

040.4
MET

THESES & DISSERTATION
SECTION
CENTRAL LIBRARY, T.U.

CENTRAL LIBRARY	
TEZPUR UNIVERSITY	
Accession No.	<u>1267</u>
Date	<u>4/2/14</u>

**INFLUENCE OF CROSS CULTURAL FLOWS ON NATIONAL INTEGRATION
THROUGH BOLLYWOOD MUSICALS: AN ANALYTICAL STUDY**

**A thesis submitted in part fulfilment of the requirements for award of the degree in
Doctor of Philosophy**

**Oinam Bedajit Meitei
Registration No. TZ121507 of 2012**



**Department of Mass Communication and Journalism
Tezpur University
Napaam – 784028
Assam
December, 2013**

**THESES & DISSERTATION
SECTION
CENTRAL LIBRARY, T.U.**

ABSTRACT

Bollywood musicals have emerged as a distinct genre on world cinema long ago (Nelmes 1996: 384). The Bollywood musicals have offered a wide range of music scores that transcended all narrow considerations of politics, divergent societies and geographical boundaries. According to Bhattacharya and Mehta (2010:105), 'the Bollywood sound tracks, in particular, emergent technologies of music have acquired the power to call into question that national form of belonging, without which the Indian state cannot do'.

As Rajadhyaksha has commented, 'Bollywood' does not simply refer to the Hindi or even film industries. Rather it is a 'more diffuse cultural conglomeration involving a range of distribution and consumption of activities from websites to music cassettes, from cable to radio' (Bhattacharya and Mehta, 2010:106).

Nelmes (1996:384) considers song as even more important factor than the emotions that led to melodrama in India cinema. Nelmes also pointed out that critical study of popular Indian Cinema tend to concentrate on the structural complexities of film plots and often ignore the extra-narrative texts that are provided by the songs. She also pointed out that the plot of film is deliberately engineered so as to provide openings for a song and dance number at regular intervals. The success of the first ever talkie *Alam Ara* (1931) directed by Ardeshir Irani with its uncountable number of songs resulted in shaping the future form of musical drama that was to occupy both the Indian cinema accompanied by a rapid spread over to the world.

According to Barnouw and Krishnaswamy (1980:69), the Indian sound film, unlike the sound film of any other land, had from its first moment seized exclusively on music-drama forms. In doing so, the film had tapped a powerful current, one that went back some two thousand years.

Though a good number of authors like Bhattacharya and Mehta (2010) had taken a stock of the Bollywood musicals in terms of marketing in music industry, not many authors, either from India or abroad, had done any deep study on the influence of cross cultural communication on national integration through Bollywood musicals. Indeed Nelmes pointed out this great area of importance of study in her book –*An Introduction to Film Studies* (1996) long ago.

The present study began to take a shape with an observation that the Bollywood musicals can be categorized in to several ways. But one that draws an immense value for the study is a classification of Bollywood musicals into *native music* and *cross cultural music* across a spectrum of themes that emerged from our categorization of National Award Winning films since 1954. Whereas *native music* was initially drawn from mythological and folk traditions and was based on Hindustani and Carnatic classical traditions that inspired the then audience towards consolidating their struggle against the colonial rule, the *cross cultural music* drawn from light music to western beats in post independent era had tended to reinforce it. Later years the same mythological and folk musical films enabled the Indians to overcome the caste and religious barriers by spreading across different states of India. Thus the first ever emergence of cross cultural migration of music happened more forcefully through Bollywood musicals than any other media.

Further the study deepens by connecting cross cultural communication and its indelible influence on national integration by categorizing singers/technicians from the North singing/doing technical work in the Southern films and vice-versa. The study gets accentuated with further documentation of how music directors/film directors/actors from the North/South offered their expertise for the other side of India.

The operational definition of a musical/song in the present study is inclusive of dance form-traditional or folk-thus extending the scope of the critical study on the influence of cross-cultural communication and national integration. Since musical/song is considered an 'extended narrative', the term Bollywood musical here in this study includes narratives of 'all Indian feature films' not exclusively films produced by Bombay film industry.

The study is grounded both in historiography and cultural theory (Kracauer 1960, Propp, 1968, Levi-Strauss, 1978) carries out extensive survey of Bollywood musicals as per the above classification and revolves round how these categories of musicals have influenced the national integration. A qualitative communication research *per se*, the study conducts in depth discussions and interviews comprising both the students and faculty of film making from reputed film institutes' in India besides drawing upon scholarly articles and allied literary sources (hermeneutics) making it thus a *triangulation*.

A careful and systematic study of these award winning films under various categories has yielded a number of insights into the cross-cultural flows of Indian films. The awards have been given for the films offering an in depth and incisive dimension of Indian philosophical and religious traditions with which Indian cinema basically began with way back in 1912. Biopics of personalities who fought for national integration under themes such as philosophy, religion and freedom struggle, etc., humanistic films with various angles/dimensions to it, romanticism with sub themes such as revenge, empathy, superstitions, and finally romantic melodramas of ideal family systems in middle class have been the main categories of the films that have been awarded national awards under various categories.

Even the songs of the male and female singers and the songs composed by music directors reflected similar categorization with minor differences either in categories or in sub-themes. When it came to regional films, broader categorization had been accommodated. Themes reflecting domestic realities of middle, lower and upper classes of Indian economic strata, feudalistic themes, feministic themes and romantic themes have taken more precedence. Thus, the whole spectrum of categories of sub-themes of main themes reflected one single agenda---shared ideas, ideologies, beliefs and practices.

Towards these, the cross cultural flows have been at two levels: one is according to the criteria of cross-cultural indices we have formulated as criteria in methodology (p 31), and the other is conceptual or abstract extension of cross-culturalism. In almost all films the cultural symbols have been cross-cultural too. For instance rivers, river waters, sea waters, crescent moon, full moon, white dress for men/women, flowers, idols of gods, flowers decorating women hair, *rangolis*, bullock carts, singing philosophical tunes by travelling in bullock carts or horse carts, Sun rise and Sun-set, flute music scoring reflecting ragas of morning and evening, etc., have both cultural and cross-cultural significance. All these cross-cultural symbols have enhanced and accentuated the feeling of belongingness which in turn influenced the concept of national integration.

Moving images of these narratives, which included songs as extended narratives, have been very effective in composition with sound music scoring touching the inner hearts of audience in almost all the films we have examined for this study. More so in the film songs sung by male and female singers besides the songs composed by various music directors. As for music directors also we found some music directors exclusively confined to native

music/regional music where as some directors have shown extraordinary talent in offering cross-cultural music either Carnatic-Hindustani or Indian classical with Western music. The combination of awards such as male singers, female singers and music directors has thus aptly brought the music maestros and nightingales of different regions to the national forefront as the songs and their music kept reverberating and echoing in all regions throughout the country. Thus, our findings using triangulation supported all our hypotheses enlisted in our methodology.

DECLARATION BY THE CANDIDATE

I, **Oinam Bedajit Meitei**, do hereby solemnly declare that my thesis entitled **“Influence of Cross Cultural Flows on National Integration through Bollywood Musicals: An Analytical Study”** or any part thereof, was not submitted to Tezpur University or elsewhere for award of any other degree.

I, therefore submit this thesis for the degree of Doctor of Philosophy (Ph.D.) in the Department of Mass Communication and Journalism under the School of Humanities and Social Sciences, Tezpur University.

