

Chapter III

POPULAR STEREOTYPES OF BOLLYWOOD

Under the heading of the chapter of Popular stereotypes the survey results of the respondents of the Communication students of the two esteemed Universities of Pune and Assam are analyzed after a proper opinion poll survey done in both the places. Each table below holds significant information relevant to find the popular stereotypes of Bollywood both laid down by the researcher and independently by the respondents. These are only popular stereotypes as they are popularly related to the Bollywood films in the opinion of not just the spectators of the films but those who hold knowledge about films from both behind and in front of the camera. However, in spite of their knowledge the stereotypes shall remain only popular and not real until these are proved to exist in the films.

Table-1: Locality of the respondents

Locality	Age Group	Qualification	University
Silchar	21-26	Mass Communication Students	Assam University
Pune	20-30	Mass Communication Students	Pune University

The data reveals that the respondents of Assam University, Silchar are between the age of 21 to 26 years, whereas the respondents of Pune University belong to 20 to 30 years age group.

This table is provided to understand that there is uniformity in the age group of the respondents in both the university as the students of both the universities are in there twenties and thus it can be assumed that their understanding and deducing capacity will be more or less same. Therefore a link can be established between the opinions of the students of these two universities.

Table-1.1- Movie Civilian and Non-Movie Civilian among the respondents

Sl. No.	University	Movie Civilian	Percentage	Non-movie buff	Percentage
01	Assam University, Silchar	48	96	2	4
02	Pune University	44	88	6	12

The above table reveals that majority of the students in both the Universities in Silchar and Pune are movie-civilians.

To give an opinion on the films it is very important to find out whether the respondents are interested and watch the films that they are questioned about.

Table 1.2- Number of Bollywood film viewers among the respondents.

Sl.No.	University	Bollywood movie viewers	Percentage
01	Assam University,Silchar	50	100
02	Pune University	50	100

In the above Table 1.2, it is seen that all the respondents of from both Assam and Pune University are Bollywood Movie viewers.

The research is about the Bollywood films so only being a movie-lover isn't enough for the respondents they must be keen movie viewers of Bollywood films as well to compare between different Bollywood films of different era. It is found that 100% of the students of both the universities are keen Bollywood movie watcher.

Table-1.3- Respondents purpose of watching movies

Sl no.	University	Purpose of watching movies					
		Entertainment	%	To learn various aspects of film making	%	Both	%
01	Assam University, Silchar	22	44	6	12	22	44
02	Pune University	9	18	8	16	33	66

In the above table 1.3, a little more than two-fifth (44%) of the respondents of Assam University, Silchar watch movies only for entertainment while a little less than one-fifth(18%) of the respondents of Pune University watch movies for the same purpose. Less than one-tenth of the respondents of both Silchar (6%) and Pune (8%) watch movies for educational purpose. While more than two-fifth (44%) of the respondents of Silchar watch movies for both entertainment and educational purpose. However in Pune little more than three-fifth (66%) of the respondents watch movie for the same.

Therefore it is seen quite a large number of media students indulge in watching movies not only for entertainment but for serious understanding and for learning the various aspects of movies.

Table:1.4- Frequency of watching movies for analyzing them.

Sl no.	University	Frequency of Analyzing Movies							
		Yes	%	No	%	Sometimes	%	Most of the Time	%
01	Assam University, Silchar	5	10	3	6	35	70	7	14
02	Pune University	17	34	2	4	22	44	9	18

From the Table 1.4, it can be deduced that, among the students of Assam University, Silchar one-tenth(10%) of the students watch movies with the prime motive of analyzing them whereas among Pune University students it is seen that a little less than two-fifth(34%) of the students watch movie for the same purpose. However in both the places much less the one-tenth (6% in Silchar and 4% in Pune) of the students is found who never discuss or critically analyze the movies they watch. In Silchar the respondents reveal that almost three-fourth (70%) of them sometime or the other has analyzed the movies, which is a good number. Whereas in Pune a little more than two-fifth (44%) of the respondents do so. In Silchar less than one-fifth(14%) of the students analyze the movies most of the time after watching them , similarly in Pune the media students do it a little more the those in Silchar(18%).

