

ABSTRACT

STEREOTYPICAL AND ANTI- STEREOTYPICAL TRENDS IN BOLLYWOOD FILMS: A STUDY OF STORYLINE

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Abstract

The topic though seems very common but it's this attribute has probably kept it less popular in the field of research. Stereotyping and its various kinds with regard to Bollywood is often discussed in various entertainment shows and over the internet but a complete book on the situational stereotypes that have been a matter of concern for the film-lovers have probably not been written. One of the reasons can be because it is discussed and seen to such an extent over the years that now it is taken to be a part of our films. However, it has also been seen that because of this reputation of Bollywood mainstream films now-a-days even something which is not a stereotype is accused or tagged as one. In this scenario it was very important to find out the view of the people in this regard as well as the actual stereotypes of Bollywood. With this mission the research was started considering a total of ten blockbuster films of two different eras of Bollywood one Modern era (1980-90) and the other Contemporary Era (2000-2010). Students of the Communication department of two universities far from each other Pune and Assam was selected and a survey was conducted to find the popular stereotypes of Bollywood. Based on the survey then case study on the ten films were done to differentiate and recognize the alleged stereotypes and the real ones that can be called as the Situational stereotypes of Modern Era and Contemporary Era of Bollywood.

Chapter I: Framework of the study

This chapter holds a general view of Hindi films and films as a whole. Further the topic is introduced and its importance is discussed in the statement of problem, which is followed by discussion of related viewpoints of authors in review of literature. It also holds all the information about the thesis and the research questions, the answers to which are discovered during the course of the study. Starting from the aim, objective, methodology to the variables and samples of the study everything is discussed in a precise and concise manner. Last but most importantly, the operational

definitions explaining the keywords of the topic give a clear idea of the topic in fragments for better understanding. This chapter provides an overview of the whole research that follows in the rest of the pages.

Chapter-II: History of Bollywood

This chapter deals with the history of Bollywood from the silent era to the contemporary era. A journey of over a hundred years has been presented as in the form of a timeline. The chapter is divided into six parts, the introduction which explains the advent of Cinema in India, the films of 30s that discusses the early days of making of films in India, the films of 40-60 i.e. the golden era of Hindi films, the films of 70 & 80 which describes the early days of modern era, the films of 90s and lastly the films of the contemporary era of 21st century followed by a brief conclusion. It holds the story of the dream world, as it is narrated by millions of Indians both in and outside India. This history tells the tale of many common yet extraordinary men and women who turned to be the big names and legends portraying different reel-life characters and giving them lives in the silver screen. A brief discussion of those actors, directors and films that have successfully ruled out the sands of time and till date are immortal in the hearts of many is discussed year-wise in this chapter.

Chapter-III: The Popular Stereotypes of Bollywood

Under the heading of the chapter of ‘The Popular stereotypes of Bollywood’, the survey results gained from the students of the Communication department of two esteemed Universities of Pune and Assam are analyzed after a proper opinion poll survey done in both the places. The sample size was fifty each from both the Universities. There are fourteen tables in the chapter, which helped the researcher to establish some popular stereotypes that are commonly agreed and laid down by the students of both the universities in spite of their geographical distance. The tables deal with their age, demographic locations, movie-watching frequency, favorite movies, some stereotypes of modern era put forward by the researcher that they approved with majority or rejected and few others that they suggested of both modern and contemporary era. Based on these tables a total of twenty six (26) popular stereotypes of both the eras were deduced.

Chapter-IV: Case Study on top Five Films of 1980-90

In this chapter the popular stereotypes discussed in Chapter-III is analyzed after watching the top five films according to the box office collection of 1980-90. A descriptive narration of storyline of each of the five films is done. Below the narratives the tables holding the stereotypes is given. The stereotypes are then compared with the film's story and if their presence is verified then each stereotype is discussed with the scene that verifies its presence in the storyline. The same way it has been done in the previous chapter with the films of modern era. There are two tables in this chapter that discuss the stereotypes , the first one holds the stereotypes that is given by the researcher and the second one is the commonly agreed stereotypes that is provided by both the students of Pune and Assam University. Both of this tables holds modern era stereotypes.

Chapter-V: Case Study on top Five Films of 2000-2010

In this chapter the popular stereotypes discussed in Chapter-III is analyzed after watching the top five films according to the box office collection of 2000-2010. A descriptive narration of storyline of each of the five films is done. Below the narratives the tables holding the stereotypes is given. The stereotypes are then compared with the film's story and if their presence is verified then each stereotype is discussed with the scene that verifies its presence in the storyline. The same way it has been done in the previous chapter with the films of modern era. The only difference is unlike the previous chapter which had two tables this chapter has one more table of contemporary era stereotypes of the contemporary era films of Bollywood in addition to the two tables of modern era stereotypes of the previous chapter. This is because the modern era films were made before the contemporary era films and it was important to examine whether the films of the present generation continue to follow the stereotypes of the modern era films.

Chapter-VI: Comparison of Films of Both the Decades

In this chapter all the five films of modern era and the other five of contemporary era are analyzed together with the popular stereotypes. If any stereotype is found to be present in three or more than three films then it is regarded as the proven stereotype of

that era. After finding the number of proven stereotypes a sum to calculate the average number of stereotype in each era is done. All the data is represented in tables as well as graphically for better understanding.

Chapter-VII: Summary and Conclusions

In this chapter the viewpoint of the researcher after conducting the research has been laid down. Along with that a detailed description of the findings is discussed. The chapter concludes with with the answers to the research questions which hold the view that there were a lot of discernible trend of stereotyping that were observed in the films of 80s. However, there is an emerging trend to break these stereotypes in the contemporary era which comes as a relief for those who believe in innovation is an integral part of creativity. Last but the most important discovery is the finding of a new stereotype exclusively born during this innovation and has gained popularity due to which now-a-days majority of films follow it as it has been proved to be a hit generating idea based on the past record of the films that have involved it in their storylines.

The study is conducted with the hope that it brings more creativity in film making and the audiences get a got piece of art in lieu of their money. 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 our talent which no doubt we have in abundance. Therefore as part of a creative fraternity it is our moral duty to emphasis 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 audiences heart for lifetime.