

## Chapter I

### FRAMEWORK OF THE STUDY

#### 1.0. Introduction

Films cater to many people at a time and connect them to the various ideas and feelings that they feel in real life. They are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating – or indoctrinating – citizens. The visual elements of cinema give motion pictures a universal power of communication. Today audiences not only prefer the films of their language but any superior form of art, be it from any other country or any other dialect. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue into the language of the viewer.

Films are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion of viewing movies. The viewer cannot see the flickering between frames due to an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called beta movement. Films are the much-discussed form of art around which many theories have evolved. As Dubley Andrew says that film theory open up another avenue of science and as such it is concerned with general rather than particular. It is not concerned primarily with individual films but with cinematic capability itself. The theories of film are based on certain genres of films that are analyzed in a group. These genres fall under some sub-sectioned formats like Animation, Live-action scripted, Live-action unscripted and so on. However, films are divided into four vital types namely- a) Fictional Narrative films, those that tells stories of people who almost appear to be real at times reminding the viewers of someone they can relate to, b) Non-fictional documentaries, those which are recorded facts of real world in a packages form with real people, c) Animated films, which are made now-a-days with the help of computer-generated images and thus appear to be quite real, lastly the very popular genre of films in the recent times are d) Experimental films, which

creates and presents a totally non-existing world in such a convincing manner that people take it to be the real one. In this study Fictional narratives will be dealt with.

Films have so much to offer, the technique in which they are made, the mechanism, the idea generation, the inspiration and then the execution. The most fascinating part of filmmaking is the various emotions the camera catches, one that makes the viewers feel so connected. The beauty of camera shots, the composition just makes the cameraperson an artist and the subjects his creation though here the artist definitely cannot be given the sole credit of the creation.

Talking of Hindi Films, (which are most popular part of not only Indian media today but the world at large), have been no exception in creating such magical pieces. However, it cannot be denied that these films have also manipulated with ideas that are more popular and has neglected or even faced censorship if these dealt with controversial issues. Still the power of these films is undeniable since it not only helps to mature the society but brings forth the scenario of the society to some extent. Films are important art forms, a source of popular entertainment. At times, it also generates views that are adopted by the people. This is the influencing power of films and the characters that are played by extremely talented men and women.

India is celebrating its 100th year in cinema, a journey par excellence in which it has matured and gained popularity to such an extent that people not only relate to the stories shown by them but even imitate the characters. Bollywood is the term used to refer to popular Hindi language films produced in Mumbai. The films combine a distinctive approach to filmmaking with traditional elements of Indian culture and an attempt to appeal to the mass market. In more recent years conventional Indian perspectives on issues surrounding the family and individual duty have been increasingly matched by aspects of a more westernized outlook. In Bollywood prominence is given to song and dance routines with high production values, narratives focus on family relationships and use elements of heavy melodrama, a mixed genre is employed with intermingled scenes of action, comedy and intense romance, the stars are displayed as highly attractive personalities to be admired and emulated in their moral values. In the last ten years there has been a noticeable change in the Bollywood Film Industry in terms of means of production and consumption of films. A technological progress has been noticed and it has re-defined the approach of

films. Even small budget films with unconventional actors make it big and generate a huge rate of return. In 2013 Indian Cinema has completed its 100<sup>th</sup> glorious year. Through the ups and downs of this journey Indian cinema specially mainstream hindi films have been appreciated and criticized for various reasons. From revolutionary anti-societal stories to copying from west. Anything or anybody relating to the celluloid has become the most discussed issue. However, for any movie-buff more than the stars he worships or the glamour he seeks in a film it is the story that fascinates. As Prince Shadwal says in his article 'Film Content and Business: Co-relation with Society'- "A film is a blockbuster only if people connect to it. It's possible that a good film may not work but a bad film never works for the audience". Certainly, it does not or rather it cannot. The prime component that can make a film a flop is not its starcast or sets or cinematography but its poor storyline. So, the plot is the most important factor for a film to be good or bad, a hit, superhit, a blockbuster or a flop. What is distressing and sad is Bollywood had its golden era during 40s when every film made had something unique but 70s witnessed a stiff downfall in the standard of stories. Repetition of stories with slight changes made people term this era (known as modern era) as the dark era of Bollywood. These repetitions were in various forms, for example in terms of character portrayal, storyline, dialogues, portrayal of different caste or religion and even the dialogues and scenes. These repetitions are called Stereotypes.