More or less the percentage reveals that the frequency of analyzing movies regularly is quite less in both the places by the students. However, though they do not do it most of the time but they definitely do it as and when required.

Table:1.5- Frequency of fondness for Modern era movies

Sl. No.	University	Frequency of interest/fondness for modern era Hindi Films			
		Yes	Percentage	No	Percentage
01	Assam University, Silchar	34	68	16	32
02	Pune University	32	64	18	36

The above Table -1.5 reveals that more than three-fifth of the students of both Assam and Pune University(68% and 64% respectively) prefer watching Modern era movies and are fond of watching them. Similarly less than two-fifth of the students in both the universities(32% and 36% respectively) have no favorites among Modern era movies and are clearly not fond of them.

So, this table provides the study with majority of respondents who are fond of modern era films and are interested in watching them which leaves them with better options to compare between modern era films to deduce them and find similarities or differences in them which can be termed as stereotypes.

Table:1.6- Frequency of fondness for Contemporary era movies.

Sl. No.	University	Frequency of fondness for Contemporary era Hindi Films			
		Yes	Percentage	No	Percentage
01	Assam University, Silchar	48	96	2	4
02	Pune University	46	92	8	16

In the above Table 1.6, the data reveals that majority of the students in both the Universities are fond of watching the Contemporary Era movies.

Being from this era it is but obvious that contemporary era films are mostly accessible and watched as the table shows that more than 90% of both the university students watch these films and just their responses can be totally relied upon.

Table: 1.7 – Common Favorites of Modern Era movies between Assam and Pune University, Students

Sl. no.	Common Favorites of Modern Era Hindi Films	Assam University, Silchar	Percentage	Pune University	Percentage
01	Qayamat Se QayamatTak	6	12	7	14
02	Maine PyarKiya	9	18	6	12
03	Mr.India	3	6	6	12
04	Sholay	6	12	2	4
05	Kranti	1	2	2	4
06	Karz	3	6	2	4
07	Chandani	1	2	2	4

In the above Table:1.7 it can be seen that among the common favorites of Modern era movies of Pune and Assam University Maine Pyar Kiya (1989) holds the highest

position being the favorite a little less than one-fifth (18%) respondents of Assam University and a little more than one-tenth (12%) of the Pune University respondents. Qayamat Se Qayamat Tak (1988) holds the second position being the favorite of more than one-tenth (12% & 14%) of the media students of Assam and Pune University respectively. Mr. India (1987) claims to be the third favorite of a little less than one-tenth (6%) of the audience of Assam University and more than one-tenth (12%) of those in Pune University. Sholay (1975) is more popular with the students of Silchar being the favorite of more than one-tenth (12%) of the students while it is the favorite of much less than one-tenth (4%) of the students of Pune University. In Assam Karz is the favorite of less than one-tenth of the respondents (6%) and even lesser (4%) of the respondents of Pune University claim it to be their favorite. Chandani (1989) and Kranti (1981) are two other common favorites of Pune (4%) and Assam University (2%) with much less than one-tenth viewership respectively.

It can be seen in the above table that there is a unique combination of favorites in the present generation respondents. On one hand they find Qayamat Se Qayamat Tak and Maine Pyar kiya interesting which are both hard core love stories and in the other hand also adore a science fiction super hero film like Mr. India which is about a common man who finds a gadget that helps him to become invisible and do uncommon stuff. However, among the favorites a lot of variety of stories can be seen. Like Sholay had this two brave thieves brought by a retired police man to help him fight against the fiercely dacoit; Kranti was all about the struggle of the peasants against the inhumane British rule; Karz dealt with betrayal and revenge through reincarnation. So difference of choice and favorites is found in the response of the respondents which shows that the present generation like variety. However, in those days of love stories were quite common and made in bulk still out of all those only three hard core love stories are remembered i.e. Qayamat Se Qayamat Tak, Maine Pyar Kiya and Chandni.

