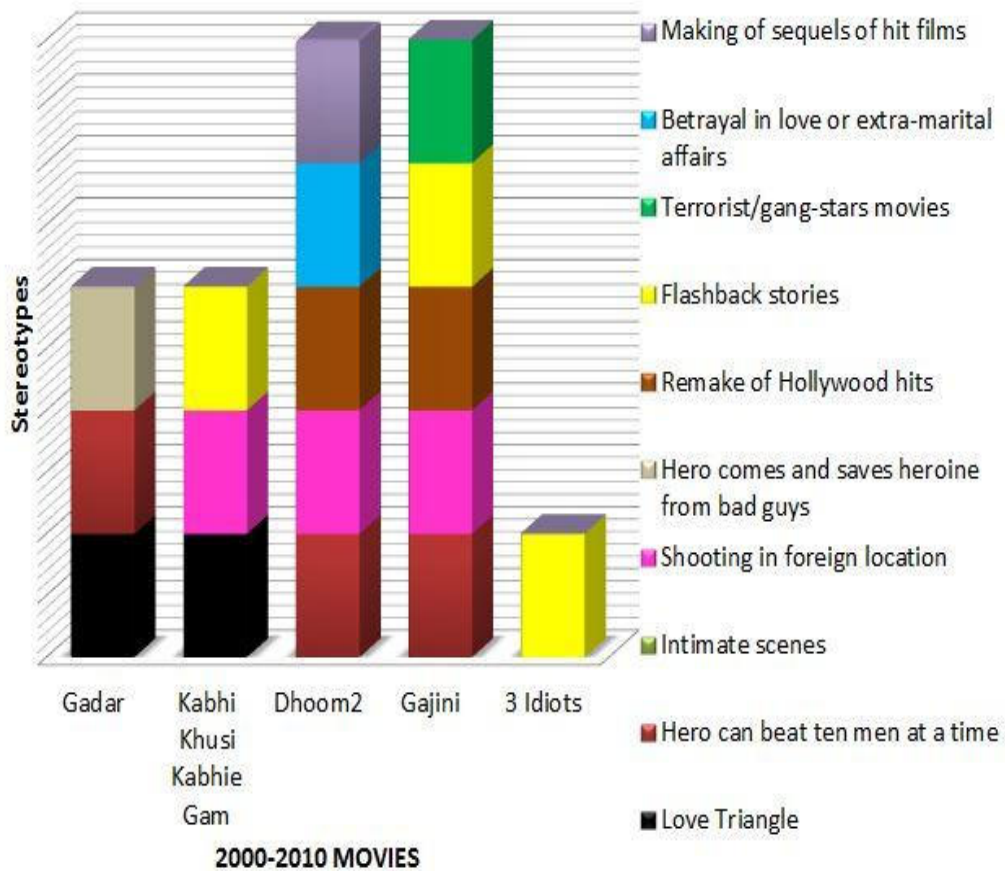
Out of the ten stereotypes mentioned above after the study of the five top films on the Contemporary era it has been found that only three stereotype –

Red color- Hero has the capacity to beat several people at a time,

Pink color- Shooting in foreign locations and

Yellow color- Flashback stories has been proved true and the others are rejected as only these three conditions are found in three different movies out of the five movies under observation.

However, out of these three stereotypes as well the stereotype of "Hero beating several people at a time" was found in modern era films under consideration but with a difference. The difference was in modern era films (i.e. super hits of 80s here) whether it was a patriotic film (Kranti) or a hardcore romantic one (Maine Pyar Kiya) all had heroes who could fight and prove his strength if not throughout the film but atleast in the climate scene. Whereas, in contemporary era films only in action films like Gadar, Ghajini and Dhoom such scenes were witnessed which is acceptable. However, it cannot be denied that this trend started during modern era and so it cannot be called a new stereotype of the new era.

The second stereotype of foreign location shooting was something that had not been noticed in the five super hit films of eighties but films of this era definitely are under the spell of exotic locations. Like In Kabhi Khushi Kabhie Gham most of the scenes were shot in United Kingdom and Egypt. In Ghajini for one song they went to Cape town which could have been done anywhere in India and Dhoom 2 again was shot in Brazil and Namibia proving that this era films and filmmakers have a flair for shooting in foreign locations. However, during writing the history of Bollywood it was discovered by the researcher that this trend of shooting in foreign location for even a single song started with the films of Yash Chopra and became popular in the 90s when several other directors followed his footsteps. So, this though a stereotype but cannot be called the discovery of the contemporary era.

Lastly, in three movies of this era i.e Kabhi Khushi Kabhie Gham, Ghajini and 3 idiots, it has been seen that a character did the narration of the stories and the audiences saw them in flashback. In Kabhi Khushi Kabhie Gham when Rohan returns to India and goes to meet his Dani and Nani, he comes to know from them all about his Rahul bhaiya whom he thought was his real brother but who was the adopted son of his parents. They also tell him how and why Rahul left the Raichand Mansion, which takes the audiences to the happy old days of Raichand House. This included half of the story before the intermission, which was shown as a flashback with the narration of the story by Dani and Nani. In Ghajini most of the story is read out from the diary written by Sanjay when he was a normal man and read by Inspector Arjun and Sunita respectively. Meanwhile, the film was shown as a flashback to the audience. Almost the whole story of 3 idiots was a flashback of how the three friends struggled with their lives in the engineering college and went their own ways latter.

One of whom was Rancho actually Phyunshuk Wagru who left without saying bye to his other two friends who start on a quest to search for him after getting a hint from Chatur, another college mate. During this quest Farhan remembers and narrates those days of college, which is shown as a flashback to the audiences.