Dated: 10-07-13

Place: Tezpur University

Oinam Bedajit

Name : **Oinam Bedajit Meitei**
: Research Scholar
School : Humanities and Social Sciences
Department : Mass Communication and
Journalism



TEZPUR UNIVERSITY

CERTIFICATE


This is to certify that the thesis entitled “**Influence of Cross Cultural Flows on National Integration through Bollywood Musicals: An Analytical Study**” submitted to the School of Humanities and Social Sciences, Tezpur University in part fulfilment for the award of the degree of Doctor of Philosophy in Mass Communication and Journalism is a record of research work carried out by **Mr. Oinam Bedajit Meitei** under my supervision and guidance.

All help received by him from various sources have been duly acknowledged.

No part of this thesis has been submitted elsewhere for award of any other degree.

Dated: 10.07.2013

Place : TEZPUR


Supervisor : **Dr. CSHN Murthy**
Designation : Professor
School : Humanities and Social Sciences
Department : Mass Communication and
Journalism

PREFACE

My topic of research “**Influence of Cross Cultural Flows on National Integration through Bollywood Musicals: An Analytical Study**” is one of the virgin areas of film studies in India. When Professor Murthy was preparing curriculum for our Ph.D programme, which he started in 2011 Spring Semester (for which I was enrolled as first student under him), he has identified two areas film studies that have not been touched in India for an extensive study. They are: i. Film Remakes and ii. Cross-cultural analysis of Indian films. He taught us methodology and case studies for these two areas of specialization from his own chosen sample of films from different languages.

It is around this time that the announcement for the Rajiv Gandhi National Fellowship had come and hardly fifteen days time were there for me to submit an abstract for the consideration of the fellowship. Professor Murthy has quickly identified an area out of the two specializations and it was his effort frankly speaking that resulted in finalizing this topic. Fortunately, the proposal was cleared by the UGC for the award of JRF of RGNF. The fellowship commenced with effect from Jan 2011 and it was in January 2013, I was considered for SRF of RGNF.

When we began with the proposal we are are not able to get any idea as to whether any criteria existed in declaring national film awards for any of the categories. But, we were sure that giving national awards such as Golden Lotus and Silver Lotus for films at all India level every year must be definitely having its own meanings, if not a criteria. When this idea flashed in our mind, we have decided to take the films which have won the national awards from the date of inception to a specific date.

But two things stared into our proposed research design. Firstly the availability of old films and their songs and, secondly to what extent we could get the translated versions of other languages. For the purpose of identifying the universe and sample, we have decided to look at Ashish Rajadhyaksha and Paul Willemen’s book *Encyclopedia of Indian Cinema* which was published by Oxford University Press in 1994. Even the data of the films compiled in the book are upto 1990s. Though there were so many errors in the book which we realized while compiling our data, we had no other standard reference book than this. Though collection of

films as universe and sample had posed a number of challenges to us, we did not shirk in our effort to go forward in our analysis of the films.

Though the research on film studies in India has begun in 1980s, most of the effort has been based on interpreting Indian cinema from the post-modern and post-critical theory perspectives. We have found very less research on cross-cultural analysis from any of the publications made by the already established authors namely, Ashish Rajadhyaksha, Madhava Prasad, Ravi Vasudevan, Chaganti Tejaswini, etc. Especially we have noted that no focussed research has been done on national award winning films. After going through all the literature available on this topic extensively, we found a number of authors, both Indian and Western, have discussed about Indian cinema but the films they used to underpin their arguments are mostly from popular Hindi cinema, and to some extent from Bengali cinema. As such a large chunk of national award winning films has been left out.

Further, most of the researchers cited in our references as well as here in this preface belonged to literature field than from film making field. But, fortunately in this aspect both of us -- my guide and I -- are quite familiar with film making traditions as both of us have handled cameras for shooting various film formats including documentaries and short films, besides ad-films. As such we felt that research in this area of film studies can be done based on film producing techniques and there may not be a problem to avail the literary as well as film theories to interpret. Thus, our research work began to foray into two aspects: one is cross-cultural aspect and another from film making aspect. My research thus has been foregrounded in structuralist and modernist approach and in that sense it differs vastly with the eminent authors cited above.

As part of this effort, as a research scholar I have visited a few important film institutes in India and met the faculty and students there. I have also the fortune of meeting Professor Ashish Rajadhyaksha and Professor S.V. Srinivas of Centre for Studies of Culture and Society, Bangalore in the process. I have also met a number of students and faculty at other places such as department of film studies at Jadavpur University. As we examined these national award winning films for various categories from cross-cultural analysis, we found a number of interesting things underlying these awards which we discussed in the relevant chapters. We strongly hope that the readers would appreciate this research as a small step forward of mine in this direction and give any positive suggestions to improve this

further. We also believe that this is a pilot study in this area to begin with and this has to be handled on a bigger scale in future in India, a country with world record of producing films in both Hindi and regional languages, to identify how cross-cultural flows keep happening underlying the unity amidst diversity. Perhaps such an exercise might be more fruitful in bringing out a true spirit of national integration for which this medium has been reputed since the time of silent era (1912-till date).

ACKNOWLEDGEMENTS

As author of this research work I owe my deep indebtedness and sincere gratitude to a number of distinguished individuals, friends, peer group and others, besides my guide Professor C.S.H.N.Murthy.

I am thankful to Professor Ashish Rajadhyaksha and Professor SV Srinivas Centre for Study of Culture and Society, Bangalore, for sparing their valuable time for full length discussions on my chosen area of study.

My sincere gratitude to Professor Biren Das Sharma, Professor Shyamal Karmakar, Professor Debashish Ghosal, Professor Pankaj Seal, Professor Oindrilla Hazare Pratapan, Assistant Professor Neeraj Sahay, Assistant Professor Tridib Poddar and Assistant Professor Saikat S. Ray of Satyajit Ray Film and Television Institute, Kolkata.

I am very much thankful to Professor Biren Das Sharma, SRFTI, who has taken the trouble to arrange my stay in the campus and has actively coordinated my appointments with the various faculty members of the institute. He has been of immense help in identifying the available films of my sample of study in the SRFTI film library and finally for permitting me to use the library for available resources related to my topic.

My sincere thanks to the students from the four departments- Direction, Cinematography, Editing and Audiography of SRFTI who have spared their valuable time, amidst their projects, for enthusiastically participating in my focus group discussion and for responding to my questionnaire.

My gratitude to the faculties of Film Studies Department, Jadavpur University for allowing me to use their library and arranging two focus group discussions with the students of the department and my sincere thanks are due students for giving their full participation in the discussion and for responding to my questionnaire.

I am also grateful to Professor Indranil Bhattacharya, Professor Sandeep Chatterjee, Assistant Professor K Rajasekaran, Assistant Professor Anil Srivastava, Assistant Professor Arghya

Basu, Mr. P.M. Ramteke of Film and Television Institute of India, Pune for their valuable inputs related to my work. I am grateful to the institute for allowing me to use the library resources and the students of Film and Television Institute of India for responding to my questionnaire.

My deep gratitude to Mr.Pranshul Shukla, student of Audiography Department of the Film and Television Institute of India for arranging my accommodation and interviews with the faculty of the institute. Without his support my endeavour in the institute would not have been fruitful.

I am grateful to the Film Archives of India, Pune for providing the library resource which has been of immense help in my research work.

My heart felt thanks to the Masters Student (2010-12) of the Department of Mass Communication and Journalism, Tezpur University for helping me in pre-testing my questionnaire and later agreeing to participate in the focus group discussion of my work.

I am also thankful to the UGC for providing a fellowship under RGNF to carry out my research area.