Table:1.8 – Some exclusive favorites of the Modern era movies of the respondents of Assam University

Sl No.	University	Other Favorites of Modern Era	Frequency	Percentage
01	Assam University, Silchar	Karan Arjun	8	16
02		Bazigaar	5	10
03		Judai	5	10
04		Hum Saath Saath Hain	6	12
05		Hum Apke Hain Kaun	8	16

Table-1.8 mentions some modern era favorites mentioned by the media students of Assam University which do not match with those in Pune University. Karan Arjun (1995) and Hum Apke Hain Kaun (1994) being the favorite of almost one-fifth (16%) of the students in Silchar but not mentioned by even a single student of Communication Studies in Pune University. Bazigaar (1993) and Judai (1997) is the favorite of one-tenth (10 %) of the students while Hum Saath Saath Hain (1999) claims to be the favorite of more than one-tenth (12%) of the communication students of Assam University.

Table: 1.9-Some exclusive favorites of the Modern era movies of the respondents of Pune University

Sl. No.	City	Other Favorites of Modern Era	Frequency	Percentage
01	Pune	Don	5	10
02		Tezaab	3	6
03		Jane Bhi Do Yaaro	3	6

Table-1.9 mentions some modern era favorites mentioned by the media students of Pune University which do not match with those in Pune University. Don (1978) is the favorite of one-tenth (10%) of the respondents in Pune while it is not mentioned

by any of the students in Silchar. Tezaab (1988) and Jane Bhi Do Yaaro (1983) is the favorite of less than one-tenth (6%) of the students respectively.

Table:2.0 - Common Favorites of Modern Era movies between Assam and Pune University, Students

Sl. no.	Common Favorites of Contemporary Era Hindi Films	Silchar	Percentage	Pune	Percentage
01	Taare Zameen Par	14	28	5	10
02	3 Idiots	12	24	7	14
03	Dil Chahata Hai	7	14	6	12
04	Kaho Na Pyar Hai	11	22	3	6
06	Kabhi Khushi Kabhi Gham	6	12	7	14
07	Lagaan	10	20	10	20
08	Fashion	6	12	1	2
09	Kal Ho Na Ho	10	20	4	8
10	Chak De India	2	4	5	10

In the above table – 2.0 the common favorites of Contemporary era movies is mentioned, Taare Zameen Par (2007) and 3 Idiots (2009) proves to be among the most popular films among Pune and Assam University respondents. Taare Zameen Par has more than one-fifth (28%) of viewership and 3 Idiots has a little less than one-fifth (24%) viewership, whereas in Pune these movies are the favorite of one-tenth (10%) and more than one-tenth (14%) of the respondents respectively. Dil Chahta Hain (2001) is the favorite of more than one-tenth of the respondents in Silchar (14%) and Pune (12%) respectively. A little more than one-fifth (22%) of the respondents of Silchar regard Kaho Na Pyar hain (2000) as their favorite, while less than one-tenth (6%) of the respondents regard the same movie as their favorite. Kabhi Khushi Kabhi Gham (2001) is the preference of more than one-tenth (12% and 14%) of the respondents of Silchar and Pune respectively. Lagaan (2001) is the favorite movie of

one-fifth (20%) of the respondents in both the places, Fashion (2008) is the favorite movie of more than one-tenth(12%) of the respondents of Silchar while less than one-twentieth(2%) of the respondents of Pune regard Fashion as their favorite. Kal Ho Na Ho (2003) is the favorite of one-fifth (20%) of the respondents of Silchar while less than one-tenth (8%) of the respondents of Pune state Fashion to be their favorite. Chak De India (2007) is the favorite movie of less than one-tenth (4%) respondents of Silchar and one-tenth (10%) of the respondents of Pune.

