

INDIAN CINEMA SOCIETY AND CULTURE

Edited By
Dr. Amrish Saxena

**KANISHKA PUBLISHERS, DISTRIBUTORS
NEW DELHI 110002**

KANISHKA PUBLISHERS, DISTRIBUTORS

4697/5-21A, Ansari Road, Daryaganj

New Delhi -110 002

Phones : 2327 0497, 2328 8285

Fax : 011-2328 8285

E-mail : kanishka_publishing@yahoo.co.in

First Published 2014

© Editor

ISBN : 978-81-8457-587-3

PRINTED IN INDIA

Published by Madan Sachdeva for Kanishka Publishers, Distributors,
4697/5-21A, Ansari Road, Daryaganj, New Delhi-110 002, Typeset
by Sunshine Graphics, Delhi, and Printed at Rajdhani Printers, Delhi.

18. Cinema and Cinematograph: The Major Boost of Defining Art <i>Priya Priyadarshini</i>	171
19. Bollywood during Modern Era and Contemporary Era: Two Case Studies <i>Paromita Das, Satarupa Roy</i>	185
20. Constructing NRI Identity in Hindi Cinema <i>Namarta Joshi</i>	203
21. Portrayal of Sexual Minorities in Indian Cinema: A Study on Mainstream Cinema Vs Alternate Cinema <i>Navpreet Kaur</i>	209
<i>List of Contributors</i>	229

CHAPTER-19

Bollywood during Modern Era and Contemporary Era: Two Case Studies

**PAROMITA DAS
SATARUPA ROY**

Introduction

Bollywood, the name given to the Mumbai-based Hindi Film Industry, is by far the most popular of all the movie-making industries of India if not the world. The name 'Bollywood' is formed by combining the two names one of which is Bombay (now Mumbai) where it is based and the other Hollywood (the American film industry). Indian Film Industry produces almost a thousand movies in a year of which more than half goes to the credit of the Hindi film industry. These films generate revenue beyond imagination and cater to audiences all over the world. The popularity of these films can be understood from the very fact that every Friday when a movie is released thousands of people all over the country rush to the cinema halls for witnessing the two to three hour narratives forgetting all their worries or issues of day-to-day life.

“Fourteen million Indians go to the movies on a daily basis (about 1.4% of the population of 1 billion) and pay the equivalent to the average Indian's day's wages (1-3 dollars) to see any of the over 800 films churned out by Bollywood each year” says Matt Rosenberg.

Movies of Bollywood represents India and Indian culture, they have made the rest of the world accustomed with India and our ways of entertainment which has not only been excepted but appreciated and followed to certain extend all over the world. "Bollywood movies are always unique and full of art as well as moral lessons. Every movie clearly shows how diverse Indian culture is" says Vasudev, Aruna (ed.) (1995), Introduction, *Frames of Mind: Reflections on Indian Cinema*, New Delhi: UBSP.

The History of Bollywood dates back to 1899 when Harischandra. S. Bhatvadekhar came up with the first motion picture named *Wrestlers* which was just a recording of a wrestling match. However, the credit of being the first pioneer of Bollywood is given to Dadasaheb Palke who rose to glory after the release of *Raja Harischandra* in the year 1913. The film was an instant success and it run through packed houses. From then till date there has been a lot of looking back but only for references and not to stop. The journey of one of the biggest film industries started and it till date is continuing with glory. Dadasaheb's movie was a silent movie and it was only in the year 1931 when India saw its first talkie *Alam Ara* on March 14 at Majestic Cinema in the then Bombay. The craze for films in India was felt at the very moment as people went mad and police had to be brought to check the crowds.

The coming of talkies totally changed the scenario now it was the time to bring revolution through cinema issues like untouchability, caste discrimination were discussed and criticized in movies like *Devdas* (1936), *Achhut Kanya* (1936) and many more. As India has a musical history and is rich in culture, thus songs became a vital part of these movies and these songs made the movies popular even more since people forgot the movies but couldn't stop humming the songs. One such movie was *Kismet* (1943) the songs of which people hum even today almost after 70 years and the song was "Dheere Dheere". Just after three years India made it to International Film Festival with the film *Neecha Nagar*. Bollywood found its nightingale Lata Mangeskar with the song "Aayega Anewala" of the movie *Mahal* (1949). The arrival of the showman of Bollywood Raj Kapoor added glory and glamour to Hindi films, some of his worth mentioning movies are *Aag* (1948), *Awara* (1951), *Shri 420* (1955), *Jis Desh Mein Ganga Behti Hai* (1960), *Mera Naam Joker* (1970), *Sathyam*