Stereotype means a fixed mental type or formulaic type that has been or is being followed. It reduces something or somebody to oversimplified category: to categorize individuals or groups according to an oversimplified standardized image or idea. Racial stereotypes exist in the society from centuries. However, as the art of cinema emerged the stereotyping has polluted this art, which otherwise has potential of changing any society or bring a global revolution. Stereotyping prevails in Bollywood however, to what extent that is a matter of discussion because in some cases the story demands repetition of ideas and that cannot be termed as stereotypes. However, apart from its commercial nature and genre identification problem, stereotyping in Bollywood is criticized the most. Stereotyping that are used in Bollywood are designed mainly in characters or situation. Though stereotypical-ness of Bollywood cinema cannot be denied still all the repetition of ideas cannot be termed as

stereotypes. Stereotyping is not a prerogative of Bollywood or any particular regional language cinema; it can be seen usually across Hindi cinema.

India is growing, developing, changing for the better as a country so why should such such stereotyping degrade the creativity that Bollywood has in abundance. Having said so, it is important to understand the difference between a stereotype and an unavoidable repetition according to the plot requirement. India and Indians have a rich culture of music and street drama and films are the replica of the heritage of the soil, degrading the films that portray the countries culture and tradition is degrading the counties name at large.

To understand and term some thing as a stereotype the synonym and the antonym of it should also be clear to identify and appreciate anything that tries to break such degradation. Anti-stereotype as the name suggests is just the reverse of stereotype. In the context of Hindi films the innovation and the portrayal of the opposite of the real stereotyped ideas (and not the alleged one) that has been shown over the years can be termed as anti-stereotypes. That is to say anti-stereotypes are taking risk and breaking age old tradition and innovating with new ideas which might be dangerous at times as they might not be accepted. However, it has been proved over the years that innovation is the only thing that can win hearts and create revolution so taking this risk for the sake of being immortal for lifetime through the films of one is worth it.

### **1.1. Statement of the Problem**

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). It produces almost a thousand movies in a year and generates revenue beyond imagination. 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, these films 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 a 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.

Since the earliest days of the Hindi film industry’s rise at the beginning of the twentieth century, film has had an enormous impact in shaping public views and ideas about everything from what it means to be a “good citizen” to what roles are acceptable and proper in a “civilized” society. With the exception of academics and serious students in film or cultural studies, most moviegoers regard the viewing of films as simply an entertainment activity when, very often, central to the experience is the swallowing of messages that the creators of the film wish to advance. The films of the golden era (1940-60) of Hindi films were subject-oriented along with strong scripts that had a strong and positive impact to the society. Indian films had a glorious days in 1950s when with its parallel films by Satyajit Ray and Ritwik Ghatak the world came to know about India and its rural beauty in simplicity. Though these films were not hindi films but soon the Hindi film industry also took this trend and produced great art pieces. However, gradually with the coming of the modern era (1970-90), the films lost their uniqueness and started to follow some basic stereotypes.

The topic of finding the stereotypical and anti-stereotypical trends in Bollywood films might seem to be very common but it’s this attribute has probably kept it alien in the field of research. Stereotyping and its various kinds with regard to Bollywood is often discussed in various entertainment shows and few articles are found in scattered form over the internet but a complete book on the situational stereotypes that have been a matter of concerned 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 everyone thinks that somebody might have been done with regard to this. 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 initiated 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 (Pune and Assam) far from each other were 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 and special emphasis can be taken to stop indulging the creativity of film fraternity in such stereotypes.

## **1.2. Review of Literature**

J.Dubley Andrew in his book, *The Major Film Theories* (1976) says that Cinema's first responsibility is to grow and change until it reaches its proper strength and is able to function as well today as other artforms have functioned in the past. He also speaks about the messages of a film. He says, "The text organizes the message of the film along two axes, the syntagmatic and the paradigmatic. The syntagmatic axis is the horizontal flow of messages linked one after the other in a chain of the text." He further adds, "Paradigmatic dimension of meaning appears during the narration of the film, but is not dependent on the narration."

James Monaco in his book 'How To Read a Film' (1977) states that Film's relationship with music is altogether more complex. Until the development of the recording arts, music held a unique position in the community of arts. It was the only art in which time played a central role.