My deep and heart felt gratitude to my guide Professor CSHN Murthy for being my source of inspiration through out my work. His dedication, precision, timeliness and immense energy he possesses in fulfilling his duties has motivated me every passing day in the university. I found in him the living example of a true friend, guide and philosopher. He has become a father figure to me and has taken care of me as his own son during my stay in the campus.

And finally my parents, brother and sisters for their untiring, selfless, moral support and financial support they have extended in carrying out my work. Without their blessing I could not have undertaken this research work. I am indebted and truly blessed to be their son and brother. I dedicate my work to my parents.

Oinam Bedajit Meitei
Research Scholar

CONTENTS

ABSTRACT
DECLARATION
CERTIFICATE
PREFACE
ACKNOWLEDGEMENTS
CONTENTS
LIST OF TABLES

CHAPTERS	PAGE NO.
I. Introduction	1
II. Review of Literature	13
III. Methodology	22
IV. Golden Lotus Awards-National Films	39
i. Cross Cultural Flows in National Film Award Winning Best Feature Films: 1953-1995	39
ii. Cross Cultural Flows in National Film Award Winning Best Popular Film Providing Wholesome Entertainment: 1974-1995	58
V. Silver Lotus Awards-National Films	74
i. Cross Cultural Flows in National Film Award Winning Best Male Playback Singer: 1967-1995	74
ii. Cross Cultural Flows in National Film Award Winning Best Female Playback Singer: 1968-1995	85
iii. Cross Cultural Flows in National Film Award Winning Best Music Direction: 1967-1995	96
iv. Cross Cultural Flows in National Film Award Winning Nargis Dutt Award for Best Feature Film on National Integration: 1965-1995	105
VI. Silver Lotus Awards-Regional Films	117
i. Cross Cultural Flows in National Film Award Winning Best Regional Films	117
a. Best Feature Films in Telugu: 1954-1995	117
b. Best Feature Films in Tamil: 1954-1995	126
c. Best Feature Films in Hindi: 1954-1995	134
VII. Summary	147
Bibliography	156

Appendices	163
i) Institutions visited for data collection	163
ii) List of the faculty interviewed in various institutions	163
iii) Institution wise list of students administered questionnaires and interviews	163
Annexures	165
a) Annexure I : Questionnaire A – Meta Data	165
b) Annexure II : Closed Ending Questionnaire B	166
c) Annexure III : Open Ended Questionnaire C	169
d) Annexure IV: National Award for Best Feature Film- Language wise distribution 1954-1995	170
e) Annexure V: National Film Award for the Best Music Direction- Language wise distribution 1968-1995	172
f) Annexure VI: Showing Percentage of Sample Collection	174
g) Annexure VII: Showing the calculation of DP (discriminative power) of each item in the Questionnaire	175

LIST OF TABLES

TABLE	PAGE NO.
1. Showing internal consistency, validity and reliability of the items in the questionnaire	34
2. Showing percentage of agreement with the variables in Hypotheses constructed as items in the questionnaire	35
3. Showing items with DP (Discriminating Power) between 0-0.50	36
4. Showing items with DP (Discriminating Power) between 0.51 – 1.00	36
5. Showing items with DP (Discriminating Power) between 1.01 – 1.50	36
6. Showing items with DP (Discriminating Power) between 1.51 – 2.00	36
7. Item-Analysis (Cronbach's alpha) from SPSS output	37
a) Item-Statistics	38
8. Golden Lotus:	
a) National Film Award Winning Best Feature Films	40
b) Theme wise categorization for Best Feature Films	42
c) National Film Award for Best Popular Films Providing Wholesome Entertainment	66
d) Theme wise categorization for Best Popular Films Providing Wholesome Entertainment	67
e) Cross Cultural significance for Best Popular Films Providing Wholesome Entertainment	68
f) List of Music directors, songs and singers in Best Popular Films Providing Wholesome Entertainment	69
9. Silver Lotus:	
a) Theme wise categorization of Best Male Playback Singer	84
b) Theme wise categorization of Best Female Playback Singer	95
10. Silver Lotus (Regional):	
a) Theme wise categorization of Best Feature Films in Telugu	125
b) Theme wise categorization of Best Feature Films in Tamil	133
c) Theme wise categorization of Best Feature Films in Hindi	141

LIST OF MOVING IMAGES

MOVING IMAGES IN CHAPTER	PAGE NO.
I. Introduction	
a. Photos 1-2	5
II. Methodology	
a. Photos 3-4	32
IV. Golden Lotus Awards-National Films	
i. Cross Cultural Flows in National Film Award Winning Best Feature Films: 1953-1995	
a. Photos 5-7	45
b. Photos 8-10	53
ii. Cross Cultural Flows in National Film Award Winning Best Popular Film Providing Wholesome Entertainment: 1974-1995	
a. Photos 11-17	61
V. Silver Lotus Awards-National Films	
i. Cross Cultural Flows in National Film Award Winning Best Male Playback Singer: 1967-1995	
a. Photos 18-21	77
b. Photos 22-24	82
c. Photos 25-27	83
ii. Cross Cultural Flows in National Film Award Winning Best Female Playback Singer: 1968-1995	
a. Photos 28-30	89
b. Photos 31-33	90
c. Photos 33 a.	92
iii. Cross Cultural Flows in National Film Award Winning Best Music Direction: 1967-1995	
a. Photos 34-37	98
b. Photos 38-41	99
c. Photos 42-45	100
iv. Cross Cultural Flows in National Film Award Winning Nargis Dutt Award for Best Feature Film on National Integration: 1965-1995	
a. Photos 46-49	106
VI. Silver Lotus Awards-Regional Films	
i. Cross Cultural Flows in National Film Award Winning Best Regional Films	
a. Best Feature Films in Telugu: 1954-1995	
b. Best Feature Films in Tamil: 1954-1995	
c. Best Feature Films in Hindi: 1954-1995	
i. Photos 50-53	123
ii. Photos 54-56	127
iii. Photos 57-58	131
iv. Photos 59-61	137
v. Photos 62-63	140

CHAPTER I. INTRODUCTION

Bollywood musicals have emerged as a distinct genre on world cinema long ago (Nelmes, 1996: 384). The controversy surrounding the use of the term 'Bollywood' notwithstanding, the present study uses the term in its wider connotations as interpreted by Rajadhyaksha (2003) and Vasudevan (2011). Commenting on this scenario, Roy (2012:19) says that as Rajadhyaksha, Kaur and others have pointed out, brand Bollywood is not restricted to Bollywood films but has expanded to refer to the entire cultural industry that includes music and dance (Kaur and Sinha, 2005; Dudrah, 2006). Prasad in his brief note says: This thing called Bollywood, further unpacked the term and viewed it as 'empty-signifier' that may be 'applied to any sets of signifieds within the realm of Indian cinema' (Roy, 2012: 2). As Rajadhyaksha has commented, 'Bollywood' does not simply refer to the Hindi or even film industries. Rather it is a 'more diffuse cultural conglomeration involving a range of distribution and consumption of activities from websites to music cassettes, from cable to radio' says Bhattacharya and Mehta (2010:106).

Bollywood musicals have offered a wide range of music scores that transcended all narrow considerations of politics, divergent societies and geographical boundaries. According to Bhattacharya and Mehta (2010:105), the Bollywood sound tracks, in particular, emergent technologies of music have acquired the power to call into question that national form of belonging, without which the Indian state cannot do.

