

THE DAWN OF A NEW ERA OF INNOVATION IN BOLLYWOOD
Satarupa Roy, Research Scholar, Assam Central University, Silchar, Assam

Introduction

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. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue into the language of the viewer. Made up of a series of individual images called frames this replica of real life in reels is amazing innovation for edutainment. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. 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.

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. It is the world's most prolific cinema factory as it has to its credit an annual production of 1000 films every year which is about double of Hollywood's output. 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, they have made the rest of the world accustomed with India and our ways of entertainment which has not only been accepted but appreciated and followed to certain extent 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.

Hindi Films are most popular part of Indian media today. The power of films is undeniable since it helps to mature the society and also brings forth the scenario of the society. 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 itself 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.

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 movie-goers 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. Hindi films had a glorious start in 1940s. The films of the golden era of Hindi films were subject-oriented along with strong scripts that had a strong and positive impact to the society. But gradually with the coming of the modern era (1970-90), the films lost their uniqueness and started to follow some basic stereotypes. However it is seen that in today's contemporary period (2000-till date) films have regained the potentiality to grab the audience with various themes.

Objectives:

- 1) To study the storyline of two blockbusters of the decade.
- 2) To analyze the similarity and difference between the two films.
- 3) To evaluate if they follow the age old formula of romantic films of Bollywood.
- 4) To analyze if the advent of the new decade had brought new ideas in the films of the present.

Methodology:

The study will be based on two case study of two blockbusters of 2001 wherein the researcher will try to find out the above mentioned objectives by watching and thereby narrating the storyline of both the films. Following which the films will be critically discussed and compared with films of the previous years' and the subsequent years' to reach a befitting conclusion.

Discussion:

The decade had a slow start with the year 2000 with few films bringing in a hope for breaking the age old formula based stories of love triangle or parental opposition. However, the subsequent year of 2001 was completely the opposite and brought in great films which were not only fresh in its appeal but had global strata. Some of the worth mentioning films of this year were DilChahtaHai, Lagaan, Gadar-EkPremKaatha, KabhiKhushiKabhieGham, Nayak, Chandni Bar, Zubeidaa, Lajja, Rahul, Tum Bin, RehnaHainTereDil Main(RHTDM) . Some may wonder why is films like Rahul, Tum Bin, RHTDM or even films like Chandini Bar and Lajja included in this list. The answer is, a film has many criteria to be considered as good or great among which one is if it has a fresh storyline, a story that leaves a mark in the viewers' heart and these films had such stories to tell. While all these mentioned films had something unique in their storyline or the way the narrative was portrayed, all of these cannot be discussed because of time and word constrains. Therefore, the most successful two films according to box office review Gadar- EkPrem Katha with an appox income of Rs. 75,50,00,000 directed by Anil Sharma and KabhiKhushiKabhieGham with an appox income of Rs.47,00,00,000 directed and written by one of the most successful directors of this era (in terms of earnings), Karan Johar shall be discussed to find out what new has these films offered to the new decade and where they still lack back.

Case Study 1: Gadar- EkPrem Katha (Anil Sharma, 2001)

Cast: Sunny Deol as Tara Singh, Ameesha Patel as Sakina, Amrish Puri as Asraf Ali, VivekShauq as Darmiya

This film dates back to 2nd July 1945 when India was divided into two parts Hindustan and Pakistan. It was declared that it was on the Hindus and Muslims to choose in which country they desired to reside. Likewise some Hindus remained in Pakistan and some Muslims in Hindustan (since they had their properties there). However, soon in Pakistan the government announced that the Hindus had to leave Pakistan as communal riots was at its peak and they weren't safe in the country any longer. The Hindus were given a train that could take them to Amritsar in India. But before the train could leave for India, thousands of Muslims armed with daggers entered the train, raped the Hindu girls and women and brutally killed the men. The train reached India but with only dead bodies of thousands of Hindus. The horrifying scene infuriated the Hindus specially Sikhs and they started killing the Muslims.