Keval.J.Kumar in his book *Mass Communication in India* (1994) speaks about the origin of cinema in India. He says, "The years preceding dawn of cinema in India were witness to the growth of musical dramas (sangeet natak), the Parsi theatre, the drama companies of Madras, and the jatra of Bengal".

"From the glitziest of entertainment to the sparest of intellectual abstraction, from lavish spectacle to minimalist poetry, issues of gender, of politics, of poverty and plenty, India's cinema encompasses them all. Ever since, Bollywood movies are always unique and full of art as well as moral lessons. Every movie clearly shows how diverse Indian culture is. Viewers and supporters of Indian cinema could never see a Bollywood movie without dancing and singing, it always has varieties of songs

and dance performed by the main characters back-uped by many supporting casts. In addition, when it comes to dancing and singing, many viewers find it amazing to see on how the whole groups of dancers dance so well in unison. Bollywood Movies seem to entertain their viewers through their energetic dancers, colorful and cultural-oriented costumes, passionate moves and spectacular settings.” Says Vasudev, Aruna (ed.) (1995), Introduction, *Frames of Mind: Reflections on Indian Cinema*, New Delhi: UBSP.

Richard Dyer, Professor of Film Studies at King's College London, in his essay ‘The Role of Stereotypes’(1999), says “In fictions, social types and stereotypes can be recognized as distinct by the different ways in which they can be used. Although constructed iconographically similarly to the way stereotypes are constructed (i.e. a few verbal and visual traits are used to signal the character), social types can be used in a much more open and flexible way than can stereotypes. This is most clearly seen in relation to plot. Social types can figure in almost any kind of plot and can have a wide range of roles in that plot (e.g. as hero, as villain, as helper, as light relief, etc.), whereas stereotypes always carry within their very representation an implicit narrative.”

In his book, ‘European Cinema Face to Face with Hollywood’ by Thomas Elsaesser (2000), he states that National Cinema is a notion at the intersection of several quite distinct discourses: to the differential ones already mentioned, one has to add the echoes of the debates around nationhood and national identity in the century, European Culture, National Cinema, the Auteur and Hollywood 47 themselves historically inseparable from the rise of the bourgeoisie and its self-styled ideal of a national culture. The latter, usually embodied by literature and print culture, is to this day seen in opposition to mass culture, consumer culture, and therefore by and large, excludes the cinema (as image culture and popular entertainment).

Jill Nelmes in the book, *An Introduction to Film Studies: Third Edition*(2003) says that for the mass the implausible twists and turns in plots, excessive melodrama, loud song and dance sequences, and lengthy narrative of Hindi films may have tremendous appeal but very little critical value.

In the book, *An Introduction to Film Studies: Third Edition* (2003) edited by Jill Nelmes defines stereotyping as a quick and easy way of labeling or categorising the

world around in and making it understandable. Stereotypes are learned but are by no means fixed, yet are often resistant to change. They tend to restrict our understanding of the world and perpetuate beliefs that are often untrue or narrow. For instances the concept that only thin women are attractive in a stereotype promoted by much of the media in contemporary society (though there are some exceptions, such as comedians Dawn French and Roseanne). Stereotyping is not always negative, but tends to be very much concerned with preserving and perpetuating power relations in society. It is in the interest of those in power to continue to stereotype those with lower status in a relative light, thus preserving the status quo.

In his book 'The Art and Science of Cinema' (2004) Anwar Huda said that no art can be as communicative and beautiful as cinema, it is a blend of art and science, technology and talent. He compares filmmaking to sculpture and music and says that it an outcome of the enduring effort and creativity of a team to produce everlasting great classics.

Rachel Dwyer, 100 Bollywood Films (BFI Publishing, 2005) says Hindi films share noticeable features, such as the use of melodrama and heightened emotion, especially around the family, an engaging narrative, stars, a certain mise-en-scene, usually one of glamour, grandiloquent dialogues and the all-important songs."

Dr.Shakuntala Banaji in her abstract of the paper 'Young People viewing Hindi Films' (2006) said, "Despite or perhaps because of the continued popularity of Hindi films it is often been assumed that Audience responses can be read from box-office ratings. Assertions are alsomade about how young male audiences of Hindi commercial films go to the cinema because they like action, nudity and sex, while young female audiences deplore it and go to view moral narratives, romance and melodrama. When it comes to young people viewing Bollywood films, few have made more than superficial attempts to engage seriously with the socio-cultural contexts of such Hindi films consumptions or to explore the range of pleasure and meanings Hindi films hold for viewers across the globe."