Nelmes (1996) considers song as even more important factor than the emotions that led to melodrama in Indian cinema (384). Nelmes (1996) also pointed out that critical studies of popular Indian cinema tend to concentrate on the structural complexities of film plots and often ignore the extra-narrative texts that are provided by the songs. She also pointed out that the plot of film is deliberately engineered so as to provide openings for a song and dance number at regular intervals. According to Barnouw and Krishnaswamy (1980:69), the Indian sound film, unlike the sound film of any other land, had from its first moment seized exclusively on music-drama forms. In doing so, the film had tapped a powerful current, one that went back some two thousand years.

The success of the first ever talkie *Alam Ara* (1931) directed by Ardeshir Irani with its uncountable number of songs resulted in shaping the future form of musical drama that was to occupy both the Indian cinema accompanied by a rapid spread over to the world. *De de*

Khuda ke naam pe pyaar was the first song that had gone on screen sung by Wazir Mohammad Khan (Anantharaman, 2008: 2). Anantharaman further notes that *Indrasabha* (1932) directed by J.J.Madan reportedly had as many as sixty nine songs while *Jawani Ki Hawaa* (1935) directed by Franz Osten and *Dhoop Chaon* (1935) directed by Nitin Bose have had reportedly over a dozen (2008: 2).

According to Mukherjee (2007), Irani has brought 100% sound in the form of music into Indian cinema. She also records that Madan's second film *Shirin Farad* (1956) directed by Aspi Irani, starring Jehan Ara Kajja and Nissar, had 42 songs and had a stunning success at box office. Barnouw and Krishnaswamy described Madan's fascination for music as 'J.J.Madan caught the fever' (1980: 65).

Baskaran (1991) writes that film songs acquired the importance of being independent of cinema. He cites the example of a Tamil film *Haridas* (1944) directed by Sundar Rao Nadkarni, which had a number of songs and ran for 133 weeks that gave the music director of the film a star status. Quoting the survey of Centre for Social Research in Madras, Baskaran writes that about 70% of film goers would go to films primarily to enjoy film songs. In India, according to him, film production ritually commences with the recording of the first film song (1991:756). The songs endow a film with extra-regional appeal, says Ranade (1980). Explaining the significance of the songs in Southern film industry, Baskaran quotes the successful run of the Telugu film *Sankarabharanam* (1979) directed by K.Viswanath.

According to Alauddin and Prasad (1987), the film song is a fact of life in contemporary India. Signifying how film songs have intertwined themselves with the lives of Indians, they write:

In its acceptability and popularity, it has transcended all such barriers as obtain between the classes and the masses on the one hand and between the linguistic and cultural region and another. Places of worship and public platform alike patronise the film song at weddings and on festive occasions, the film songs take pride of place, media of mass communication like radio and TV seek popularity through film songs. It has bridged the gulf between classical and folk music. Whereas classical music of the Hindustani and Carnatic schools present itself in two different modes even today, the film song has a common form in the North and in the South of India (Pt. Narendra Sharma, 1980:56).

Bhatia (1961) observed:

More persistently noticeable than the proverbial Indian fly or even poverty is Indian film music. Neither the village nor the seclusion of the urban rich quarter provide any escape...The great surge of this musical wave has penetrated all spheres, sparing no corner of the country. Truly, film music has become more important than films themselves.

Many regional film industries have enriched the music by virtue of adding their own native and folk besides the classical forms like Carnatic and Hindustani. For instance, Alauddin and Prasad (1987) were of the view that Bengali and Maharashtra film industry had offered early leads to film music by way of both classical and folk traditions. They cited the names of music composers like R.C. Boral, Timir Barar, Anupam Ghatak of Bengal and Master Krishna Rao, Keshavarao Bhole, Dada Chandekar, Sudhir Phadke of Maharashtra are associated with the chaste, classical based music which they scored for many a successful films. Similarly singers like K.L.Saigal, Pahari Sanyal, K.C.Dey, Kananbala, Shanta Apte, Shanta Hublikar, Shahmu Modale, Govindrao Tembe, and Vishnupant Pagnis have left an indelible impression on the hearts of Indian audiences in these regional languages.

At the same time, the Southern film industry-Telugu and Tamil-which for long remained combined, had produced master piece music scores based on Carnatic traditions. Music composers like Susarla Dakshina Moorti, Ghantasala, Pendyala, Kodandapani, K.V. Mahadevan aided by Puhalandi, Saloori Rajeswara Rao, Aadi Narayana Rao, Master Venu, T.V.Raju, etc have offered highly rich classical Telugu and Tamil tunes since the first ever talkie film *Bhakta Prahlada* (1931) produced simultaneously both in Telugu and Tamil by H.M.Reddy. Incidentally one should not ignore that Telugu has been a cross-linking cultural edifice between the Northern film industry and Southern film industry having born on the same sets of first ever talkie film—*Alam Ara*—directed by Ardeshir Irani in 1931 (Murthy, 2013).

Similarly a number of South Indian film actors have displayed the unique histrionics of giving their own voice to their songs. Most notable and mellifluous singers among them are: Chittoor Nagaiah, S.Vara Lakshmi, G.Vara Lakshmi, Bhanumati Ramakrishna, Shavukar Janaki, etc. This apart eminent classical music singers like M.S.Subba Lakshmi and Managalampalli Balakrishna have offered a number of classical Carnatic music renditions to Telugu and Tamil popular cinema industry which for long time was paired together till 1970 when Telugu industry began to shift to Hyderabad.

One significant feature of Telugu film industry is its ability to rope in poetry which is unique and distinct from all other poetic literatures in India by virtue of having prosody both in its pure verse forms as well as lyrical forms. The sound and rhythm of Telugu language (which is popularly known as *Italian of East*) and its lyrics are distinctly sweet and ear pleasing from Tamil. Even eminent litterateur of Tamil poetry like Subrahmanya Bharati conceded to this supremacy of rhythm and sound in the verse and prosody of Telugu. The literary compositions with rhyming endings or second syllable stresses in *charanas* of the songs notwithstanding, the lyrical tunes themselves deeply emboss on the ears of the audiences in such a way, the film goers keep humming them despite not knowing the wordings and meanings of it.

For instance the Hindi film song from *Bhabhi* (1957) directed by R. Krishnan Raju had a melody- *Chal Udja Re Panchi*- sung by Mohammad Rafi in two parts. The same song was tuned in Telugu film *Kuladaivam* (1960) directed by Kabir Das, a remake of *Bhabhi* (1957), as *-Painimche O Chiluka*. The song sung by Ghantasala Venkateswara Rao was not only a match in melody but also in meaning, sound and background scoring, besides the gravity of visuals embedded in the Hindi film (See Photos 1).

Most of the authors whose works we reviewed could not make any reference to these virtues of Telugu language contribution to Indian cinema in particular. Above all, Murthy (2013) studied the cross cultural contributions of Telugu film industry by first time identifying the cross-cultural indices that embedded Telugu film industry. He proved that Telugu film industry per se is much more cross-cultural and hybrid than any other film industry in India. As a result, the Telugu film songs have got more enriched due to a greater participation of music composers hailing from Hindi, Bengali, Tamil, Malayalam and Kannada music and film industries.

Unaware of the rich traditions of music and dance contributions emanating from South way back the talkie era, Booth (1995) writes about how Parsi theatre and other regional music traditions like Marathi *tamasha*, Bengali *jatra*, Gujarathi *bhavai*, Rajasthani *khyal*, and *manch* of Madhya Pradesh have offered socially or politically relevant backgrounds and melodrama based for Indian films.

Comparative Frames of Cross-cultural symbols through Remakes of films between Hindi and Telugu from the sub-themes falling under domestic nature.