Among those sikhs Tara Singh is one, who leads the riot. Meanwhile a well-known Muslim business man Asraf Ali is traumatize in his castle and is advised by the police to leave India, he is about to do so when his house is attacked by the angry Sikh mob. He and his family somehow manages to escape and reach the railway station but in the rush while boarding the train his daughter Sakina is left behind in the railway station crying on her plight, while her family helplessly watches her. Shakina is stepped by several travellers and she faints in the station. When she regains her consciousness she finds herself under a heap of dead bodies followed by which a mob of Sikhs find her and she runs for her life.

She finds Tara Singh on her way and asks him to save her, Tara Singh claims to know her and thus he fights with the Sikhs and when they ask him why he was saving a Muslim girl, he cuts his finger and puts his blood on her forehead and claims that now she was the wife of a Sikh and so a Sikhni herself. Tara Singh brings Sakina to his house but never imposes anything on her , neither does he claims her to be his wife. He saves her from all odds and attacks from the Sikh community. Soon Sakina finds her photo in Tara's cub board and the viewers come to know that Tara Singh actually knew Sakina from pre-independence days when she used to study in a reputed college in the nearby area. In fact, Sakina and her friends played a frank on him in the past after which they became friends and Tara Singh developed a soft corner for Sakina. Seeing the photo in his cub board of those days Sakina realizes that Tara had genuine feeling for her which she had never known. On the other hand Tara decides to somehow send Sakina to Pakistan to her parents. However, by then Sakina falls in love with Tara and decides to stay back. Both of them start a blissful life and soon Sakina gives birth to a son and names him Jeetay. They had a song which connected them (Urja Kale kawateremuhwichangpawa) and they used to sing it whenever they were happy or sad. However, soon Sakina comes to know that her father and family is alive and are residing in Pakistan, she is very happy and through the embassy she called her father who is a mayor there. She also informs her father about her husband and son which does not please him at all .However he does not let Sakina feel so. Sakina,Tara and their son Jeetay are very excited to go to Pakistan but on reaching the aerodrome they come to know that only Sakina's Visa has been confirmed as Asraf Ali (Sakina's Father and the Mayor there) has forgotten to sign on the other two passports. The embassy assures Sakina that her sons and husbands Visa shall arrive soon so she need not worry. Sakina boards the plane to find her father sitting in it to receive her. She asks her father why he did not meet his son-in-law after coming that far on which he says if he would have set his foot in India , it would remind him of all the pains that he has undergone here. He adds that this country has caused the death of his son and Sakina's brother. They go to Pakistan were a grand welcome awaits Sakina. Initially she was very happy to be amongst her family and loved ones but soon she realizes that they were dead against her marrying an Hindu and will never let her go back to her husband. She pleads , cries and shouts but everyone turns a deaf ear to her. She even over hears her father saying that he purposefully did not sign on her husband and son's visa to restrict them from entering Pakistan which infuriates her. Meanwhile in India Tara keeps on going to the Pakistan embassy for his visa but is refused every time.

One fine day, Tara is shown a newspaper of Pakistan by his family which related that Sakina was tortured and forced to marry in Hindustan. Tara immediately decides to go to Pakistan and bring his wife back as he realized that Sakina was being forced to say all that. Meanwhile Sakina's father decides to make her the next big figure in politics and arranges her marriage with a prominent army officer in Pakistan. Tara Singh on the other hand somehow manages to enter Pakistan without passport by road. He meets his friend Gullu in Pakistan and comes to know that Sakina is getting married. He immediately rushes to Sakina's house and sings their favorite song to her where Sakina is held back by her family. However Sakina breaks the door of the room where she is locked and sings back to him. She is delighted to see

her son and embraces him. This leads to a power play between Asraf Ali and Tara Singh. Asraf Ali asks Tara Singh that how dare he enters Pakistan when they (Indians) had killed a lot of Pakistanis brothers. To which Tara says that Pakistani's started it and added that his father ,mother, sisters and brothers all were killed by them but that was a pace of madness that passed, at present he has come to take his love and his child's mother back home. He added that he had forgotten about those memories that generated hatred in him and pleaded Asraf Ali to do the same. However Asraf Ali continues to speak ill about Indians which infuriates Tara and he says it was the Indians because of whom the Pakistani's have an identity today since during partition they provided the Pakistani's with 65 crore rupees that helped them to survive in lieu of which they showed their gratitude by killing thousands of Indians when they were leaving Pakistan as ordered by them. Tara Singh pleads again to send his wife with him otherwise he warns he would die only after killing thousands of Pakistani's . Asraf Ali gets angry but the Kazi(priest) stops him in the name of khuda(God) .