Shivam Sundaram (1978), etc. Another name that has to be mentioned with Raj Kapoor was his reel and real life actress Nargis both of them gave hit after hits. Dilip Kumar was another name that rose to glory at that time and with the immergence of the golden era. Baiju Bawra (1952) a film that is till date known for two things its songs and the actress who instantly became the most popular face after its release was Meena Kumari. Many other films like Do Bigha Zamin, Anarkali, Boot Polish, Devdas, Jagte Raho, CID show a lot more than just good stories but extraordinary acting and concept that were way ahead of the time. Mehboob Khan's Mother India totally changed the concept of Indian woman having a helpless attitude but became a role model to formulate justice and uprooting evil.

Modern era saw the coming of masala films that had a total combination of thriller, comedy, fight sequence, romance and the most important the "angry young man". Late 1960s and 1970s saw the coming of romance movies and action films. The film industry was addicted to melodramatic themes and super powerful heroic characters with moral values inherited to the core. Actors like Shammi Kapoor, Rajesh Khanna, Dharmendra, Sanjeev Kumar and Shashi Kapoor and actresses like Sharmila Tagore, Mumtaz and Asha Parekh were few among the most popular names and faces of the late 60s. In the mid-1970s, romantic confections made way for gritty, violent films about gangsters (Indian mafia) and bandits. Amitabh Bachchan, the star known for his "angry young man" roles, rode the crest of this trend with actors like Mithun Chakraborty and Anil Kapoor, which lasted into the early 1990s. Actresses from this era included Hema Malini, Jaya Bachchan and Rekha. The first time Bollywood started making larger than life majestic films was with the coming of Yash Chopra who started an era with Waqt (1965) which offered the rich life style with picture perfect locations, fast cars and huge homes. Teesri Manzil (1966), Teesri Kasam (1966), Jewel Thief (1967), Upkar (1967), Parhosan (1968) all gave the film industry not only revenue but song that are till date remembered and sang. Mera Naam Joker a film that ran for almost five hours, the film told the story of a joker who makes people laugh at the cost of his tears however the film did not get the appreciation and money that it deserved at that time.

Anand (1971) a film that brought together one superstar of that time and the future superstar of all time together Rajesh Khanna and Amitabh Bachchan had dialogues that till date immortalize Rajesh Khanna like the one which says "Babumoshai.....". Jaya Bhaduri an exceptional actress who did not know how to dance or dress in glamorous attire but only knew how to act proved to be the next superstar verifying that the only thing an actor needs to know is acting with Guddi (1971) which showcased the childhood crush of a school girl on a film star of that time 'Dharmendra'. In the year 1973 the silver screen show the coming of two real and reel life lovers with Bobby – Rishi Kapoor and Dimple Kapadia. This film brought the success formula of the rich guy falling for poor girl into the industry which continued to exist in the films of 70s and 80s. Sholay (1975), the film that had it all be it extraordinary action sequence, love timing, comedy, powerful dialogues, or a different script, Amitabh Bachchan who tried really hard to get the role of Jai became a superstar after this movie.

During the late 1980s and early 1990s, romance ruled the industry love blossomed and most of the films dealt with heart-core love stories and the script revolved round it. Like Silsila (1981) was a true saga of the love that grew between Amitabh and Rekha and even had Jaya Bhaduri Bachchan in it, the wife of Amitabh Bachchan, this was probably the most exclusive cast by Yash Chopra. However, this is the time when the Indian directors started getting influenced by the Hollywood due to which a lot of similarity is noticed in the films and the stories to such an extent that one wonders if the story writer was at all appointed. In the 80s a lot of stars like Anil Kapoor, Jacky Shroff, Sunny Deol, Sridevi, and Madhuri Dixit made it big and were regarded as super stars.