Sumita Chakravarty in 'Teaching Indian Cinema' (2007), speaks of the three stages of Indian Cinema: The first stage, was of "third world" or "third cinema" characterized the 1980s; the second was the rubric of "national cinemas" that held sway during the

1990s; and the third stage marked the current period from 2000 on, deals with Bollywood in the context of globalization.

In the words of Mark Lorenzen and Florian Arun Taeube as they say in their research paper, 'Breakout from Bollywood Internationalization from Indian Film Industry' (2007), "Today, even with the emergence of new consumer preferences for genre and script-based films rather than traditional masala, casting one or more stars is still the preferred strategy of improving the likelihood of a mainstream film's box office success. However, even if a necessary strategy, casting stars is not always a sufficient strategy. Like all entertainment market, the market for Bollywood films is uncertain: It is difficult for Bollywood producers to predict which exact masala of stars, songs, and dances will be to the Indian audience's taste."

M. Madhava Prasad in his essay *Surviving Bollywood* (2008) says, "Language, or the verbal discourse of Hindi film narrative, is one element that bears traces of movements and shifts in our socio-cultural identity of which 'Bollywood' is a symptom. The arrival of 'Bollywood' coincides with a tectonic shift in the linguistic balance of forces within the Indian sub-continent."

Sarah Casey Benyahia, Freddie Gaffney and John White in the second edition of their book *Film Studies* (2008), *The Essential Introduction* says that in the process of watching films we each bring our own awareness of the world, or our own ideology, to bear on the texts before us. In this way we each create our own understanding of any given film.

Kartikeya Talreja in his article *The Uniqueness of Indian Cinema* (2009) says-'Indian popular films are, in most cases, not realistic and not rooted in any specific culture within India as they aspire to reach out to all-India audiences. In fact, often a great effort is made to make sure that it cannot be identified with any particular region of India.

- Acting is exaggerated as it is derived from the traditional Indian folk forms.
- Melodrama has an abiding presence in terms of plot, character and use of background music.
- The use of the camera is often flashy, drawing attention to itself. The editing too is obtrusive which sometimes stand in contrast to Western concepts of continuity.

- Characters are rarely unique individuals; they are often social stereotypes or archetypes.
- Songs and dances are crucial components of a film's appeal. They intervene into the narrative flow, often without much justification. Thus, films are not always 'organic' in the Western sense but neither is there much need to make it so. This may be the reason why Western audiences resist this form of cinema, i.e. for its lack of organicity'.

In the thesis submitted by Sharmistha Acharya to San Francisco State University on 'Bollywood and Globalisation' (2010) she says, "The films created during this period (early 90s) could be roughly divided into three groups: action films (revenge dramas) shown mostly in cheap theaters; comedy (movies featuring actors like Govinda and the like), which mostly catered to lower-class taste but were becoming popular with a wider audience; and the big budget romantic movies. The latter type was the most successful both in India and abroad and continues to be the big revenue-earners even today. Examples of these include movies directed by old guard Bollywood directors such as Yash Chopra and Shubhash Ghai. The themes are mostly based on old feudal romance within the Hindu patriarchal society but with very stylized presentations. Movies like Hum Aapke Hai Kaun and Dilwale Dulhania Le Jayenge falls in this genre of films and have been copied many many times. However, many the categories of film, Bollywood continued to rely on formula and song and dances leading to fan web sites listing the so-called Rules of Bollywood."

The abstract of the book 'Audiences : Defining and Researching Screen Entertainment Reception' (2012) edited by Ian Christie says "Early cinema history has revealed the diversity of film-viewing habits, while traditional 'box office' studies, which treated the audience initially as a homogeneous market, have been replaced by the study of individual consumers and their motivations. Latterly, there has been a marked turn towards more sophisticated economic and sociological analysis of attendance data. And as the film experience fragments across multiple formats, the perceptual and cognitive experience of the individual viewer (who is also an auditor) has become increasingly accessible."