Later with the advice of the Kazi, Asraf Ali keeps a proposal in front of Tara asking him to adopt Islam as his religion and stay back in Pakistan. He gives Tara a night to decide. The following morning in front of the people of Pakistan Asraf Ali asks Tara his decision and to his utter surprise Tara agrees to become a Muslim saying that a man's first duty is to protect his family and besides that be it Allah or God they are names given by humans to the same lord. However even after agreeing to all the conditions laid by his father-in-law , Tara is raged in front of the crowd which he does not mind until he is asked to shout 'Hindustan Murdabad' (condemn Hindustan) . After that there was no question of tolerating anything. Tara Singh single handedly fights with probably hundreds of armed Pakistani's and managed to flee with his friend who accompanied him to Pakistan,his wife and his son.

They somehow find a shelter for them but soon they realize that the lady of the house or rather hut have given them shelter only because she desired to own the jewelry that Sakina was wearing. Tara Singh somehow arranges for a transport to take them to India, it was a goods train that went to India to deliver goods. However, Asraf Ali finds the lady and the house in which Sakina took shelter. From her house as a proof that she was tortured her jewelry was found. Even a transport receipt of the train in which they flee from the spot was discovered by Asraf Ali followed by which the Pakistani Army was set to search the train.

Initially the escapers tries to hide but when they are found they fight their heart and soul until Asraf Ali boards an helicopter and starts firing. However, in the firing Asraf Ali shot his own daughter. Sakina is taken to the doctor where she is treated but the doctors say it could be only a miracle that can save her. Hearing this little Jeetay (Sakina's son) started singing to her the song they always sang. This reminds Sakina of the golden days in India when she was married to Tara and had a lovely son, all of a sudden she sees that her son is hurt and she gets up in shock. Everyone is happy included Asraf Ali who seeks forgiveness for being so mean-minded.

The film revolves round the Indo-Pak partition and the consequences of the partition which has long since been an interesting subject matter for different Hindi film-makers. The time

when Hindu-Muslim hatred reached its peak and the innumerable deaths caused by the riots. It also highlights that love is above all such communal issues and irrespective of the barriers that people create if the love is true it wins over all such obstacles that counties and religion imposes on it.

The film manages to hold interest through its violent yet convincing love story of the partition time. It can be called a typical Hindi masala film but the melodrama appeared to be convincing keeping in mind the extreme condition of the partition and the hatred between the Hindus and Muslims then.

Case Study 2 :KabhiKhusiKabhiGham (Karan Johar, 2001)

Cast: Amitabh Bachchan as YashvardhanRaichand, Jaya Bachchan as Nandini,Sharukh Khan as Rahul, Kajol as Anjali, HrithikRoshan as Rohan,KareenaKapoor as Pooja,Farida Jalal as Diyaan.

The film starts amongst the cheering of girls for 'Rohan' who is batting in a cricket match. The location and the field suggests that it is definitely somewhere outside India. Commentators soon reveal that it's the last ball of the match and five runs has to be scored for Rohan's team. However Rohan does not listen to any of these as he closes his eyes, he hears someone saying (in his memory) 'if one wants to achieve anything in life, then he should listen to his heart and if even his heart does not say anything he should simply close his eyes and think of his parents and he shall see that anything and everything in life is achievable,all the barriers will fade away and success will be his'. Rohan opens his eyes, hits a six and opens his helmet. He is the hero of the school and the film.

Cut to next scene the hero mails his father and tells him that he has finished his last semester and is heading back home. He then picks up a photo frame of a fat kid and a handsome man, whose identity in the film is yet to be revealed. However, one in real life is King Khan of the industry. Rohan then speaks to a friend and tells him that before going home he was going to Haridwar to meet his Dadi (father's mom) and Nani (mother's mom).Cut to Hariwar wherein between the gayatri mantra Rohan'sDadi is looking at the same picture that he was looking at in his hostel room and is crying.After people leave Rohan'sNani teases his Dadi. In their conversation Dadi says that she misses Rahul a lot. Meanwhile,Rohan arrives there and embraces both of the old ladies. At night Nani tells Dadi not to say anything about Rahul leaving the Raichand house to Rohan and keep the fact of Rahul being an adopted child from him. However, Rohan over-hears them and wants to know everything. After which the story starts as a flashback and progresses with Dadi and Nani telling him all about those days when Yash and NandiniRohan's parents brought Rahul home from an orphanage.