Later the pendulum swung back toward family-centric romantic musicals with the success of such films as Qayamat Se Qayamat Tak (1988), Maine Pyar Kiya (1989), Hum Aapke Hain Kaun (1994) and Dilwale Dulhania Le Jayenge (1995), making stars out of a new generation of actors such as Aamir Khan, Salman Khan and Shahrukh Khan (who still rule the industry as the Famous Khans) and actresses such as Juhi Chawla, Kajol, Urmila Matonkar, Silpa Shetty etc. In that point of time, action and comedy films were also successful, with actors like Govinda and actresses such as Raveena Tandon and

Karisma Kapoor appearing in popular comedy films, and stunt actor Akshay Kumar gaining popularity for performing dangerous stunts in action films. Sooraj Barjatya's 'Hum Aapke Hain Kaun', Aditya Chopra's Dilwale Dulhania Le Jayenge and Karan Johar's Kuch Kuch Hota Hain were the three films that created news and run for not months but years.

The contemporary era started with films like Lagaan (2001) which brought back the rural scenario of India but this time it was the pre-independence scenario shown were Indian had to give most of their agricultural produce to the Britishers in the form of Lagaan or revenue. History says that Britishers at that time regarded Cricket to be an aristocrat game a game that only they could play and Indian's had no talent for the game and were certainly not meant to play it but they did and won in reality as well as in this movie. In the same year Farhan Akhtar made his debut as a director with the film Dil Chahta Hain, this movie was unique and different it made people wonder why till date the friendship of urban youth was never played with in the silver screen as it had so many flavours to it and could have been a treat to watch. Farhan did it he showed the cool attitude of the boys who were dearest friends, the disco where most of the urban boys go and Goa a destination that boys always dream to go with their gang.

In the contemporary era films were different from each other and didn't follow any stereotype that existed in the modern era, one can say so as the movie makers mostly played with different themes. They some-what understood that the films were losing the essence that it had when it started. Films like Maqbool proved that as Unconventional not hero-like actors Irfan Khan made it big on the basis of only his exceptional acting skills not only in India but on international podium. The films of this era did a two-fold work of entertaining as well as educating people in its own way. Films like Munna Bhai Series (2003&2006) of course made it big at the box-office but at the same time spoke of a lot of issues like suicide done by young people for their teenage love, ill-treatment done to the patients in hospitals, demolition of care homes by promoters leaving old people and orphans on roads etc. Many more films like Rang De Basanti (2006), Khosla Ka Ghosla, Chak De India (2007), Taare Zameen Par and the most interesting of all Three Idiots (2009) are

movies that will be remembered forever because of their totally unusual and unique storyline that astonishes the viewer and fills them with praises for the movie-makers as they realize that they are not only catering to entertain the people but giving them much more to learn from.

Bollywood has come a long way from the silent era to the contemporary era it has saw and shown a lot and shall continue to do so in the years to come. However, as change is the only thing that remains unchangeable so, even the Hindi film industry has evolved in years according to the needs and greed of the society. While golden era saw a lot of unique and thought provoking movies that attacked people to the celluloid, modern era was more casual in its approach yet very entertaining and also unique in itself however in recent times as it is said the past comes back it is felt to an extend that even Bollywood films have been inspired to do so but in a different way.

The films and the film-makers are now putting in a lot of afford to bring something new every time they invest so much and also understood their role to educate and uplift the society as cinema was, is and shall always be the most influencing media that persuades people to change their thought-process. In this paper the researcher has made an humble effort to find the difference between the films of modern era and contemporary era for which two all-time blockbusters of these eras are taken into consideration followed by which a case study is done on both and the basic differences in the storyline is discussed.

Case Studies

Maine Pyar Kiya (1989)

Cast: Bhagyashree, Salman Khan, Alok Nath, Reema Lagoo, Mohnish Behl

Dir: Sooraj Barjatya

This film deals with two friends Karan and Kishan both belonged from the same village. Karan was never interested in studies and became a mechanic but Kishan was always interested in studies but had no money with assistance from Karan he studied and went to the city and became one of the richest men there. Kishan had a son named Prem who was studying in American and Karan had a daughter

named Suman who was a bright girl and used to teach the village kids. Karan had to leave for Dubai to earn some money and therefore he left Suman in his friend Kishan's place.