Photos 1: Scenes from Hindi film *Bhabhi* (1957) and its Telugu remake *Kuladaivam* (1960) where the distraught woman was carried away in a horse cart with the background scoring of song dealing with the philosophy of life in relation to the narrative, thus constituting an extended narrative.



Photos 2: Scenes from English film *Gandhi* (1982, directed by Richard Attenborough) and Hindi film *Gandhi, My Father* (2007, directed by Feroz Abbas Khan) showing the directors choice of portraying typical Indian marriage traditions, though Gandhi represented Gujarati culture.

Not only Booth, but also most of the authors who had researched on Hindi cinema, thinking it to be sole representative of Indian cinema, had ignored to study the contributions of Telugu and Tamil film industries to Indian musicals which have largely impacted on Hindi cinema and even today a number of remake tunes of Telugu film songs will be found in Hindi film. No serious study has stemmed from any of the post-critical and post-colonial authors like Rajadhyaksha, Prasad or Vasudevan in this regard.

In fact Telugu language is the base of Carnatic music tradition which got initiated during the period of Annamayya (1408-1503) in 15th century and later got expanded to its full fledged classical music form by Tyagaraja (1767-1847), who along with his disciples Muttu Swami Dikshitar (1775-1835) and Valajapeta Venkataramana Bhagavata (1781-1874) is popularly referred to as one of the holy trinities of music in South India. It is because of such strong classical foundation that both Tamil and Telugu musicals have not only found global markets today but also swept the Hindi film industry.

As a matter of fact, it was Telugu film industry that forayed in to Hindi film industry both in terms of investing money to produce original films in Hindi, besides going in a big way for both remakes of its own from Telugu to Hindi and from Hindi to Telugu, and it was one of its earliest film --*Suvarna Sundari* (1957) directed by Vedantam Raghavaiah -- that hit the Hindi film industry with a *raagamalika* that became instantaneously popular as superhit musical. Though Adinarayana Rao is known as a producer, often his music compositions such as *raagamalikas* had won him laurels both at regional and national level. Further it was a Telugu word from South that became part of the text of Hindi film song in *Pallavi* in the most popular film *Shree 420* (1955) directed by Raj Kapoor --*Ramaiah Vastavaiah*..sung by Mohammad Rafi, Lata Mangeshkar and Mukesh.

Though Booth (1995) tried to situate his research in modernity tradition and attempted to analyse only Hindi films, any study on Hindi film songs/Bollywood musicals, in our opinion, is incomplete and incoherent unless the study gets widened to the immense contributions of Carnatic music from Southern film industry especially --Telugu which runs neck to neck with Hindi film industry and even surpasses it at times in its production, distribution and circulation both nationally and globally.

While the songs in Indian cinema have been recognized as a genre per se, the characteristics of this genre are so wide and are culturally significant that places Indian songs quite distinct

from other Eurocentric film songs or film albums. For instance, Marcus (1993) attempted to identify the role of Indian musicals in relation to the specific cultural artifacts. One of the important observations of his study is that the songs in India apart from their being generally contextual in romantic situations, have specific cultural situations such as wedding ceremonies, ceremonies connected the birth of a child, etc (See Photos 2 from the film Gandhi showing how marriages are solemnised in Indian tradition). He says that in the realm of Indian folk music, individual melodies have often had specific roles and identities. In the Gangetic plain area, for example, there is a special melody associated with singing *Ramayana* (*Ramdhun*). There are special women's melodies for specific life-cycle rituals for example child birth (*Sohar*). He has also related the songs in situations like rainy season, festive season such as *Holi*, etc. Marcus has also identified how down the Vedic traditions, the classical music traditions have been by and large oral than written and how these traditions have been interlinked to invoking the *rasa* and *bhava* through *Nada Brahma Yoga*.

Though we noticed that occasionally some western authors like Booth (1995) and Marcus (1993) had taken a modernist and traditional perspective in their analysis of Indian cinema, their attempts suffered from inadequacies of desired knowledge both in Hindi and other regional languages especially that of South—mainly Telugu. Hence, their examples and citations suffered not only from limitations of facts but also from the limitations of interpretations, which sometimes turned out to be erroneous.

Though Anatharaman (2008) has sketched out the important contributions of film songs in Hindi cinema to larger repertoire of Indian music, which Raju Bharatan named as a distinct genre to be called as '*Hindustani Cine Sangeet*' (2008: 1), we have specific grievance with regard to the term 'Hindustani' being associated with it as 'Hindustani' is one of the two most popular traditions (Hindustani and Carnatic) in India. Most of these research studies suffered from lack of adequate knowledge of music. In fact, the film music both in Hindi cinema in the Northern India and Telugu cinema in the Southern India had offered several times a hybrid tunes.

The uniqueness of Indian genre of music in films is extolled by many scholars (Nelmes, 1996; Mast and Kawin, 1996; Arnold, 1988; Booth, 1992, 2000; Marcus, 1993; Morcom, 2001; Ranade, 1980; Shreshtova, 2004) both in India and the West but none succeeded in getting around a comprehensive view of it for the simple reason they were innocent of the complicating variants embedded in these music forms in different permutations and

combinations. For instance, the 'hybridity' character of Indian music has been dealt with by several Western authors from the perspective of application of the Western music instruments (Arnold, 1988; Manuel, 1988, 1991; Booth, 1992, 1995, 2000, 2005; Marcus, 1993; Morcom, 2001;) rather than exploring how these Western instruments sounded both Carnatic and Hindustani tunes some times individually and sometimes together. As most of these scholars were unaware of these distinctions, they tended to make sweeping generalizations as was noticed in naming the genre of Indian music as '*Hindustani Cine Sangeet*' by Raju Bharatan.

In fact the 'hybridity' character of Indian music should be understood from a number of variations found both in traditions and in contextual association of music to culture and human lives. As Arnold (1988:177) was unaware of these variations, she tended to describe them as 'eclectic' in nature. We for the sake of brevity would like to offer below a few guiding principles of such broader understanding of what constitutes the 'hybridity' character of Indian genre of music-taken together with Carnatic as well as Hindustani besides their respective folk-traditions. Though Arnold could perceive some of the divergent and convergent trends found in Hindi film songs, she could have hardly laid down any guidelines to identify the 'hybridity' character which she termed as 'eclecticism'.

The 'hybridity' character of Indian music as observed and laid down by us in the present study of songs belonging to both traditions are as follows:

1. There were musicals with combination of different 'raagas' in the same lyric/music composition.
2. There were musicals with the combination of both Carnatic and Hindustani traditions in the same lyric/music.
3. There were musicals with a mix of folk and classical traditions of either Carnatic or Hindustani.
4. There were musicals with combination of both Indian and Western traditions (eg. Carnatic with pop or rock music or Hindustani with pop or rock music).
5. There were musicals with a combination of different contextual expressions such as 'rasas' (fear, love, anger, frustration, devotion,

passion, jealousy, hatred, pathos, etc) simultaneously fitted into the compositions. E.g. Lullabies to a child can be sung in a film by a mother by virtue of becoming a mother; they can also be sung to lull a child to sleep to make him/her forget the pangs of hunger or a woman might sing a lullaby to her child while brooding over her bad past in pathos (E.g. *Matamgi Manipur* (1972) directed by Deb Kumar Bose. These contextual variations could be understood only by native language speaker than a western author or an author who studied those languages intensely.