Prince Shadwal in his article 'Film Content and Business: Co-relation with Society' published in the book Indian Cinema Society and Culture (2015) says- A film is a

blockbuster only if people connect to it. It's possible that a good film may not work but a bad film never works for the audience." Prince Shadwal in the same article published in the book Indian Cinema Society and Culture adds that "Unlike other mass media, it is easier for a film to reach the viewer because he is ready for it. When a person decides to watch a film, goes to a theatre and buys a ticket, he is voluntarily preparing himself for the story and character to touch his soul. The film may or maynot be able to do that depending o the viewer's expectations but still it gets an upper hand in comparison to other mass media.

### **1.3. Research Questions**

- Was there any discernable trend of stereotype in the storylines of Bollywood films of 1980s.
- Is there any emerging trend to break the so-called stereotypes innovating with different ideas in the storyline in the last decade of 2000-2009, if so to what extend;
- While doing so have these films of the new era involved themselves in any other trend that can be termed as a stereotype?

### **1.4. Aim of the Study**

The aim of the study is to find out what are the popular stereotypes that existed in the 1980s-90s of Hindi films and if these stereotypes still exists or just after a decade it has broken this boundary and redefined itself in the films of 2000-2010.

### **1.5. Objectives of the Study**

The objectives of the research work are:

- i) to study the popular stereotypes in Bollywood films.
- ii) to study and analyze the emerging trends of Bollywood Films in terms of storyline.
- iii) to evaluate the stereotypical and anti-stereotypical trends in the storyline of Bollywood films.

## **1.6. Methodology**

The research is based on the survey and case study method where by through opinion poll survey and a detailed evaluation of the films of the 1980-90 and 2000-10, the researcher has tried to draw a critical framework. In order to select the films the timeline of important films is taken into account followed by which a purposive sampling has been done. Five blockbuster films from each decade is taken as sample according to their adjusted gross box office collection for case studies of selected films to find out the similarity and the differences of stereotyping in the two different periods. The stereotypes are considered only after doing an opinion poll survey with mass communication students fifty (50) each from Silchar and Pune respectively, i.e a total of hundred (100) students. The difference of the location of the sample population is due to the very fact that Silchar is in Assam and Pune in Maharashtra, both these cities have a distance(driving) of 25554 km. In spite of this, if there is a harmony in the opinion of the students of these two places regarding the stereotypes in the storylines of the Hindi Modern era and Contemporary era films, then it can be assumed that the common stereotypes stated by both the students of these universities are popular ones and research can be done based on them.

## **1.7. Variables**

The variables that are considered for the study are:

- i) History of Hindi film
- ii) Opinion Poll Survey on stereotypes in Hindi Films
- iii) Five Blockbusters of 1980-90
- iv) Five Blockbusters of 2000-10
- v) The themes (storyline), of the films of both the eras.

## **1.8. Samples:**

For the accomplishment of the study, the researcher has first done an opinion poll survey on 100 students 50 each from Silchar and Pune respectively. This was done to find the popular stereotypes in the storyline of Bollywood Films. Followed by which five blockbuster films from 1980-90 and 2000-2010 is considered through purposive sampling, in order to do a case study on each of the ten films from both the periods, to

find out whether the stereotypes the opinion poll results brought forth are present in the films of 1980-90 and 2000-2010. In addition to that whether there are any other stereotypes that can be identified. The period of 70s, 80s and 90s represent the modern era while the 21st century starting from 2000 till date represents the Contemporary era. So, the decade of 1980-90 representing Modern era is considered and leaving a decade of 1990-2000 again 2000-2010 representing Contemporary era is considered for the study to see if the stereotypes prevail even after a decade in the movies of 2000-2010.

The films to be considered for case study, on the basis of their box-office review are:-

#### **Top Five Films of 1980-1990**

Rank	Films	Year	Approx Income	Verdict
1	Kranti	1981	10,00,00,000	Blockbuster
2	Maine Pyar Kiya	1989	14,00,00,000	All Time Blockbuster
3	Ram Teri Ganga Maili	1985	9,50,00,000	All Time Blockbuster
4	Coolie	1983	9,00,00,000	Super hit
5	Vidhata	1982	8,00,00,000	Blockbuster