Just like the modern era favorites only three (Kal Ho Naa Ho, Kabhie Khushi Kabhi Gham and Kaho Naa Pyar Hain) out of ten favorites are love stories and they too are with superstar cast and directors to bag the position. Rest have different and innovative subject-matters in the storyline.

Table:2.1- Some exclusive favorites of the Contemporary era movies of the respondents of Assam University

Sl. No.	University	Other Favorites of Contemporary Era	Frequency	Percentage
01	Assam University, Silchar	Black Friday	6	12
02		PK	6	12
03		Devdas	5	10

In the above Table-2.1 some contemporary era favorite movies are mentioned by the media students of Assam University which do not match with those in Pune University. Black Friday (2004) and PK (2014) are the favorites of more than one-tenth(12%) of the respondents of Silchar and Devdas(2002) is the favorite of one-tenth(10%) of the respondents.

While Black Friday and Devdas were both based on a book one written by Hussain Zaidi and the other by Sarat Chandra Chattopadhyay. However, both are completely different stories one of crime and blasts in Bombay and the other was a love story though with a sad end of the central character Devdas dying doorstep of his lady love's in-laws house. P.K the most recent of the three is a light-heart comedy film however with a very controversial question of the very existence of God and in what form.

Table:2.2- Some exclusive favorites of the Contemporary era movies of the respondents of Pune University.

Sl. No.	City	Other Favorites of Contemporary Era	Frequency	Percentage
01	Pune	Rang De Basanti	5	10
02		Swades	10	20
03		MunnaBhai series	4	8

In the above Table-2.2 some contemporary era favorite movies are mentioned by the media students of Pune University which do not match with those in Assam University. Rang De Basanti (2006) and Swades (2004) is the favorite of one-tenth (10%) and one-fifth (20%) of the respondents respectively. Munna Bhai Series (2003, 2006) is preferred by less than one-tenth(8%) of the respondents of Pune University.

All the three films had a message in them, i.e. to say even the comedy films of Munna Bhai series had a message of giving love.

The above tables show that the respondents hold common as well as varied view about different films as their favorites are sometimes found similar and sometimes different from one another. However, all the films mentioned by them are superhits of the respective times when they were made. There can be two possibilities either these films are superhits so they are termed as the favorites or the students actually found something better in these films compared to the others of those time to term them as their favorites. In both the cases they need to have knowledge about the films of those eras. So, it can be assumed that the respondents are quiet aware of both the era films.

It was important to find this out as they would give their opinion about the stereotypes of modern era when most of them were probably not born or were too small to understand the society which inspired those films to be made in that way.

Table:2.3- View point on the respondents on the presence of stereotypes of films of 80s and 90s

Sl No.	City	Topic	Yes	%	No	%	Some times	%	Most of the time	%
01	Silchar	Do Films of 80s and 90s follow some stereotypes	23	46	4	8	19	38	4	8
02	Pune		26	52	1	2	17	34	6	12

In the above Table-2.3 almost two-fourth (46%) of the respondents of Silchar think that films of 80s and 90s follow certain stereotypes in their storyline. In Pune more than two-fourth (52%) of them opine that it is certain that the movies follow some stereotype. Less than one-tenth (8%) of the respondents of Silchar state that they find no stereotype in the movies of the said time. In Pune a nominal amount of 1% of the respondents say that here is no trace of stereotype in these films. Whereas a little less than one-fifth of the respondents of both Pune and Silchar (17% and 19% respectively) say that the stereotypes are found in some movies of the time. While a little less than one-tenth (8%) of the respondents of Silchar state that these are seen quite frequently in the movies of 80s and 90s, however in Pune more than one-tenth (12%) of the respondents holds that same view.

Table:2.4 – Popular stereotypes of Hindi Films of 80s and 90s.