So, this trend of flashback film can definitely be called an exclusive stereotype of the Contemporary era under consideration.

In this regard, it is important to mention that flashback movies were made in the modern era as well but they were rare. In the study it has been proved that in 1980s the plot with flashback stories were not a part of at least the super hit league (with exception of Kranti which had to be a flashback story as it dealt with the freedom fighters and their plight during the British rule). However, in the present era these stories have become so common that every other film has a flashback story. Even more surprising is that most of these films following this trend of the new era fall under the super hit league and are liked by the audiences.

Anti-stereotypical Trend

Speaking of Anti-stereotypes it cannot be said that the absence of some of the popular stereotypes fulfills the criteria of a film being Anti-stereotypical. However, if the film has ideas that are opposite to the established stereotypes then they can certainly be called Anti-stereotypes. Since in the Contemporary era (2000-2010) films six established and proved modern era stereotypes were rejected so they are analyzed to see whether they can be termed as Anti-stereotypes.

The stereotypes that has been proved as Modern era stereotypes but have been rejected as stereotypes in Contemporary era films :-

1.   A father-like/mother like figure who raises the hero.

2.   Child grows up to be the good looking muscular hero irrespective of the condition in which he grows.

3.   Temple/mosque scenes where the hero is seen pleading for the life of a dear one.

4.   Parental opposition

5.   Molestation of heroine/attempt to rape.

6.   Hero fights even after being shot or severely wounded.

If any of the above mentioned stereotypes are present in at least one of the films of the new era only then the anti-stereotypical nature of the stereotype can be deduced. This is because if the stereotype is completely absent in all the five films then it can only be totally rejected. Only its presence in at least one of the films can analyze its nature of presence and though that it can be decided whether it generates ideas opposite to the stereotypes of modern era.

The first stereotype mentioned above of father-like/mother-like figures who raise the hero is found in two films of this era Kabhi Khushi Kabhie Gham and 3 Idiots. Now if we compare the father/mother-like figures of modern era films like Bhima, Abu Baba (Vidhata) and Mithu mama (Coolie) they had no expectation and even gave their lifes fortheir poster sons. In all the three films they died after their work was done as if they were born to be martyrs. However, in Kabhi Khushi Kabhie Gham and 3 Idiots (Contemporary era films) both Yashvardhan Raichand and Shyamaldas Chanchad were dictators. Though Yashvardhan loved his adopted son Rahul like his own but as soon as the son married a girl of his own choice, Yash made him realize that he was adopted. Shyamaldas was one step ahead he only paid for the upbringing of his mali's son Pyunshuk because he wanted him to fetch a degree for his dumb but real son. So, this era father-like figures have broken the stereotypes of being martyrs rather they want their adopted kids to repay the favor with interest.

The second proved modern era stereotype that was not proved as a stereotype in the films of 2000-2010 is the fact that the Child grows up to be a good looking hero irrespective of the condition in which he grows. While in only two films this growing up was a part namely Kabhi Khushi Kabhie Gham (K3G) and 3 Idiots. In K3G it was completely stereotypical as he grew up from a fat kid to Hrithik Roshan (the name says it all). However, in 3 Idiots definitely this stereotype was broken as Pyunshuk grew up with the disguised name and identity of Ranchor but he did not look like the age old Muscular hero of our films. He looked like the boy next door or even simpler. So, yes in one of the film under consideration Anti-stereotype of this stereotype is witnessed.

Temple scenes are nowhere to be found in any of the five films of 2000-2010 so it can be said that they are no longer a stereotype in this era films and neither are they anti-stereotypically found in these films.

Parental opposition in approving the love of the hero and heroine can be seen in two films Gadar and K3G, which are identical to those in modern era films. Though the reasons are different in the two films of this era one being a likings for another girl as daughter-in-law (In K3G Yash selected Naina played by Rani as his daughter-in-law) and Gadar had this indo-Pak and Hindu-Muslim rivalry that made the marriage of Tara and Sakina unacceptable. However, in all three films of 1980-90 in which this stereotype appeared (Vidhata, Ram Teri Ganga Maili and Maine Pyar Kiya) the reason was the class difference where the hero belonged from a rich family and the heroine was from a poor one. So, it can be said that the parents have become comparatively logical in their approach but it cannot be termed as an anti-stereotype.

Molestation or rape scenes are found in Gadar just like those in modern era films like Kranti, Vidhata, Ram Teri Ganga Maili and Maine Pyar kiya there is no anti-stereotypical trend as such.

The Last stereotype of Hero who fights even after being shot or wounded is found in Gadar and Ghajini and the heroes of this era prove to be even more superhuman in nature compared to there seniors as they are competent to fight with a locality and even better a nation at large. So, this stereotype also does not match the anti-stereotypical trend.

After the analysis of Anti-stereotypes in Contemporary era films it is seen that two stereotypes of modern era (1980-90) are anti-stereotypically represented in Contemporary Films (2000-2010) and they are:-

1. A father-like/mother like figure who raised the hero and was ever ready to lie down his/her life for him has become demanding now and wants something in return.
2. The child who always grew up to be the good looking muscular hero irrespective of the condition in which he grew has now become more realistic in looks and the attire they wear.

Therefore, in this chapter it is seen that Contemporary era films have not only shown low trends of stereotype in their storyline, they have also shown anti-stereotypical trends to break those stereotypes innovating with new ideas. Thus inspite of following more than 50% of the stereotypes of modern era they can be given the credit of breaking the so-called stereotypes innovating with new ideas in their storylines.