The study of 'hybridity' character vis a vis the 'pure form' of musical composition of a lyric with all its prescribed components of the tradition constitutes an interesting study but so far no western author or Indian scholar in film studies has ever endeavoured to carry out such studies on Indian film music. This is one of the greatest lacunae that we, after an exhaustive review of literature, noticed about.

While Gehlawat (2010) brings to focus the 'hybridity' concept floated to explain the character of Bollywood cinema in comparison with Hollywood by a number of post-colonial authors such as Rajadhyaksha, Vasudevan and Prasad, Roy, etc (Dwyer and Pinto, 2011; Roy, 2012) he clearly dissents with their view of restricting Bollywood as a 'conventional cinema' without any relationship to Brechtian school. He recommends applying a variety of tools to make a more comprehensive reading of films (2010: xiv). For that matter we would like to explicate that this study is being carried out in the modernist and traditionalist perspectives of film and cultural theory.

Further, the present study aims to interpret the 'hybridity' character of these filmic musical compositions as 'cross-cultural' in two ways: i. As connections between North and South India, and ii. As intercultural flows between different cultures of India. Whereas Anatharaman (2008) had dealt with four generation Hindi film singers, he did not make any substantial effort to identify the singers who had intercultural or cross-cultural identities. For instance Lata Mangeshkar was the first ever Hindi film singer to sing in Telugu film *Santhanam* (1955) directed by C.Ranganatha Dasu. Her song---*Nidurapo ...Nidurapora Tammuda*—in which she utters 'Nidurapo' (do sleep) for eight times--- is a lullaby sung by the sister in the character to lull her months old younger sister who put her hand innocently in to the fuel wood fire common in poor huts in those days. Likewise, Mohammad Rafi, Jesudas, Sharada, Chitra, Vani Jayaram, Kavita Krishnamoorthi, Hariharan, Udit Narayan,

Shankar Mahadevan, Sonu Nigam, Janaki, etc have been prominent film singers who sang in different languages in India. This information is largely missing in the work of Anantharaman (2008) except for the mention of Udit Narayan's busy schedule with Telugu and Tamil film industry in general and other Southern industries in particular (p 195). Thus the distinctive character of cross culturalism and interculturalism as defined above in Indian films songs is conspicuously missing in the scholarly works of both Indian authors as well as western authors.

Despite relatively a small number of critics, film songs have become a ubiquitous part of Indian society. They have become the music of public space in India, being heard from open windows in peoples' homes, on buses, and in bazaars (Morcom, 2007). They are sung and danced to by millions of people in a range of formal and informal contexts, and have been appropriated in many folk genres (Manuel, 1988, 1991; Marcus, 1993; Booth, 1992, 2000).

The present study therefore looks at Bollywood musicals from the point of cross-cultural flows and on the basis of cross-cultural indices laid down by Murthy (2013). The study seeks to move forward with the fundamental observation that the Bollywood musicals can be categorized in to several ways and that one classification which offers an immense promise and value is the division of the Bollywood musicals broadly into *native music* and *cross cultural music*.

Whereas *native music* in its pure form as defined earlier is initially drawn from mythological and folk traditions based on Hindustani and Carnatic traditions that inspired the then audience towards consolidating their struggle against the colonial rule, the *cross cultural music* drawn from light music to western beats in post independent era had tended to reinforce it. We further refined this approach to cross-cultural music from the point of looking at as i. Connecting the North with the South and ii. Connecting all cultures across India.

Both the native music and cross cultural music in Indian film songs gradually evolved to a genre that enabled the Indians to overcome the caste and religious barriers by spreading across different states of India. Thus the first ever emergence of cross cultural migration of music/cross cultural flows happened more forcefully through Bollywood musicals than any other media. The study further deepens by connecting cross cultural communication and its indelible influence on national integration by categorizing singers from the North singing in the Southern films and vice-versa. The study gets accentuated with further classification of music directors from the North/South doing music for the other side of India. The operational

definition of a musical/song in the present study is inclusive of dance form-traditional or folk-extending the scope of the critical study of songs and dances in relation to their influence of cross-cultural communication and national integration. The study draws its theoretical underpinning from visual assonance which flows from moving image analysis of the films critically examined by us film wise in terms of song sequences, themes/plots and sequences of songs reflecting core cultural and cross-cultural symbols and signs. These have been highlighted by way of inserting those comparative images (photos) in each chapter (See p xv).

Signifying the association of song and dance from the times of *Alam Ara* (1931), Shreshtova writes: It was, however, the introduction of sound to cinema, heralded by *Alam Ara* in 1931, and the emergent importance of songs that introduced dance as a means of expression through song visualization (Manuel 1993, 40) and established song-dance sequences as integral elements of Hindi film narrative structures.

Though a good number of authors like Bhattacharya and Mehta (2010) had taken a stock of the Bollywood musicals in terms of marketing in music industry, not many authors, either from India or abroad, had done any focussed study on the influence of cross cultural flows on national integration through Bollywood musicals. Indeed Nelmes pointed out this great area of importance of study in her book –*An Introduction to Film Studies* (1996, 2004) long ago.

The relationship of film songs and cinema in terms of cross cultural influences they have on otherwise mutually exclusive cultural audiences of divergent society in India constitutes very interesting area of study and there are no large numbers of studies on the cross cultural influences of these musicals on national integration. With the above introduction, we would like to briefly sum up the aims of the study as below:

Aims of the study

1. To study Bollywood (not limited to Hindi film songs) musicals as a distinct genre of songs with messages transcending all narrow considerations of politics, divergent societies and geographical boundaries.
2. To study how Bollywood (not limited to Hindi songs) musicals have acquired the power to call for a national form of belongingness.

3. To examine the scope to classify the Indian film songs in the context of the melodrama in India cinema and establish its relationship with larger Indian audience as cross cultural flows.
4. To study the extra-narrative character of songs as texts and their cross cultural influences on national integration.

We seek to present our study clearly divided into seven important chapters. The division of chapters is based on the established format of chapterization followed in this University. There will be six chapters in total besides the above Introduction which includes the Aims of the Study. A chapter is dedicated exclusively for Review of Literature. The next chapter explains the Methodology being followed in the study. Finally, we intend to analyse and discuss each Chapter which deals with each of the themes of the awards that formed part of the sample of the study. At the end of analysing each theme and its consequent categories/sub-themes an effort is made to deal with both hermeneutic components of the study as well as interpretations emerging from questionnaires/interviews coupled with our observation of the moving images of filmic compositions of films/songs drawn from various samples of films of universe. In the last Chapter – Summary we have summed up all important findings.

CHAPTER II. REVIEW OF LITERATURE

In fact there is no much literature available on the cross-culturalism of Indian musicals which we for the time being preferred to refer as 'Bollywood musicals'. As the present study is situated in 'modernity' and 'tradition', the scarcity of the literature has got deepened further.

Most of the literature available on Bollywood musicals especially referring to Hindi film songs is based on post-modern and post-critical theories where the production, distribution and circulation of film songs, their global markets, etc have prevailed over the interpretations to film songs from Hindi cinema. Morcom (2007) has recognized the complications the modernist and traditionist researchers encountered while working on Hindi film songs. He writes that 'Music scholarship in India has also been concerned with the classic traditions, and film music—as a genre of music that violates its central aesthetic of purity of tradition—has mostly been considered as beneath contempt. Such attitudes have changed considerably, but there has been little research on film songs to date' (2007: 7).

Authors like Arnold (1992) and Booth (1995) have contributed some scholarship using the 'modernist' and 'traditionist' foundations of cultural theory, though. As we pointed out in introduction, their studies suffer from lack of support or analysis of data from the most popular Southern film industries such as Telugu or Tamil cinema, let alone Kannada and Malayalam film world.