The following day Prem returns from America and meets Suman when he reaches home, there flows an instant connection between them and they fall in love however they declare it to be friendship for quite some time. Meanwhile, one of Kishan's partners who desire to own his riches motivates his daughter Seema to trap Prem in a romantic relation so that she can get married to him. When Seema notices the growing bond between Prem and Suman she arranges a party to woo Prem and invites him. However, Prem takes Suman with him to the party. In the party Suman's brother Jivan misbehaves with Suman and tries to rape her but Prem comes to her rescue followed by which Jivan questions the relation between

Prem and Suman which distresses Suman and she decides to cut off her friendship with Prem. The next day Prem leaves with his parents to one of their factories inauguration leaving a letter for Suman. Suman reads the letter which confesses Prem's love for Suman, Suman also realises that she too loves Prem and writes a letter that she sends to Prem with the help of the Pigeon which she saved in Seema's house from being shot by Jivan. The pigeon takes the letter to Prem and he immediately returns home. There evolves a sensational love story between the two which is approved by Prem's mother.

However, Prem's father wants make Seema his daughter-in-law. So, on Suman's Birthday he orders Prem to go for a work out of town followed by which he insults Suman meanwhile Suman's father Kishan's friend Karan returns from Dubai and is equally insulted by Kishan and Seema's Father. Kaushalya Prem's mother tries every means to stop her husband from doing the blunder and asks him to recall those days when they were in need of money and Karan Suman's father helped them in every possible way. However, Kishan doesn't give an ear to his wife and accuses Karan and his daughter saying that it was all pre planned to leave his daughter in their house to trap his son as they were greedy and desired to own his riches someday.

Karan couldn't bear these allegations and he takes his daughter with him and returns to his village cutting all relations with Kishan

and his family. When Prem returns and hears about all these from his friend Manohar (who is an orphan and used to stay at their place) he gets furious and goes to Suman's village. Karan, however doesn't accept Prem saying that he cannot even earn a penny on his own and so he couldn't feed his daughter. Prem promises to toil day and night to prove Karan wrong. Meanwhile Kishan longs for his son and requests him to come back but Prem doesn't. On the other hand Jivan mismanages with the accounts and Kishan comes to know about it, he immediately asks Jivan and Ranjit (Seema's father). Ranjit who is actually a greedy and dishonest person desires to take revenge from Kishan and goes to Karan thinking that since Kishan insulted Karan so he can shake hands with Karan to destroy Kishan but Karan being a loyal friend doesn't do so instead Ranjit is rewarded with a tight slap from his end.

Finally, the day arrives when Prem earns the two thousand rupees that Karan challenged him to earn but on his way to Suman's house Jivan with his men stop him and try to kill him however he being the hero fights back and miraculously returns in due time to keep his challenge. Meanwhile Jivan thinks that Prem is dead as he threw Prem from a cliff to an overflowing storm and Ranjit informs Kishan that Karan has killed his son. Kishan comes to Karan's place where he finds Prem who reveals to him that it was actually his friend Ranjit who tried to kill him. Ranjit comes to his actual self and there is the climax where like most of the modern era films there is a fight between the hero and his party with the villain and his. In spite of what Kishan did to Karan he saves him and fights for him seeing this Kishan realises his fault and in the end apologizes to him, Karan forgives him and agrees to the marriage between Prem and Suman. Prem gets his love and Kishan gets his friend.

Three Idiots (2009)

Cast: Amir Khan, R. Mahadevan, Sharman Joshi, Kareena Kapoor, Boman Irani, Omi Vaidya

Dir: Rajkumar Hirani

The film is a flash back narrating the incidents that took place in an engineering college involving three friends Rancho, Farhan and Raju who came from different backgrounds and shared the same room. They developed an everlasting friendship and stood by each other

through thick and thin however Rancho mysteriously left without a word on the day of graduation. The other two made all attempts for almost a decade to search for him but all in vain.

The movie starts when Chatur one of their college mates reveal to Farhan that he knows where Rancho was followed by which Farhan, Raju and Chatur set out to search for Rancho. The movie is based on the flack backs based on the memories of Farhan of the bygone days in the engineering college. Here, a befitting song “kaha se aaya tha woh, chuke hamare dil ko, kaha gaya usay dhundo” plays in the background narrating the feelings of the other two friends for whom Rancho was no less than a hero who touched their life in a strange way and vanished like an angel. Farhan says the story of life which starts with a competition. He goes back to the day he was born and says that before he could open his eyes properly his father decided that he would grow up to be an engineer.