Rahul became the light of the house and Nandini's life and when Rohan was born 9 years after that, it was just a perfect and complete family. Rohan asked whether Rahul knew that he was adopted to which Dadi said that on Rahul's eighth birthday he came to know about it but after that it was decided that no one would ever talk about the adoption in the house as Rahul

was the elder son of the house and theirs own but it was discussed later in a very unfortunate manner and that was the last day of Rahul in the Raichand house.

The flashback takes the audiences ten years back when Rahul came back after finishing his MBA from London on a Diwali. As soon as Rahul sets feet on the ground from his helicopter outside the house Nandini senses his arrival and goes running to the door, this shows the love she had for Rahul. The whole Raichand family then worships to the lord. Yash Raichand pulls a girl towards him quite affectionately which seems as if he had plans for Rahul and her being together in later days. This was Naina who liked Rahul and was a family friend's daughter. Rahul comes to his room and teases his younger brother Rohan that fat little boy who just does not look like the present day Rohan and has no resemblance with him. They watch the cricket match together and cheer when India wins over England. There another important character is introduced of Diyaan who takes care of Rohan and pampers him while Rahul is most of the time pampered by Nandini.

Yashvardhan, the man of the house and Rahul's father calls Rahul to his cabin and tells him about their family prestige and name that they have maintained since ages and makes Rahul promise that he too will follow the same tradition.

Cut to a shabby locality in the interiors of Chandni Chowk a fun-loving crazy girl is introduced who dances her heart out as India wins a match. Her kid sister Pooja is also shown who is always interested in doing make up. Diyaan the nanny in Raichand house stays there and Anjali is her daughter Ruksar's friend. As in Indian tradition the boy's family comes to see the girl and only after they approve, the marriage is fixed so Rukhar had to be at her best as she was having her introduction done in her house but Anjali unknowingly created a mess there. However, the boy's family liked Rukshar and the marriage was fixed. Diyaan brought Anjali to her father in order to complain about her but on seeing that he wasn't well started defending her. Anjali's father was happy to know that Rukshar's marriage was fixed and said even his daughters would be married someday to which Anjali says that she would never leave him and go as no one can love them (Anjali and her sister Pooja) as he loves them.

Cut to the Raichand house again, Naina drops Rahul and is not happy as Rahul was acting weird in the party they visited. Rahul enters the house and calls his kid brother 'fatty' and is scolded by his father. Nandini asks him why did he return early to which he says he does not like those high profile parties. Nandini says in this regard he was just the opposite to his father who used to love going to such parties and enjoyed the company of the beautiful girls there. Yash says if he would not have been to those parties he would not have found Nandini. However Dadi interrupts and reveals that it was Yash's father who brought Nandini to the house, as it was the tradition that parents would select brides for their boys. Nandini says those were olden days but now-a-days boys and girls choose their life partners. Yash gets angry on this and firmly tells Nandini that nothing has changed which meant that he would select the bride for his son just like his father did for him.

In ChaandniChowk, Anjali asks Rukshar when will she make her meet AswakMiya (Rukshar's to be husband). Rukshar says he will come to meet her the very day. Dijaan was sick that day so she did not go to work she says from behind that her master and his son's photo is printed in the paper. Anjali fools her and takes the paper to her sweet shop. Rahul and young Rohan goes to give Dijaan some medicine send by their mother to ChandniChowk. On their visit to ChandniChowk Rahul comes across Anjali ,who is dancing madly on some Punjabi wedding drum beats on the streets. Rahul instantly falls for her. On the other hand little Rohit is bullied by Anjali's kid sister Pooja and her friends. Rahul after delivering the medicines to dijaan goes to Anjali's sweet to meet her,who mistakes him to be AswakMiya (Dijaan's daughter and her best friend Ruksar's fiancée) who was supposed to meet her. She keeps on teasing him until she sees the newspaper that Dijaan gave her which had the picture of the business tycoon and his son Rahul in a majestic pose in whose house Dijaan works. Anjali is really embarrassed and does not know what to say when Rohan comes running for help and Rahul has to leave. They again meet on the birthday party of Yashvardhan where Anjali goes to deliver sweets. However, Anjali breaks an expensive vase in the Richand mansion , due to which the next day Dijaan brings her back to the mansion to apologise but there again because of Rahul and his mischievous actions Anjali breaks another vase and leaves crying.

