

Chapter VII

SUMMARY OF THE FINDINGS

Film is a visual medium and unlike other mediums, it gives the viewer a visual treat due to which at times it needs to exaggerate things, to make it more appealing. This feature of the audio-visual media makes it unique, effective more popular than its counterparts. So, it is no offense on the part of the film-makers to show majestic sets, exotic location, muscular heroes or any situation that suits the plot as many times as required. However, when the plot can do without the same majestic sets, exotic locations, muscular heroes or at times even the whole plot copy pasted from here and then, it should be avoided.

After 100 years of being loyal audiences of these Hindi films, Indians or rather the whole world as Indian Cinema has attained an internationally acclaimed status definitely should not be robbed of their valuable money or time. More so because though films are considered as an illusion yet the impact they have on their viewers who know about it being an illusion is incredible. Whether he is intellectual elite who is aware of it being illusive or even a mere domestic help who considers it an epic. Both of them cry with the male protagonist when he cries on screen and for the matter of fact wishes him to beat the hell out of his opponent. The difference may be one may shout and reveal his feelings and the other may be elite-like in his approach and wipe his tear silently. Such was the impact of the films of modern era of mainstream Bollywood. They not only had larger than life characters and strong dialogues to mesmerize their spectators but also had melodramatic approach to make them feel emotionally connected to the characters.

Modern era in Bollywood films saw the coming of some evergreen and strong actors like Dilip Kumar, Amitabh Bachchan, Sashi Kapoor, Rishi Kapoor, Satrugna Singha and even actors in negative role (villans) Amrish Puri, Prem Chopra, Kadar Khan, Amjad Khan, Pran and so on. These actors are till date incomparable and undoubtedly the best beyond time. They had a signature style of their own which could imprint an immediate impact on film lovers. One may consider the researcher male-biased because nothing has been mentioned about the female actors but it is a matter of deep discussion that in this era the female counter-part had restricted opportunity in terms

of role in the story. Though some female actresses made a remarkable position in the silver screen with their performances but what is ironical is that they are more popular for their beauty quotient till date while their counter-parts are known for their acting.

The storyline of the films of modern era were somewhat stereotypical from the point of view that the story most of the time started with a separation. The plot of the story started with a sad note when a family used to get separated due to various reasons. However, the child used to find a good soul in this cruel world who used to be benevolent enough to treat him/her almost like a family. The child apparently always grew up as the hero and become a leader among his group whether it is a group of coolies, businessperson, or even dons that depends on the family in which he has been brought up but he always is the leader of the group. He then comes across a beautiful lady whom he falls in love with. Following that there is a common power play between the parents who are never happy and contented with the choice for their ward. However, the reasons also are quiet stereotypical that is a class difference between the two. The hero is rich or the heroine is, both cannot be rich since then there shall be no climax. Following which a conspiracy is created by the parents of either side, which leads to the entry of the villain who may be at times employed by the father of the hero, or he himself may find the heroine to be extremely beautiful and try to molest her. However, in most of the cases the hero comes to her rescue and saves her. Amidst all these common tensions there are some other common things, the worth mentioning of all are the long unending songs with lots of junior artist dancing for no reason along with the lovers (hero and heroine). There is a mystery that needs to be solved that has risen out of a misunderstanding created between any two parties by the villain concerning the hero. In most of the modern era films a father-like character is seen who most of the time sacrifices his life for the hero and his mission to achieve his goal. Last but definitely not the least comes the time to re-unite, the long lost family members somehow come across and discover that all the while they were in front of each other either as friends or enemies but never knew that they were brothers. However, there were films that broke these trends but very few of them. The researcher made an attempt to find out whether the stereotypes put forward as stereotypes of 80s from her mere understanding of films were actually the popular stereotypes of modern era films in the opinion of the young students of Pune and Assam University communication department or not. In this process, some

stereotypes from the students end was also gathered, following which a thorough analysis of the ten movies from both the modern and contemporary era was done to find out actually how many of these stereotypes that the students and the researcher laid down were actually stereotypes and not allegations. It was found that out of the eleven (13) stereotypes that the researcher laid down ten (12) were present in three out of five movies and thus were proved to be true. However, among the seven (7) stereotypes in Modern era films those were found common in the stereotypes mentioned by the students of both the universities one (1) proved to be justified in three films out of the five and thus could be termed as stereotypes. So in total thirteen (13) stereotypes were found to be present in modern era 1980-90 films. Therefore, it is quite evident that in modern era films following stereotypes were the safe way out because in spite of these stereotypes these films under consideration were not only super hits but also blockbusters of those times.

However, the researcher after critically analyzing the films found other similarities in the storyline in the modern era films. However, these cannot be called stereotypes, as they are not present in three or more than three films. Still the similarities are stated below:

1. A long farewell speech before dying by the hero/protagonist.
2. Use of animals and birds to help the protagonist.
3. Same names given to heroes and villains in different films.