The next thing was his entry to the Imperial College of Engineering. That night all the boys were only in underwear performing hilarious tasks given by the seniors. Just then enters Ranchordas Shamakdas Chanchar who is also asked by the seniors to do what his fellow mates were doing but Rancho runs to his room and uses physics of Sixth grade to help him by applying it practically on a senior and gave him a shock of lifetime. The next morning they get introduced to the college dean Viru Sahastra Budhhe (popularly known as Virus) who greets them with a lecture on survival of the fittest and shows them a pen that was given to him by his teacher. He says for several years he has been waiting for a right person to award the pen with. He also mentioned the pen to be an astronaut’s pen which is made after a lot of research spending a lot of money to which Rancho asks him why the astronauts didn’t think of using pencil instead of pen. The dean had no answer to it. In a class the professor asks Rancho to define machine to which Rancho gives a very easiyy understandable answer. However the professor wanted an answer from the book and when Rancho asks what is the use to by heart an answer without understanding it, he is thrown out of the class.

Another person who is just like Rancho is a senior called Joy who commits suicide as Virus calls off his graduation that year since he was making something innovative which according to Virus was

an unrealistic project. However, it is proved wrong by Rancho who completes the instrument but it is too late by then. Rancho gets raged by this incident and in the funeral of Joy goes up to the dean and congratulates him on killing a young fellow. In response to which the dean calls upon him the next day and asks in what way is he responsible if any student cannot take pressure and dies. Rancho says it's not him but the system of education in India that makes Indian students prone to suicide. The dean takes him to a class and tells to the class that Rancho knows better about engineering and so shall take the class followed by which Rancho writes two strange words on the board 'Farhantrate and Prerajulisation' and gives the students and the dean thirty seconds to find the meaning. No one is able to do the job and then Rancho explains that when he gave the words no one paid emphasis on the words and thought today something new could be learned everyone started searching the books he added that there is no use of nagging the books since there is no word like that, they are only the names of his two closest friends Farhan and Raju.

The next thing the Dean does is writes to Raju's and Farhan's parents asking them to keep their sons away from Rancho. The three friends are called by the parents were they are humiliated in every way possible. All three friends on their way back enter a marriage party to eat free of cost where Rancho come across Pia, later they come to know that it was the marriage party of Virus's daughter Mona and Pia is his younger daughter. The next day Virus calls both his friends and threatens them to stay away from Rancho. Raju gets scared, takes the advice and changes his room but Farhan doesn't. Raju's new roommate is Chatur, the complete and typical favourites of teachers who always by hearts things without understanding and is very competitive. So to make Raju understand that Chatur was not a good choice for him to stay with Rancho and Farhan changed few words from Chatur's speech that he was supposed to give on the Foundation day like Chamatkar became Balatkar (miracle became rape) and dhaan became staan (money became breast) Chatur by hearted the speech without knowing the meaning and did blunder on the foundation day.

That very night Chatur was so devastated with the insult that was caused due to Rancho that he challenged him to come after ten years on the terrace of their college to find out who achieved how

much by then. Next Rancho does another wonder he narrates to Pia how his fiancée was not a good choice for her and saves her life. Later she being a doctor and saves Raju's father when he is in a critical condition. Pia soon finds that Rancho is a very helpful as well as a good soul and eventually she falls for him. Rancho has a carefree attitude towards life, on the result day when every student is busy praying to pass he is fast asleep. However, he comes first in class while his two friends come last due to which he gets a chance to sit beside the dean in the Semester picture. He has a chat as he is seated next to the dean and says that the grading system is like caste system which divides people on the basis of result like it has separated his friends who are sitting far from him to which the Dean says that it's their luck that they are in the picture if they stay with him then the next time they will be out of the frame and no company shall give them a job. Rancho challenges the dean that they will get a job in the campus interview itself. The dean calls his assistant and says he will cut his moustache if any of the two that is Raju or Farhan gets a job.

The trip through the memory lane is disturbed when Chatur, Raju and Farhan reach Shimla, they somehow reach the house of Rancho only to discover to their utter surprise that there was another man residing in the house as Ranchordas Shamakdas Chanchar whereas the degree of Imperial College of Engineering and the photo that hung on the wall was the picture that they had clicked with their friend Rancho back in college. However, on that day the unknown Rancho had lost his dad and there are many people in the house so they leave the house without a word. Later after some brainstorming and discussion with Chatur they come to know that Chatur is in search of a famous scientist Phunsuk Wangru who has four hundred discoveries and patents in his name and he was the one searching for whom his secretary came to Shimla.