#### **Top Five Films of 2000-2010**

Rank	Films	Year	Approx Income	Verdict
1	Gadar-Ek Prem Katha	2001	75,50,00,000	All Time Blockbuster
2	3 Idiots	2009	202,57,00,000	All Time Blockbuster
3	Kabhi Khushi Kabhie Gham	2001	47,00,00,000	Blockbuster
4	Ghajini	2008	114,67,00,000	All Time Blockbuster
5	Dhoom 2	2006	80,25,00,000	Blockbuster

### **1.9. Uniqueness of the Study**

The study is unique from to point of view that very little work has been done on the stereotypical as well as the counter-stereotypical nature of the present day Hindi movies. Hindi movies are always accused of following a particular trend. This research is an attempt to find out if the accusation is completely justified or not and if it is which are the actual stereotypes that are being followed by these films over the years. The study also holds the ideas that have been played with in the present generation films, which are compared to those done following a pattern. Followed by which further justification of the thought-process of this anti-stereotypical or stereotypical nature of Hindi films has been carried out. The findings of which can be helpful for film studies, directors, producers, script-writers along with other researchers for further research on interrelated topics and help them to keep themselves away from at least the proved stereotypes of Bollywood films to indulge into producing good piece of art.

### **1.10. Limitation of the Study**

The study suffers from certain limitations, and they are that the study is based on the responses of the communication students and the analysis of ten films from two eras. Though these students are in a better position to give their opinions since they are media students, still their opinion of popular stereotypes present in Bollywood films cannot be termed as the ultimate one. Moreover, only those stereotypes that are found to be common in the opinion of both the university students are considered and others are rejected which might have been useful. Last but not the least only ten films have been considered to judge the popular stereotypes though they were the highest earning films of the two respective decades still there were several other films made which could not be evaluated as it is not feasible humanly as well due to time constraints.

### **1.11. Operational Definition**

#### **Film**

A Film is a series of still photographs that are put together and shown one after the other in a certain speed in order to create the illusion of movement. Bringing films to screen involves a lot of effort starting from the scripting to the use of complex technology to replay images. Films are staged real life incidence with actors

portraying reel characters. The origin of the name "film" comes from the fact that photographic film (also called filmstock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, moving picture, photo-play and flick. A common name for film in the United States is movie, while in Europe the term film is preferred. Additional terms for the field in general include the big screen, the silver screen, the cinema and the movies.

### **Bollywood**

Bollywood is the name given to the Mumbai-based Hindi-language film industry in India. It is considered to be the largest in the world in terms of number of films produced, and maybe also the number of tickets sold. The term Bollywood was created by conflating Bombay (the city now called Mumbai) and Hollywood (the famous center of the United States film industry). Bollywood films are usually musicals. Few movies are made without at least one song-and-dance number. Indian audiences expect full value for their money; they want songs and dances, love interest, comedy and dare-devil thrills, all mixed up in a three hour long extravaganza with intermission. Such movies are called masala movies, after the spice mixture masala. Like masala, these movies have everything.

The scenario is often melodramatic. Their employment of formulaic ingredients such as star-crossed lovers, corrupt politicians, twins separated at birth, conniving villains, angry parents, courtesans with hearts of gold, dramatic reversals of fortune, moustache villains and convenient coincidences are common.

### **Stereotyping**

Stereotype can be defined as a conventional or formulaic conception or image. Stereotyping prevails in Hindi cinema from its very inception. Apart from its commercial nature and genre identification problem stereotyping in India Cinema is criticized most. The common stereotypes prevail in the following aspects in Hindi Films.

**Caste :**

The representation of different castes like Bengali's as intellectuals who remain perplexed and emotional with always a funny hindi accent, South Indians as scientists and dancers who keep on saying irrespective of their profession "ayyaiyo" like Mehmood in Parosan and the recent Sharukh Khan in Ra-one. Similarly most North Indians are depicted as "sethjis" and so on.

**Religious:**

In most Hindi films drug mafias or terrorists are played by Muslims, they are depicted as religious people who wear traditional attires and pray. The showing of Hindu girl falling for Muslim boy or vice-versa is common. Christians are either priests or own a bakery and so on.

**Gender:**

Gender biases also exit in Hindi films wherein the female characters mostly are eyeball catchers who add charm factors to the movie. The male lead is the central character around whom the story revolves and the female lead plays just a love interest of the hero.