This proved that trends of following stereotypes were present in the storyline of Bollywood films of 1980s.

In the last decade i.e the 20th century, popular Hindi cinema grew considerably in stature, style and reach. It was a period of creative and commercial activity. The films and the film-makers have understood that it was a waste of talent and energy because the audiences were now much aware of the ways in which they were being fooled by the use of the same materials in different colours. The storylines changed and so did the priorities of the fim-makes. Now the “maa” like todays moms could were glamorous attires and need n’t look “bechari”. She has stopped coughing and sewing clothes to feed her kids. Previously the father used to be the dominating man and now he’s just a man on the verge of losing his identity. Very few women centric movies

were witnessed in the past but in the contemporary Bollywood movies directors like Madhur Bhandarkar make movies only as the woman playing the lead role with lots of volume to her character. What is astonishing is that India which is still a male dominated country take this movies pretty well and they earn a lot of money along with appreciation. The villain in the past could be identified as soon as they appeared on-screen with a big moustache and a mole on his cheek (the famous Gabbar Singh from Sholay) but now a days they are good-looking and handsome and at times play even the hero in the first half of the movie (Amir khan from Fanna and the recent Tahir Raj Bhasin in Mardani). Though it seems that contemporary era films do not indulge in following any stereotype as thought by many including the researcher still it was important to verify it through proper analysis. So another five blockbuster films of contemporary era were analyzed and it was found that these films too follow a lot of stereotypes though less than modern era movies. Out of the thirteen (13) stereotypes that were proved to be present in modern era films (1980-90), seven (7) were also found prevalent in Contemporary Era films (2000-2010). Though there were films that tried to break this trend of stereotyping still the research proves that many stereotypes still existed in the films of Contemporary Era. When an analyzis of the five superhit Contemporary era films of 2000-2010 were done with the exclusive stereotypes provided by the students that according to them were present in the films it was found that only three (3) out of of the ten were actually present in three films. However, one(1) out of the three was a repetition of a modern era stereotype and was included in the table of contemporary era stereotype as it was regarded as both a contemporary era and modern era stereotype commonly by both the university students. Irrespective of this as it was present in modern era films as well so it couldnot be considered as a new era stereotype. The other two stereotypes were unique. One out of the two stereotypes i.e. Shooting in foreign location can initiate a debate as this trend started in 90s with films of Yash Chopra who had a flair for shooting in exotic foreign locations. However, after 90s it became a trend of the new era, big budget films to have atleast a song shot abroad, even if the script did not demand it. However, the most shocking discovery was when a new stereotype of flashback films evolved after the research. This almost proved to be a success formula as most of the films that used this storytelling idea became superhits and among those superhits falls three of the five movies of the new era under consideration. This way of story telling is also used in Kranti (a film of modern era under observation) but it

cannot be called a stereotype because the film was released in 1981 and it told the story of the inhumane torture that the Indians had to face during the British colonial rule i.e. in the pre-independence era (before 1945). So it had to be a flashback story. Therefore it was a rare exception and thus acceptable. When the anti-stereotypical trend in these films were analysed keeping in view the proved stereotypes of modern era it was seen that only one film i.e. 3 Idiots out of the five of Contemporary era films breaks two stereotypes of modern era and follows an anti-stereotypical trend and probably that was the reason it earned the most in that decade.

In spite of this, the secret of the success of the Bollywood films lies behind the secret ingredient of these films that try to give the movie lovers what they do not get in their real lives. In real life it is hard to get what one desires or dreams for. In real life it is hard to find a man or woman so perfect who loves one the way he or she desires to be loved, where are happy endings? and people dying for friendship. Movies especially Bollywood movies provide the viewers the three hours of complete mixture of all the flavors of life i.e. friendship, love, enmity that life gives in installments. It gives us courage to stand against injustice, to defeat the evil, to be appreciated for the good and turn ourselves as a hero. Only cricket and movies in India can make people cry, jump and shout with joy and sorrow at a time. However now-a-days it is much more than just entertainment those days of pre-independence have come again when films had more than the job of only entertaining people.

Globalization effects are seen in Bollywood too as movies now do not copy paste the subject matter but get inspiration only from other film industries around the globe. Now-a-days with the taste of innovative films Indians have matured as an audience and it is high time that even the film-makers irrespective of how mature as well. Other than hard core comedy films people refuse to take in whatever bluff that is shown in films and want to see realistic movies. It has been proved over the years especially in the present decade that films that have innovation in their storyline irrespective of their cast and low-budget do well and earn in multiple digits. Glamour is not what the audiences desire that they have seen enough, it is the plot that attracts them in true sense and term due to which films like Taare Zameen Par, Rock On, Dil Chahta Hai, Paa, Kahaani, 3 Idiots, Highway, Dhobighat, Vicky Donar, Gangs of Wasseypur, Piku and the recent favorite of many. The best film of the year 2015, Queen deals a unique idea of a small town timid girl who had used all her savings to go for honeymoon in