Here she took a picture where by chance Rancho was clicked in the background. So, it was proved that Rancho was in Shimla. The three goes back to the house to find out the truth. They take the so-called Rancho into account and ask him where their friend is and what is this all about. After a lot of hue and cry ultimately under pressure the man tells them that he was the real Rancho, whose father was a well-to-do man in Shimla but was illiterate. He had a maili

that is to say a gardener who had a son everyone called him Chotay. After the death of the gardener and his wife, Chotay was kept in the Chanchar house. Chotay used to do the odd jobs of the house but he had this strange love for education and wanted to learn so he used to wear the old school uniform of Rancho and go to school. He would sit in any class and hear what the teacher thought.

However, one day one of the teachers of the school saw that a student of sixth grade solving a sum of tenth grade and caught him. Since the real Rancho's father was a well-to-do man he took Chotay to him first. After hearing everything, Rancho's father told the teacher to make Chotay an engineer as he wanted Chotay to get a degree for his son Rancho from the best college in future. Chotay was not allowed to reveal his identity and was sent to the Imperial College of Engineering to get a degree in the name of Rancho due to which after doing so he without exchanging a word with his best buddies he left from there. Everything was crystal clear why he had behaved indifferently, why he did not contact his bosom friends for years, why he never expressed his unmatched love for Pia. The real Ranchordas gives Chotay's address, a school in Laadak and recalls that Chotay once said he would never reveal anything but someday two of his best friends shall come in search of him.

One their way to Laadak (the place where Ranchordas said Chotay is) Farhan again goes down the memory lane to their college days. A lecture of Virus where he is telling them about the twenty-six companies that are going to consume the to be engineers before they give their final semester. Raju and Farhan asks if a student gets a back in the final year will that effect the job that he gets in the campus interview to which Virus makes fun of them in front of the whole class saying that they need not worry about all these as they will not get any job. This irritates and hurts them a lot and at night totally in a drunken condition they accompany Rancho and go the dean's house. Rancho goes there to propose Virus's Younger daughter Pia where he meets her elder sister Mona who is pregnant. Rancho had this unusual habit of murmuring the words 'Aal is well' whenever he's tensed and Pia, Mona and Rancho enjoys the fact that the child in Mona's womb kicked when every time he said that. Meanwhile Raju and Farhan pisses on Viru Sahastrabuddhe's name plate. Virus wakes up hearing all the noise and unfortunately

witnesses Raju fleeing from there. Next day Raju is called in Virus's office and given two options by the dean. He says Raju to become his spy or witness and also help him rusticate Rancho as he knows that the other night Rancho was with him or he will be rusticated from the college.

The dean everyday took a power nap for seven minutes and so that day too he gave Raju seven minutes to think. Raju cannot betray his friend who saved his father's life and was always there for him through thick and thin and neither can he handle the thought of being rusticated because he belongs from a very poor family and his parents are totally dependent and counting on him being someone in near future and hopes he will solve all their problems. Raju feels suicide is the only option left for him and he jumps from the dean's office. Rancho and Farhan are devastated and they take Raju to the hospital. Pia told them he was paralyzed but could hear them and so they did everything possible to reduce his stress. The background score that is played here 'Jane Nahi Denge Tujhe' which means 'we will not let you go' which shows the pure love and exceptional emotions by the other two friends at the moments bring tears to the eyes of the viewers who cry with the friends as if they knew Raju personally.

Raju comes out of his paralyzed condition with the help of his friends and the timid character was totally transformed into a self-confident individual. It is the day of the campus interview Raju is prepared and confident. Farhan is also ready to go for the interview but Rancho, Raju and Pia plans something else for him. Farhan always wanted to be a wildlife photographer. He was a big fan of the famous wildlife photographer Andre Auste and wanted to be trained by him, so years many years also he wrote a letter to the photographer. However he never posted it because his father wanted him to be an engineer and would never agree on him to be a photographer. But his friends posted the letter and some photos clicked by him which so impressed the photographer that he called Farhan to work under him in Brazil.

Farhan is happy to hear that but says his father will not allow that, Rancho persuades him to speak to his father and Farhan does so. After a lot of argument and sentimental encounters Farhan ultimately convinces his father. On the other hand Raju also without

any fear confidently gives his interview and gets the job. However, it is the time Virus paid for losing the challenge with Rancho and cut his moustache which he does. Virus is filled with rage, therefore he sets a very tough paper so that Raju fails and does not get the job. Pia hears that and tells her father that it was injustice. She goes to Rancho's hostel totally drunk and gives him the duplicate keys of her father's office and also tells him about her father's plan.