Sl. No.	Some Popular Stereotypes	Silchar	%	Pune	%
1	Separation as the major point of the plot.	14	28	26	52
2	A father-like/mother-like figure who raises the hero.	9	18	16	32
3	Child grows up to be the good-looking muscular hero irrespective of the condition in which he grows.	36	72	41	82
4	Misunderstanding between friends caused by villain.	34	68	37	74
5	Parental opposition	26	52	37	74
6	Molestation of heroine/ attempt to rape by the villain.	31	62	36	72
7	Hero, the savior, who can beat ten people at a time.	44	88	45	90
8	At least five long songs.	27	52	40	80
9	The climax is most of the time filled with fight sequences with the good side winning over the bad side.	31	62	45	90
10	The bullet never touches the hero even after being shot from very close.	30	60	31	62
11	Has a happy ending.	33	66	42	84

The researcher being a movie-lover herself has seen several movies of both the eras. Based on her experience she has laid down some stereotypes of modern era which after analysis were found to be popular stereotypes as majority of the stereotypes were confirmed by sixty percent (60%) of the respondents.

In the above Table-2.4 it can be seen that majority of the respondents of both the places state that in Hindi films the hero is always portrayed as a savior who always

wins over a fight be it against ten man at a time(88% in Silchar and 90% in Pune). The fact that in Hindi films the child always grows up to be the good looking muscular hero irrespective of the condition in which he grows is the opinion of the majority of the respondents voting for it in Pune (82%) and a little less than three-fourth of the respondents in Silchar (72%). Next comes the stereotypical trend of stretching a movie without any point till and ultimately somehow ending on a happy note which is said by majority of the respondents in Pune (84%). While more than three-fifth (66%) of the students of Silchar holds the same view. In Pune majority of the respondents say that the climax of most of the Hindi films have a fight sequence (90%) wherein in spite of whoever the antagonist is or how many men he has is defeated by the hero single-handedly or at times with handful of supporters. While in Silchar more than three-fifth (62%) of the respondents hold the same view. In Silchar more than three-fifth (68%) of the students say that in Hindi films they have often seen that the villain creates misunderstanding between friends and almost three-fourth (74%) of the respondents say the same. More than three-fifth (62%) respondents of Silchar feel that most of the Hindi films have a rape or at least a molestation scene while in Pune a little less than three-fourth (72%) hold the same view. More than two-fourth respondents of Silchar (52%)say that Hindi films most of the time have at least five songs which can be done without, in Pune more than three-fourth(80%) of the students have the same view. More than two-fourth (52%) of the students in Silchar say that there is a common plot in Hindi films wherein the hero and the heroine is separated due to parental opposition while more than three-fourth (74%) of the students in Pune say the same. While a little more than one-fourth (28%) of the students in Silchar say that Hindi films have a stereotype wherein the story starts with a separation more the two-fourth (52%) students of the in Pune have the same opinion. Among the popular stereotypes, the least vote is given to the fact that in Hindi films we see a father /mother like figure raising the hero or at some point helps him with a vote of less than one-fifth (18%) respondents from Silchar and less than two-fifth (32%) respondents from Pune.

The table above holds the stereotypes provided by the researcher. The students of each university have selected the stereotype that he/she finds is present in the modern era films. The researcher then has compared each stereotype with the modern era and contemporary era film under observation and has tried to find out which of the

stereotypes are present in these films, so that it can be deduced which are the actual stereotypes that are present in the Hindi films.

Table:2.5-Other common stereotypes in modern era movies mentioned by the students of both the Universities.

Sl. No.	Other stereotypes of Modern Era	Frequency	Percentage
1	Single mother and revenge stories.	5	10
2	Type casting of South Indian, Bengalis as people who cannot speak Hindi and have a funny accent and Punjabis as people with hardly as brains.	7	14
3	Love triangle	5	10
4	In-law rivalry, wherein the daughter-in-law is tortured.	3	6
5	Joint family culture.	4	8
6	Hero is a mamma's boy.	6	12
7	Hero/Heroine never dies.	8	16

The table above holds the common stereotypes provided by the students of modern era of both the universities. Students were asked to provide with some stereotypes that they thought were present in the modern era films. After analyzing the opinions, it was found that there were more than thirty stereotypes provided by the respondents. The researcher, however considered only those stereotypes as popular that were mentioned by both the university students inspite of their geographical distance. Based on which a percentage of presence of these stereotypes in the modern era films is deduced. The researcher then has compared each stereotype with the modern era and contemporary era film under observation and has tried to find out which of the stereotypes are present in these films, so that it can be deduced which are the most popular stereotypes that are present in the Hindi films.