On one hand Rahul falls head over heels for Anjali and confesses his love for her, on the other hand Yashvardhan fixes his marriage with Naina played by Rani Mukherjee. When Rahul comes to know about it he relates his love story to his father but only to his dismay his father completely denies to accept Anjali as his daughter-in-law. Rahul goes back to Anjali to cut all his relations with her. However, on reaching ChandniChowk he comes to know that Anjali's father is no more and now both Anjali and Pooja are left as orphan. Rahul immediately changes his decision and marries Anjali. This infuriates Yashvardhan and he tells Rahul that it was his mistake to think that an orphan if treated like his son could be his son for real he also makes him count the favors he did by letting him in his life and house. Rahul is deeply hurt and saddened by such words so much so that he leaves the Richand Mansion along with his wife Anjali and her sister Pooja for London. Before all these happens Rohit is sent to a boarding school for further studies so he misses all the drama and is completely unaware of what happened.

The flashback ends with Rohit promising to bring his elder brother back. Rohit somehow comes to know that his brother is in London and thus he convinces his father to let him go to London for his further studies. Rohit goes to London and finds out about Rahul through the internet. He then takes admission in a college where he meets Pooja who is the college heart-throb. Pooja helps him to get into Rahul's house as a paying-guest from where Rohit's mission starts. Rohit tries his level best to make Rahul realize that he till date misses his parents without revealing his identity. He is in some ways successful in doing so. At last Rahul comes to know that it was his brother who was staying as paying guest in his house. Rahul and Rohit hug each other and recollect the past but inspite of all the efforts of Rohit, Rahul doesn't agree to come back. Rohit is left with only one option and that is to call his

parents without letting them know that for what reason they are being called. Rohit pretends to be sick during a telephonic conversation and thus Yashvardhan along with his wife comes down to London. They are called in a mall by Rohit where he brings Rahul and his family as well. All of them happen to meet each other there. But in spite of all his pleading Rohit could not convince either his brother or his father to talk to each other. However, when in London they come to know that YashRaichand's mother and Rohit and Rahul's grandmother died so Rahul had no choice but to go to India. There Nandini pleads Yash to ask Rahul to stay back after the rituals but when after so long Yash does not agree she gets angry and expresses her anger for the first time. Yashvardhan understands that he has stretched it too much and that his calm wife also has now got irritated.

Meanwhile the day arrives on which Rahul Anjali and Pooja are going to leave for London. All of them come to bid goodbye to their elders when Rohit takes his bother Rahul to their father Yash who is seen standing in front of Rahul and small Rohit's photo from the days they were together almost in tears. There the two of them Rahul and Yash has a conversation after years of separation. Yash tells him that if he regarded him as his father then he would have never left the Raichand mansion. He confesses his fault and after some emotional dialogues tells Rahul that he is growing old and he needs his elder son by his side. He apologizes for his behavior. Listening to this Rahul breaks down into tears and hugs his father. The family reunites and like a fairytale they live happily till the camera stops rolling.

The film is indeed a treat to watch because of its majestic set up and even bigger star cast. The ending scene between the two superstars (Amitabh and Sharukh Khan) brings tears to one's eyes. However, if the storyline is considered minutely then one can identify some short comings that are vital part of the film. Nevertheless the execution of the film was quite impressive and both the comedy and emotional scenes were beautifully portrayed.