Very few authors such as Marcus (1993), Morcom (2007), Rajadhyaksha (1999, 2003), Vasudevan (2000, 2011), Prasad (1998, 2003), Dwyer and Pinto (2011), Roy (2012) and Gehlawat (2012), etc have dealt with the post-critical and post-modern aspects of Bollywood musicals and much of their work concentrated in interpreting the 'hybrid' character of the films songs stemming from the film narratives in comparison with Hollywood narratives.

As such one rarely finds any 'modernist' or 'traditionist' interpretations among these works though through some occasional works Vasudevan appears to have made some passing references to the cultural nuances of Indian cinema (2011). Dismissive of the ambition of the Western authors (Dwyer and Pinto, 2011: 17) questioning the place 'Bollywood' in a national frame work, Vasudevan argues:

Also, rather than dismissing the national as oppressive and restrictive (*an apparent reference to Rajadhyaksha , Madhava Prasad, Dywer, and Gehlawat) conceptual frame, we need clear investigation of how the national frame functions; as in the films and genres national industries produce; the way the state regulates the industry through censorship, licensing, and other controls; what films are imported; and how film content is distributed

through the various film circuits which define the market. One does not need to be nationalist to pursue these questions (2011: 17).

* the content in the brackets is our emphasis.

Further, most conspicuously missing in the literature of authors cited above is any reference to South Indian Telugu cinema whose contributions to Indian cinema are on par with Hindi cinema. It is from this point of view that we endeavour to present the review of literature in the order of development of themes relevant to the study.

Arnold (1992) in her doctoral study on Bombay Hindi film industry noted that a deeper analysis of Hindi film songs produced in early 1960s differed vastly from the songs produced in the later years. According to her, 'a deeper inquiry into the history of commercial Hindi film song production reveals a different and more complex situation in which film song production of the 1930s to mid 1960s contrast significantly with that of the later years. She also pointed out that 'from a facile observation, one would be tempted to draw a conclusion that Hindi film music industry is also as elitist as the Western oriented mass culture thesis of Adorno (1976); a scenario of commercial film industry superimposing film song on the Indian masses'.

She says that the early film music composers' right from *Alam Ara* (1931) believed in 'cultural and commercial benefits to be gained by continuing ancient Indian dramatic tradition through a combination of song, dance and drama (1992: 122). She says that:

The foundation of Hindi film song on native music was by no means limited to folk traditions, for throughout the first three decades of Indian sound film; composers drew upon various other Indian musical traditions including North Indian light-classical and classical styles.

Arnold (1992) even found that Hindi film song has been an identification mark for 'Indianness'. According to her, 'Hindi film song provided all Indians with a distinctly national, modern, popular music with which they could identify and which reflected, in the intent of its composers, the striving for a new Indian nation and national identity' (p 128).

While trying to explain the eclecticism found in Hindi songs, she made some fundamental observations: the first concerns the musical basis of Hindi film song, such as its musical structure and vocal style that comprises fundamentally Indian elements; the second relates to additional factors such as scale patterns, rhythms and instruments that differentiate individual songs and draw upon any number of foreign and indigenous musics. She cites two examples of the Hindi film songs where the film music directors Salil Chaudhury (*Chhaya*, 1961) and Vasant Desai (*Dr. Kotnis Ki Amar Kahani*, 1946) make a few alterations in the Western based

instrumental music compositions and integrate them with the classical Hindustani music. In order to explain the eclecticism in the native film song compositions, she cites the work of music director Ghulam Haider who first introduced his 'native Punjabi folk rhythms and effervescent musical style in the early 1940s' (p 181).

Manuel (1988) interpretation of Hindi film music is based on Marxist and neo-Marxist theoretical interpretations and look similar to the theoretical works of post-critical theorists such as Theodore Adorno of Frankfurt School (Morcom, 2007: 7). According to Morcom (2007), the studies of Arnold (1992) and Manuel (1993) are similar though we found clear separation between these two authors's works. Arnold (1992) has based her work on modernist terms whereas Manuel has laid his ground on post-critical theory. In fact Arnold strongly opposed any interpretation to Bollywood musicals based on Adorno's post-critical theoretical framework. Manuel (1993) has also examined how film music has impacted on folk-music (p 55-59) besides attempting to explain the re-use and recycling of tunes within and between many genres of South Asian music (p 131-152).

Apart from these two major studies, a number of smaller works on Hindi film musicals have been carried out though their sample size is very small. For instance Skillman's (1986) historical survey of Bollywood musicals has covered the same terrain that Arnold had swept in her work. Similarly Cooper (1988) discusses the use of the song from the perspective of a film director such as Guru Dutt. At the same time, Beaman (1981) examines Hindi film song in comparison with the music of Hollywood films. Barnouw and Krishnaswamy (1980) study of Indian film narrative though did not delve on film songs exclusively often differed to film songs too.

Ray (1976) has written appreciably about the fusion skills of Indian music directors. Like Cooper (1988), Chatterjee (1995) too discusses the how the director combined the music with the narrative in the film *Awaara* (1951) directed by Raj Kapoor. Kabir (1991) has also produced a lot of literature, though some of it was never published, on film songs in relation to their importance to Hindi cinema. Booth also discussed the use of film songs in the music of Indian Brass Bands (1990 and 1992). Marcus attempted to relate film music in the context of its appearance in and influence of *Biraha* (1993 and 1995).

Gopal and Moorti (2008) in their collection of essays on various aspects of Hindi film songs, showing their growing contours as global and mass culture, have once again reinforced the post-critical theoretical aspects of Hindi film music.

Though Morcom recognized in her book *-Hindi Film Songs and the Cinema-*that many universities in India have done several dissertations on film music, she regrets that none of them has ever had the chance of being published (2007: 9). She points out that Professor Pradeek Kumar Dixit has completed the first ever dissertation on this subject in 1978 at Banaras Hindu University. Dixit is perhaps the first Indian author to situate the film music on modernist and traditionalist foundations, and probably the first to describe the uses of the sources of Indian classical music, Indian folk music and Western music in Hindi film song style. Sinha (1991) and Dasgupta (1998) were some researchers who in a limited way had discussed the use of music in Hindi films songs (Morcom, 2007: 9). Where as Dasgupta discussed how Indian music has been an inspiring force for people to learn music in India, Sinha centred her work on how Naushad's music has been so contributing to the Indian film music. She mostly focussed her study on how Naushad had produced hybrid genres of music 'by combining folk and classical styles, instruments and Western style orchestration to create mood and effects relevant to the drama and setting of the songs'.

Vasudevan (2000) characterizes the 'hybridity' of Hindi films by identifying the combination of Hollywood 'realist' continuity codes that propel the linear narrative forward with the static visual codes such as tableau, the iconic forms of address, and pre-modern Indian cultural codes of looking. According to him these different cinematic codes convey meaning in different ways and create different effects. He further notes that 'song sequences tend to contain more stasis, more iconic framing and tableaux. Morcom (2007) says that 'if the music of song relates to narrative, then these different narrative styles may help us understand musical style in songs better' (p 14). For most of his interpretations to Hindi film songs, Morcom was dependent directly on the theoretical frame work enunciated by Brooks (1984, 1991) and Elsaesser (1991) 'on the role of music in melody'.