**Situational Stereotypes:**

There are some common situational stereotypes in Hindi films with reference to scenes or sequences which are quite predictable. Situational stereotypes shows weakness in scripting, screenplay and plotting. One of the most common of which is the climax scene in which there is a fight sequence where almost all the characters meet. Other stereotypes like shooting in foreign locations specially the song when the movie doesn't need it and songs and dances which pop out all of a sudden without any warning can be mentioned. These are few among the many that exists in Hindi movies but in this study only the stereotypes with reference to storyline shall be taken into account.

**Anti-stereotyping**

Anti-stereotyping as the name suggests is just the reverse of stereotyping. The principles which run against the widely accepted views be it related to politics, society

or for the matter even films can be regarded as anti-stereotypical in nature. Social psychologists have found that people usually are reluctant to accept such ideas and stick to the so-called stereotypes. One of the reasons may be because these views threaten the stable and coherent stereotype system. However counter-stereotype arises in opposition of stereotype they may eventually become stereotypes themselves if they get too popular.

### **Films of 1980-1990**

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), Pardosan (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). The film displayed 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 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, Shemsherny Deol, Sridevi, 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 films like 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 and many more. At 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 Dulhaniya Le Jayenge and Karan Johar Kuch Kuch Hota Hain were the three films that created news and run for not months but years.

### **Films of 2000-2010**

Hindi films have brought in various purposeful scripts to portray different classes of people of the society with the differences in their feelings and way of approach towards life. If golden era can be considered as a landmark of Hindi movies then the

present day contemporary period is equally a revolutionary change which shows the development of not only the themes and characters of the movies but also the refined individual thought process of the film-makers.

The 2000s saw a growth in Bollywood's popularity in the world. This led the nation's filmmaking to new heights in terms of quality, cinematography and innovative story lines as well as technical advances in areas such as special effects, animation, and so on. Some of the largest production houses, among them Yash Raj Films and Dharma Productions were the producers of new modern films. With the opening up of the overseas market, more Bollywood venture releases abroad and the explosion of multiplexes in big cities, led to wider box office successes in India and abroad. 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 where Indians were forced to give away most of their agricultural produce to the British in the form of Lagaan or revenue. History says that British at that time regarded Cricket to be an aristocrat game, a game that only they could play. In their opinion Indian's had no talent for the game and were certainly not meant to play. However, they were proved wrong both in this movie as well as in this film. In the same year Farhan Akhtar made his debut as a director with the film Dil Chahta Hai, 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 flavors to it and could have been a treat to watch. However, Farhan Akhtar in his film showed the cool attitude of the these three boys (played by Amir Khan, Saif Ali Khan and Akshay Khanna) who were dearest friends. The movie had a nice disco song 'Koi Kahey' which became quite famous. Infact, most of the songs in this film earned wide appreciation. It also had a trip to 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 somewhat understood that the films were losing the essence that it had when it started. Films like Maqbool proved that even unconventional not hero-like actors Irfan Khan can make it big on the basis of only their exceptional acting skills, that too 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 3 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. Such films not only cater to entertain the people but gives them much more to learn from. The Hindi film industry has preferred films that appeal to all segments of the audience and has resisted making films that target narrow audiences. It is believed that aiming for a broad spectrum would maximize box office receipts.

If Mohabbatein was the biggest hit of the second half of 2000, the first half of the year belonged entirely to KahoNaaPyaarHai. It whipped up a mass frenzy of unprecedented proportions and Hrithik and Amisha Patel were instant stars. After Amitabh Bachchan a vacuum was created by the mid-1990s. This was filled by a slew of male stars led by the Khan triumvirate (Shah Rukh Khan, Aamir Khan, and Salman Khan who till date continue to rule the silver screen of Bollywood). The top female star of the decade, Madhuri Dixit, much like Aamir, gave mass hysteria a whole new meaning, achieving near-cult status. No matter which actor she teamed up with, the actress who began her ascent with Tezaab, Ram Lakhan, and Dil, delivered one hit after another virtually all through the 1990s. Her other films include Saajan, Beta, Khalnayak, Hum Aapke Hain Koun, Raja, Mrityudand and Dil To Pagal Hai. Simultaneously new names emerged in the Hindi film industry: Kajol, Karisma Kapoor and Aishwarya Rai. Yet, Madhuri retained her unrivalled standing as an actress and an industry woman of uncommon substance. She was back with a runaway hit in 2002 with Sanjay Leela Bhansali's Devdas. As far as star director combinations are concerned one of the most talked about box office features of the 1990s was the consistency of the prolific David Dhawan-Govinda partnership. It yielded a series of big hits beginning with the wacky Aankhen and stretching up to the equally crazy Hero No.1. Another director-star combination that was in the news was that of Ram Gopal Varma and Urmila Matondkar's Rangeela. As the decade progressed so did the thought-process of film makers, it was the time when socially unacceptable ideas like ideas of extr-marital affairs were brought in. E. Niwas and