Findings:

After analyzing both the films, it can be said that there were definitely some similarities between the two. As in both the films separation was the major plot of the storyline. Also in both the films there were parental opposition one because of religious and country differences and the other because of economic status and pride. Not only these two films have similarity in their storyline but they follow the age-old formula based story pattern of romantic Hindi films. There are some other stereotypes that both the films portray. For example the scene in which Tara Singh cuts his figure to put his blood on Shakina's forehead to marry her. It is by far the most common scene seen in Hindi films however, it can be considered as it was the call of the hour and there wasn't any other means to save her. However fighting with not ten or hundred but thousands of Pakistanis in their own land was a bit too much to digest. Talking of KabhiKhushiKabhieGham the first scene where Rohan closes his eyes amidst a cricket match and things of his parents was a bit unreal because it is neither allowed nor ethical to take one's own time and meditate in the amidst of a match making the bowler wait. Again the scene in which Rahul sets foot on the huge premise of his mansion (not even his house just the field that surrounds it) and his mother understands he has arrived was

superhumanly. Also the most disturbing part was Dadi knowing the whole love story of Rahul and Anjali that happened in ChandniChowk and narrating it to Rahul as if she has been an eye witness or at least narrated by one. There are other minor loopholes as well but those can be given a benefit of doubt.

However, Gadar-EkPrem Katha, definitely had a unique story. The pre independence era especially the partition time might have seen such cases but none was made into a film nor did anyone thing of it earlier. From the pen of ShaktimanTalwar came this extraordinary story of helpless people who were bonded by circumstance during that time and fell in love for eternity. Some love stories were successful some however got lost in the sand of time. A romantic action drama mingled with partition sentiments. KabhiKhushiKabhieGham on the other hand did not have any new element to offer other than a flashback story but even that had been used by Karan Johar in KuchKuchHotahain in 1999. Though, Johar can be given the credit of introducing flashback in romantic genre. Following which many films of the recent times are using it.

Conclusion

While in the 70, 80s and 90s Hindi films showed a declining trend with stereotypical storylines which mostly had love triangles, separation and meeting of protagonists or remake of Hollywood films. The beginning of the decade showed a bright future which in the subsequent years proved to be true for films of Bollywood. The year of 2001 brought a new ray of hope for the film lovers and critic who were by now if not bored but tired of the same copy paste stories. DilChahtahai(2001) story of three friends with a unique way of execution different from the ones made earlier, unconventional characters and out of the box way of thinking of protagonist who sometimes appear to be heroes and other times act as villains. That is to say who are more real because that is how human beings are unlike the all perfectones shown in modern era films. Chandini Bar(2001), a more realistic film which relates the life of bar dancers or even a low-budget small star cast like Rahul(2001) where the plight of a little boy is discussed on the separation of his parents. Even AmdaniAtthaniKharchaRupaiya (2001), a comedy film made with actors who are regarded as comedy heroes as they do light-hearted movies had a great message in most of its scenes unlike earlier comedy films which had no such purpose but to make people laugh. Talking of romantic films as it was made on a high scale compared to films of other genre, in the last decade i.e the 90s majority of the storyline of the romantic films were either love triangles or based on parental opposition. Hum Dil De ChukkeSanam, PyarKiyatohDarnaKya, Raja Hindustani, Dil to PagalHai, Kaho Na PyarHai, Dil, KabhiHaanKabhiNaa, Virasaat, Yes Boss, Pardes and even the all-time mega blockbuster DilwaleDulhaniya Le Jayenge all fall under any of the two mentioned story types. However, in this decade majority of the films have a fresh story to tell. Since here the discussion is about romantic genre so likewise examples are: KahoNaaPyar,SochaNaaTha,Fanaa,Rab Ne Bana Di Jodi, KabhiAlvidaNaaKehna, Koi Mil Gaya, DevD,Mohabatein,LageRahoMunnaBhai,VeerZaara,Om Shanti Om Jab We Met, Namastey

London, AjabPrem Ki GajabKahani; each of which depict a different stories with a strong message.

In the present decade at least innovations have become a common phenomenon. More so, because now, very few people go to theatres for only entertainment but edutainment (the case is different if it's a RohitShetty movie). They see reviews; do proper research before buying a ticket. Bollywood has gone global now, it is not only the songs that are played in pubs and discos in foreign land but it has gathered audience that get awestruck at the majestic appeal of Hindi films. Not only for the foreign audience but for the loyal audience of the land as well and the talent the industry possesses, sky is the limit. As Bollywood has out-numbered the number of film produced by Hollywood, it has the capacity to do the same in terms of quality as well and the new era films are definitely advancing towards that direction generating a hope for its loyal audiences for years.

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