

Project Rough Draft.

Bollywood is the modern name given to Hindi cinema which is a film industry based in Mumbai India. It is also one of the largest film producing industry in the world with an output of between 700 to 800 films annually. Films in Bollywood are produced in a variety of different languages appealing to masses in southeastern and western Asia. Bollywood movies represent a continuation of their culture's pre-cinema dramatic forms and stories. The scope of my project will now be to cover a brief comparison of a few Indian cinematic elements from the 1970s until early 2000s. I will be discussing how the Indian cinematic style such song and dances and story content (idea of happy ending) content have remained the same.

(Play indian background music while speaking)

Songs and dances are one of the popular features of Bollywood cinema where movies abruptly breaks into song and dance sequences. This is an Indian element that existed since the classical theatrical days where music and singing were an integral part of the performances. Songs and dances break continuity in space and time and digress from the narrative plot and even from reality. In most movies the hero and heroine are found dancing passionately in some remote dreamlike locations.

(show a quick clip of a dance sequence of Hum Tum Ek Kamre Men Bandh Ho from bobby)

The songs and dance also open up a separate space for the actors to express his inner desire for his female love without having dialogues. In general, it is during these sequences that the actors get most intimate in their feelings of love because they are in a private dreamy place and there isn't any restriction on them from family. Most of these points can be seen in the song Hum Tum Ek Kamre Men Bandh Ho film Bobby (1973). A love story about a romantic couple Bobby and raja who are described as being intentionally locked in a room and indulge in the fantasy of being alone. The scene then moves from the room to many imaginary locations (forests of Kashmir) where they get intimately involved. Rather than just doing a "sex scene" in the bed, the song not only provided the audience with some entertainment but also conveyed the message. The songs and dance continue to be part of modern Indian cinema.

(play the song Suraj hua madham)

In film Kabhi Khushi Kabhie song called Suraj Hua Maddham (The Sun Has Dimmed) the two young protagonists Anjali (Kajol) and Rahul (Shah rukh Khan) fall in love. Here the song proceeds through the daydreaming of Anjali and her imagination takes her from running in alleyways of Chandni Chowk (neighbourhood of delhi) to exotic locations such as the pyramid of Giza. Her dream is set in a natural scenery. The singular landscape seems to portray the "dreamlike atmosphere of the sequence, characterized by the white dominating the scene which looks almost like a moonscape and in the costumes". In addition, there are a number of slow-motion shots in a musical arrangement intensified by use of choruses. The two lovers meet and dance with sensuality suggesting intimacy and envision their future life as the married couple, alluding in particular to acceptance of the young bride in the family. In both examples songs were used as mediums to express the inner thoughts of the actors while fitting perfectly with the narrative. Also notice how kissing and direct portrayal of sex is a Big No in Indian movies.

(pause and show a picture of happy face for happy ending)

Another common element of Indian cinema is the idea of Happy ending where good always triumphs over evil. Social order (customary approval of the marriage by the parents) that was jeopardized in the beginning of the film is reestablished towards the end of film (more like a few minutes before the ending) when the parents finally agree to the marriage after realizing the power of love. This is relevant to all Bollywood movies. This can be seen in the films like *Dilwale Dulhania Le Jayenge* and film Bobby

(show a quick scene from the movie *Dilwale Dulhania Le Jayenge*).

Towards the end of the movie the two lovers Raj and Simrin are united when the girl's father Baldev has an epiphany that nobody can love his daughter more than Raj. He lets her go with him on the train and the scene ends.

A similar older version from 1970s is the movie Bobby.

(show ending of Bobby)

In the movie due to disapproval of their love by their parents, Raj and Bobby run away from their fathers and jump into the water fall. Their fathers jump as well and save them. They finally understand the extent of their love and give blessings for their marriage.

In both these movies regardless of when they were made there a common theme of true love triumphing in every situation. In some case there is also divine intervention if the situations get too out of hand. This idea of a happy ending (untangling of misunderstandings, parents approval for marriage) has been a common prevalent theme of Indian story telling.

In conclusion, Bollywood films in terms of story content display a commonality of happy ending. Towards the end of their movies misunderstandings are resolved, parents have given their approval for marriage and the true lovers are united. We also discussed songs and dance and how this element fits into the narrative perfectly in giving a unique expressive way for lovers to indulge sexually without (SEX). It opens up a way for them to say (I love you) without dialog. Off course it can be argued that aesthetics such as costumes, and maybe their narrative style has been influenced by the westernization but the common underlying elements such as songs and dances along with happy ending have remained same.

Bibliography [End Credits]

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