Farhan comes back to reality and asks Chatur to stop the car. He says they should call Pia and take her with them. But when they call at Pia's residence they come to know she was getting married in Manali. They rush to Manali and kidnap Pia with her consent from her marriage and start for Ladaak.

Farhan goes back to his job of continuing with his story of college days where he and Rancho go to virus's office and steals the paper but are caught by the dean and all three of them are rusticated from the college. Virus interrogates Pia about the duplicate keys on which in rage Pia says that it was her who gave away the keys. Here, another story comes up that involves Virus's son who committed suicide because of Virus's stubborn desire to make him an engineer. Virus was unaware of this that his son committed a suicide but Pia reveals the letter during the heated conversation they have between them. Pia leaves the house in the thundery night. Meanwhile Mona gets in a critical condition and is on the verge of giving birth but as the city is flooded nothing can be done. Rancho, Raju and Farhan were going from the college as ordered by Virus but on seeing Mona in the condition they stopped by. Mona asks Rancho to have a telephonic conversation with Pia and they decide that Mona will be taken to the college library and Rancho will help in the delivery.

But there comes several problems Pia is in touch with the help of a web cam through which she was instructing them but due to power cut the connection was lost. Rancho was working on an inverter which worked with the help of car batteries so he asked Milimeter to bring it and miraculously it works. Mona is exhausted and cannot push so a with the help of a vacuum cleaner by the genius Rancho and he pulls out the baby but the baby doesn't cry but as Raju says Aal is well as he was taught by Rancho to do so in tensed situations the baby kicks and cries as he did in the womb. Virus gets

overwhelmed and admits that Rancho was a genius he cancels the rustication and on top of that gives him his pen the famous "Astronauts Pen".

Farhan is interrupted as they reach Laadak their ultimate destination. The school is a reflection of their friend's imagination with innovations flooding through young minds. They catch hold of a man and ask them about Rancho, the man readily takes them to his office and shows how in all these years their friend never forgot them and stored all the books on photography and of Farhan and read the blogs of Raju. He also showed the helmet of Pia which was stolen. Then the man says that he was Millimeter. They rush to the beautiful sea shore where Rancho is teaching his students and take good care of him in their own way initially slapping him and then affectionately hugging him. However, Chatur bring his contract in which he writes that Rancho has lost because he was a mere school teacher and Chatur was the VP of a huge company. Later however he comes to know that Rancho's actual name was Phunsuk Wangru, the man with four hundred inventions whom he was searching for.

Comparison between Storyline of both the Films

Maine Pyar Kiya, the name itself says it all that it is a heart-core love story. The films of modern era were specialized in making love-stories. One of which is this all-time blockbuster Maine Pyar Kiya (1989) directed by Sooraj Barjatya. The story is all about the young love between two, one of which is played by Salman Khan and the other Bhagyashree. Though the film was a huge success still there is very little to discuss about it as it starts with the love between two love-birds and like any other modern era film in the climax struggles through the much acclaimed formula of a rich boy falling in love with a poor girl which causes tension between their parents and leads to parental opposition followed by which the villain takes the due advantage and creates more confusion. However, at the ends everything is resolved and they are married to stay happily ever after. It suffers from all the known stereotypes like a molestation scene, fight sequence wherein the hero beats the hell out of ten people who are double his size, a Muslim father-like figure, hero's friend who regards heroine as his sister, a vamp who is always trying to woo the hero.

The story starts with separation wherein the two friends are separated and a misunderstanding between the two in the latter stage that again results in separation. The songs of the film are really good all credits to Raam Laxman but the film cannot be regarded as the best story or a unique one, never the less that does not change the fact that it is an all-time blockbuster and it generated almost a net gross of Rupees 14,00,00,000. However, one can assume that if it was made in this era it would not be able to made people go crazy about the idea of sending a pigeon to fetch ones boyfriend.

Three Idiots cannot be told like a story because it has in it a lot of short stories that are put together in a synchronised manner to express a saga of friendship and at the same time bring forth a lot of issues of concern that is unique in itself. One of the vital issues is the question put on the education system of India which is so rigid and syllabus-oriented that it hardly gives students to play with their creativity and innovated something. There is a continuous race between students to come first none of whom actually are in search of knowledge. Innovative questions and answers are criticized and laughed at and those copied and pasted from any book are appreciated. The exploitation done by people in high position especially in educational institutions with students is also brought to lime light.