Table:2.6-Other stereotypes in Contemporary era movies mentioned by the students of both the Universities.

Sl. No.	Other stereotypes of Contemporary Era	Frequency	Percentage
1	Love Triangle.	5	10
2	Hero has the capacity to beat several people at a time.	8	16
3	Intimate scenes.	4	8
4	Bad guys' eyeing the heroine and hero comes as a savior at the right time.	5	10
5	Shooting in exotic locations.	4	8
6	Remake of Hollywood super hits.	3	6
7	Flashback stories.	2	4
8	Movies based on terrorists or gangstars.	4	8
9	Betrayal in love or extra-marital affairs.	2	4
10	Making of sequels of hit films	2	4

The researcher did not provide any stereotype of Contemporary era from her end as it was assumed that modern era stereotypes continue to exist as a legacy in contemporary era films. However when asked to the respondents, they provided the researcher with a lot of stereotypes which of course shall be analyzed before declaring these as stereotypes of Contemporary era. This table above holds the common stereotypes of Contemporary era provided by the students of both the universities. Students were asked to provide with some stereotypes that they thought were present in the Contemporary era films. After analyzing the opinions it was found that there were more than thirty stereotypes provided by the respondents. The researcher, however, considered only those stereotypes as popular that were mentioned by both the university students in spite of their geographical distance. Based on which a percentage of presence of these stereotypes in the Contemporary era films is deduced. The researcher then has compared each stereotype with only the

contemporary era film under observation and has tried to find out which of the stereotypes are present in these films, so that it can be deduced which are the most popular stereotypes that are present in specifically this era.

Following popular stereotypes shall be considered to analyze five blockbuster films of 1980-1990 and 2000-2009:-

Popular stereotypes of Modern Era (1980-90)

1. Separation as the major point of the plot.
2. A father-like/mother-like figure who raises the hero.
3. Child grows up to be the good looking muscular hero irrespective of the condition in which he grows.
4. Misunderstanding between friends caused by villain.
5. Parental opposition
6. Molestation of heroine/attempt to rape by the villain.
7. Hero, the savior, who can beat ten people at a time
8. Atleast five long songs.
9. The climax is most of the time filled with fight sequences with the good side winning over the bad side.
10. The bullet never touches the hero even after being shot from very close.
11. Has a happy ending.
12. Single mother revenge story.
13. Type casting of South Indian, Bengalis as people who cannot speak Hindi and have a funny accent and Punjabis as people with hardly as brains.
14. In-law rivalry, wherein the daughter-in-law is tortured.
15. Joint family culture.
16. Hero/Heroine never dies.
17. Hero is a mamma's boy.

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18. Love Triangle.
19. Hero has the capacity to beat several people at a time.

20. Intimate scenes.
21. Bad guys' eyeing the heroine and hero comes as a savior at the right time.
22. Remake of Hollywood superhits.
23. Flashback stories.
24. Movies based on terrorists or gangstars.
25. Betrayal in love or extra-marital affair
26. Making of sequels of hit films.

While analyzing Contemporary Era films all these popular stereotypes shall be considered, modern era films shall be analyzed only with the modern era stereotypes. This is because the contemporary era films have evolved over the years and could take references from modern era films and thus they might have unknowingly got influenced by the stereotypes of modern era films. However, the modern era films did not enjoy the same privilege due to which there is no requirement to find out the stereotypes of contemporary era as mentioned by the respondents in modern era films.



Plate 1.1 Poster of Kranti (1981)