Europe, when betrayed the day before marriage by the groom decides to go to her honeymoon alone and surprising she finds her confidence back there and returns as a new person. This story is not only innovative but has a message for the girls as well in India were people think that if a boy leaves the girl before marriage she is doomed. Even her relatives whom she met in Paris thought the same, that is to say after staying in a developed society for years they could not refine their cliché thinking. Such films are what India and Indian want. It has been years of copying from here and there now it's time to let others give a chance to copy from the highest producing film industry. It is time to shift from quantity to quality. It is quite a relief to see the films of the present era trying to innovate with the story. However, it is equally important to restrict these films to indulge themselves into new stereotypes in this process.

The study has also proved a vital point that needs to be brought to limelight. Majority of stereotypes identified by the communication students of Pune and Assam University were allegations. Some genre of films might have those ideas in their plot but not all. However, it should be kept in mind that the films dealt with here are those that were blockbusters and superhits and if these films have such a high average number of stereotypes then it is but obvious that the standard of Hindi films need to improve.

This study has been done considering the various films till the last decade till 2010. After the last decade i.e. in the past five years of 2010-2015 films have changed and a lot of different ideas in the storyline of films can be seen. The growth that was seen in the last decade of 2000-2010 in Hindi films innovating with different ideas have suddenly taken a slow pace and very few films are found leaving a permanent impact on the hearts of the audiences. However it can be hoped that in the coming years with the increase in the viewership and the global audience film-makers and story writers shall consider knowing the audiences and their view-point on what type of films they would like to see in the coming year. As after 100 years of loyal viewership of same stereotyped films and spending a lot on them their feedback may do wonders.

Answer to the Research questions:

After the study the answers to the research questions have been found and they are stated below:-

1. Yes, there were a lot of discernible trends of stereotypes in the storyline of Bollywood films of 1980s. This can be said as thirteen (13) stereotypes were proved to be present in three or more than three films out of the top five films of the decade as proved by Table 5.2 and Graph:1 presented in Chapter IV.
2. Yes, there are emerging trends to break the so-called stereotypes innovating with different ideas in the storyline of the last decade of 2000-2010 as proved through Table 5.4 and Graph 3. Even anti-stereotypical trends are seen in two of the films of this era. However, quite a good number of stereotypes still exist that were quite prominent in the modern era films as proved by the Average relation sum (table 5.5) and Graph 4. Seven (7) out of the thirteen (13) stereotypes present in the films of 1980s were found present in three out of the top five films of 2000-2010 decade under consideration.
3. Yes, while trying to innovate with new ideas the contemporary era films have unknowingly indulge themselves in yet another new stereotype. The contemporary era films have tried to play with different stories and these differences in the storyline of these films have made them earn in multiple digits. However, in doing so these new era films have unknowingly indulged into a new stereotype that are found common in this era films and most astonishingly the movies that follow this stereotype are all super hits movies and had earned money and appreciation in the box office. The stereotype is of having a flashback story that is narrated to the audience through a character based on which the film progresses. Other than the three movies of 2000-2010 that follow this trend, namely Kabhi khushi Kabhie Gham, 3 Idiots and Ghajini there are many more super hit contemporary era films like Dil Chahta Hain, Jaane Tu Ya Jaane Na, Kyuki, New York, Love Aaj Kal, Kuch Kuch Hota Hain, Rock On, Sathiya, Chalte Chalte, Veer Zara and the recent of all the highest earning blockbuster in the history of Indian Cinema P.K, which follow this exclusively new stereotype of flashback stories. Infact the film 'Drishyam which is an award

winning film based on a true life incident and remade in Hindi after being made in four different languages is also represented through flashback narration.

Few Modern era films might have had flashback narratives but every next film in Contemporary is a flashback plot and in most of these films, the whole film is based on a narrative that the audiences hear from a prime character. This trend has in fact become a chronicle now, from the point where a portion of the story was a flashback to the whole story being narrated as a recollection of the events by the prime character or characters of the film. Surprising people like such narrative and majority of such films are blockbusters. However, it has always been seen that over doing of something, even good sometimes bores people and this is the technical definition of something being called a stereotype.

Therefore, it is proved that while trying to innovate with new ideas in the storyline in the last decade of 2000-2010, the films of the new era have involved themselves in another trend that can be termed as a stereotype of the contemporary era.

Indian Cinema has reached a global stratum, in this scenario displaying the same old stories or the execution of same type of ideas will only degrade the talent that no doubt we have in abundance. Therefore as part of a creative fraternity, it is our moral duty to emphasize on the quality rather than quantity of production. It does not matter how many films we produce in a year what matters is how many of them touches the viewers heart for lifetime.