Another major issue of the students committing suicide due to excessive pressure is also raised through the case of Joy in the film. Even a scene of raging in the college campus was also hilariously put forth which actually in the air of humour raised the much debated issue of raging done in college campus. In one way or the other these scenes had imprinted a strange awareness and effected not only the youth but people of all age group. With its hilarious but effective dialogues and the way to explain every situation with a 'demo' explaining the fact that one needs to understand before learning something and that one needs to value people more than expensive goods. Every story said in the movie had detailing and dialogues that touched and connected the viewers.

The film has risen above most of the stereotypes like those of parental opposition and fleeing of the heroine from her wedding with the hero. One may wonder why the researcher is saying so since the

female lead's father Viru Sahastrabuddee regarded the male lead as one of his greatest threat but he didn't have the slightest clue that his daughter was going around with him. Secondly, the female lead did flee away from her wedding but not in a stereotypical way with the hero but with his friends in search of him. Even the characters unlike other Hindi film have totally uncool names. The story does start with a separation wherein the other two lead characters get separated from their friend but other than that the whole film hardly follows any pattern. Neither there are the much acclaimed fight sequences where the hero single-handedly takes care of a dozen bad guys at a time nor is there any mystery or molestation.

The songs are inseparable part of Hindi films and therefore pop up anywhere but even these songs in this movie just doesn't look out of place but are befitting to the situations. Santanu Moitar has excelled in every way in creating mesmerizing songs that just don't seem out of place rather form a vital part of the storyline. *Three Idiots* – a film which in its own unique way is humorous yet deals with some major issues of society that is in a simple way is brought forth by the extra-ordinary cast and dialogues. The story has been inspired from the book of an esteem Indian writer Chetan Bhagat but it has lot more than the book offers. Probably, a film can narrate a story way better with motion pictures and characters talking to the audience than the one written in a book. Also the detailing of the scenes with extraordinary dialogues which are small but effective give the viewers' time to think as well as laugh yet doesn't confuse them.

The movie also from the point of view of a movie-lover is not something one has seen over the years because it is almost devoid of all the age-old stereotypes of Hindi films. Though whether the credit of this can be given to the director or the writer of the book is a debatable issue. For Hindi film lovers this movie was another social revolution as people watched this movie four to five times in a row that too in theatres as it ran for weeks or even months to packed houses and generated a net gross of Rupees 202,57,00,000.

There was a time when different film makers from all around the world looked up at Bollywood for references to enrich their experiences and knowledge to entertain people through some genuine piece of art. Then came an era when this industry suffered from lack

of innovation and the very essence of originality that had the flavour of the rich culture and soil of India. However, of late it is felt that the forgone times of glory has returned when the industry which was never doubted to lack talent and capability has risen above the copy paste formula and started making films that are inspired by real life and issues of concern. These films are more realistic and have more than fight sequences and sensuous love stories; they have a lot to learn from for both national and international film-lovers. The journey from Modern to Contemporary era of Bollywood has been long in terms of years, length of the movies and most importantly the time it took for the film-makers to understand that it is basically the storyline or more specifically the theme that generates money and makes a film a blockbuster or an all-time blockbuster not only the stars or the once appreciated formula that had been made a stereotype over the years.

REFERENCES

- Banaji, S. (2006). Reading 'Bollywood': The Young Audience and Hindi Films. New York:
- Bordwell, D.(2003). Narration in Friction Film, Ediciones Paidos Ederica.
- Bose, Mihir.(2006). Bollywood:A History: Temple Publishing Limited
- Casey Benyahia, Sarah, Gaffney, Freddie and White, John, Film Studies: Routledge
- Ganti, T.(2004). Bollywood: A Guide to Popular Hindi Cinema: Routledge
- Mishra, V. (2002). Bollywood Cinema: Temples of Desire, Routledge.
- Nelmes, Jill. (2003). An Introduction to Film Studies: Third Edition: Routledge
- Robert, Graham & Wallis, Heather. (2003). Introducing Film: Arnold Publishers
- Talreja, Kartikeya(2009). The Uniqueness of Indian Cinema: www.ezinearticles.com
- Vasudev, Aruna (ed.) (1995), Introduction, Frames of Mind: Reflections on Indian Cinema, New Delhi: UBSP