Rajat Mukherjee crafted gripping films that employed established popular Hindi cinema conventions to tell disturbing and unusually realistic stories. In *Pyaar Tune Kya Kiya*, former advertising man Mukherjee casted Urmila Matonkar in a very unusual role of carving for a married man and dying a life of a mentally retarded person on not being able to woo him. Ashutosh Gowariker's *Lagaan*, a project far more ambitious in scope than either, carried the nascent movement several steps forward in one grand sweep. Superbly scripted, peopled by a gallery of believable characters and outstanding performances, the film quickly achieved cult status and reminded one of the power that popular Hindi films have over the masses without sacrificing quality. Deservedly, *Lagaan* is already being talked of as a film that is virtually in the same exalted league as *Mother India*, *Mughal-e-Azam*, and *Sholay*. Patriotism was once again the flavour of the season. Films like *Border*, *Rang De Basanti*, *Lakshya*, *Swadesh* and *Zameen* followed suit and did not play safe with the usual formula hit storyline. The high-pitched *Gadar* was a conventionally structured mass entertainer. Its runaway commercial success triggered the revival of interest in films about true or fictionalized incidents and personages drawn from the pages of history books. There were numerous other projects that were witnessed by the end of 2001, one of which was Rajkumar Santoshi's big budget screen rendition of the life of the legendary Indian freedom fighter, Bhagat Singh, which was one of the many films made on Bhagat Singh that year. The contemporary Hindi films are carefully packaged and branded products in which every little visual and physical detail, from the components that make up the backdrop to the attire and accessories of the stars are taken care of. Farhan Akhtar's remarkably fresh; marvelously vivacious *Dil Chahta Hai* is one such film. It is about a set of rich, young, urban characters but the film does not succumb to escapist temptations. The three love stories that the narrative revolves around involved real people. The lively films made by Sooraj Barjatya, Aditya Chopra, and Karan Johar represent candyfloss entertainment at its best. The recent years have also witnessed the revival of costume dramas. One such film would be *Jodhaa Akbar*. It is not only romance and fun. The Mumbai filmmakers also strived to strike a balance between commercial viability and artistic integrity. This was evident in John Mathew Matthan's *Sarfarosh*, Ram Gopal Varma's *Satya*, Mahesh Manjrekar's *Vaastav*, and E. Niwas's *Shool*. Mani Ratnam did much the same with *Roja*, *Bombay*, *Yuva* and most recent of them all the much acclaimed *Guru* which won wide appreciation.

The Hindi films have evolved through ages. From romance to realism to comedy to action; it has traversed a long path. Farhan Akhtar's Don, Race, Humraaz, Gangaajal, Omkara, Dhoom, Dhoom2 and others brought back action to the silver screen but with a lot of style and glamour. Needless to say the contemporary Hindi films have a better variety to offer.

Films are generally just films especially in our mighty country where real life is filled with troubles and sorrows; a film is all about entertainment and recreation. Nevertheless, at times something else happens, something unexpected and marvelous. A film becomes an artistic manifestation of the highest standards when within 2 hours it is able to capture various complexities of human nature and behavior. It happens when it adapts a century old legend and interprets it in a way that it still seems fresh and the present generation can relate to it with ease. It happens when the film deals with unexplored and hidden realms of the society without the pompousness of being a social/art/different film maker. When it creates its own cult with its unique music, dance, art, sets, visuals, graphics etc. Finally, it happens when a film encapsulates a peculiar reality, a work of fiction that takes inspiration from reality and in turn inspires reality itself.

The movies of the new era have done the same, they have related themselves with reality and brought in a condition wherein people not only come out of the movie halls enjoying three hours of story-telling and pop-corn but a lot more in terms of being enlightened, influenced and educated. Thereby, learning something as he is introduced to the hard-core issues that by-pass his notice in day-to-day life.