Dutta (2009) in her study of how technologies negotiated nationalist identities through 'hybridization' of music in Hindi films songs have identified that films like *Lagaan* (2001), *Kal Ho Na Ho* (2003), *Swades* (2004) and *Rang de Basanti* (2006) have produced music that combined folk, traditional, classical besides Western classical. She has also found that folk, traditional and classical have been vaguely demarcated against Western classical and have been in direct correlation with the narrative of the film. She says that 'Music very clearly becomes a cultural marker of difference through the quotation of a putatively 'western classical music' in respect of scenes that relate to cantonment of the British in the film *Lagaan* (2001).

Hughes (2007) has found that music recording companies and their products prefigured, mediated and transcended the music relationship between stage drama and Tamil cinema. He was of the view that music recording industry not only transformed Tamil drama music into a commodity for mass circulation before the advent of talkies but also mediated the musical relationship between Tamil drama and cinema, paving a way for creation of film songs of a new and distinct popular music genre.

Jha (2003) in her work described the songs in pop in Indian film, as meta narratives, allow the spectators to create meaning within the larger, scattered, melodramatic filmic space. Consequently, she says, they provide insight into an otherwise incoherent narrative. Jha holds the view that song-and-dance sequences, which had already been part of the formulaic device for Hindi cinema, became one of the key transmitters of India culture, since the music industry and the consumption of music on the radio heavily relied upon films to produce music as commodity. Drawing upon Vasudevan's thesis of popularity and reception (1998), the multiple positions from which its performance is conducted, Jha concludes that cinema constitutes songs, along with 'other para-narratives' as 'narrational instances' of its own authority. According to Jha, the Hindi film songs are viewed as working extradiegetically both within the filmic space and in the material world. The particular dialectic that exists, says Jha, between the two spaces anticipates a revisioning of the function of melodrama and its relationship to the film, the songs and the spectator. Using this as a spring board for her research, she tried to investigate the relationship between women and cinema, and the articulation of post-colonial nationalism through song spaces in Hindi films.

Skillman (1986) has been critical of a number of facets of Indian musicals. Firstly he could not agree to the same singer singing for various characters. Citing example of Lata Mangeshkar's stupefying phenomenon in which her singing histrionics covered a number of heroines and young or adolescent future heroes, Skillman writes that Indian audience are not concerned with either the voice of the character in the film or visual enactment of the things. He is of the view that Indian audience are only concerned with first, how well a singer renders a song, rather the logic of what a character sings (p 137). He pointed out that audience place emphasis on 'the context, action and emotion being expressed and not whether it is appropriate to the character' (p 138). The sentiment, according to him, often the character expresses is the reflection of audience's emotion. He made a very general observation that Indian audiences identified with film songs more instead of classical music and were fascinated by the instrumentation. He concludes that film song is popular Indian

music and has achieved the status of transcending through cultural, religious, linguistic, caste and class barriers by appealing to the ethos common to all Indian traditions and societies. In other words, he described the film song in India as a bridge between the traditional and the rapidly developing modern society.

Using the revolution the voice and artistry of Lata Mangeshkar have brought about in Hindi film industry, Srivastava (2004) explored how her voice has lent stability to the voices of female actresses affording identities through a number of elements of Indian modernity including nationalism. He also tried to interpolate Lata's music phenomenon over the cultural politics of Indian masculinity. According to him, Lata's voice is one important index to explore a nationalist discourse in which a 'woman' as a sign had fluctuated between the poles of the mother and the sexually dangerous being. He had explored these through the career of Lata Mangeshkar (p 2019). Regarding Lata's vibrant voice and its impact on market orientations of both films and cassettes, Srivastava quotes the words of Manuel (1993: 267):

'If vocal style (aside from the language) is the single most important marker of aesthetic identity, then it can be argued that Lata's singing voice has instituted a very specific identity for Indian womanhood, one which has almost no precedence in traditional forms of Indian music'. (1993:52)

Many critiques believed that Lata's melody became the ultimate measure of sweetness in a woman's voice and her mimics could hardly be distinct from her. Scholars like Deshpande (2004) however differed attributing some of the Western terms like 'falsetto' to Lata's voice by Srivastava (p 5179). Deshpande has virtually dissected every statement of Srivastava (2004) and dismissed the contention that Lata came to be the representing voice of women identity in India.

Bose (2006) has also observed that the entry of Lata Mangeshkar into Bombay film industry has revolutionized the film song texture and composition. Quoting from Bhaskar Chandavarkar, who wrote the first ever analytical book on film music-*The Tradition of Music in Indian Cinema*—he writes that film song became the template not only for film music but also for music in India. Bhaskar dated the emergence of film song as 1944 in his work. He writes : 'From the time of Lata's entry, the Indian film song began to invariably have harmony, an assortment of voices with varied melodies and a large colourful orchestra, which symbolized the power of music director' (p 226).

Gupta (1991) writes that the imminence of film song shared by all lifts its way above the bounds of realism required by particular films and gives it an autonomous, transcendental

presence in society. He is of the view that the predominance of song dimension has thwarted the growth of more cinematic elements and the development of a cinematic grammar, though, according to him, 'this has been neutralized to some extent by the sophistication of 'song picturization', a unique feature of Indian cinema that abounds in cuts and crisp and brisk movements besides special effects (1991: 63). Gupta underscores the autonomy the song enjoys in Indian cinema. Commenting on the broader side of the film song, Gupta writes: "Songs have an important climactic, orgasmic function as well, Indian cinema being the most erotic in the world behind its puritanical facade" (p 67). He traces the country's acceptance of Hindi films is largely due to its film songs. Both regional films and Hindi films thrive in India solely due to the songs and the way songs have been picturized.

Bakshi (1998) in her work on Raj Kapoor films and songs has identified a number of hit tunes produced from Kapoor's film industry. Commencing with *Jis Desh Mein Ganga Behti Hai* (1960, directed by Radhu Karmakar), she narrates how Ganges has been a metaphor in various films such as *Sangam* (1964 directed by Raj Kapoor), *Ram Teri Ganga Maili* (1985, directed by Raj Kapoor), etc reflecting the contemporary developments in India. Even the songs in these films have assumed the dimensions of symbolism, especially as metaphors to changing dynamics and ethics of life. She gives an example of film *Sangam* to this effect where *Sangam* (Confluence) does not refer to the confluence of three holy rivers-Ganga, Yamuna and Saraswati. She traces out cross-culturalism in *Jis Desh Mein* to the original title of inspiration emanating from the famous work of Mikhail Sholokhov's Russian novel—*And Quiet Flows the Don*. Among an innumerable songs she sketched out, the melodies like *Mera Naam Raju gharana anam, behti hai Ganga wahan mera dham*, and *Ram teri Ganga Maili Ho Gayi* have assumed uniqueness due to Raj Kapoor's intervention to make the film commercially a super hit. So, Bakshi says that some of the scenes in the end of these films have been poignantly emotional to be hit at the box office solely due to Raj Kapoor's personal description of the scenes.

Another interesting piece of review worth citing from modernist and traditionalist perspective is that of Bose's (2006) excellent review of Indian film music in the back drop of their traditional origination. Though Bose has made undoubtedly a very good attempt to explain the differences between the Western music and Hindustani music, he has not been clear whether Hindustani music and Carnatic music have origins around same time. In fact, Carnatic music has come from divine traditions, as is believed widely in the South, whereas Hindustani music has emerged from mundane world of entertainment that has its birth in the

royal court of Mughals. Though both Carnatic and Hindustani combined folk music traditions of their respective areas, Carnatic is much older than Hindustani. Due to its divine inclinations, groomed and refined in the hands of saints like Annamayya, Ramadas and Tyagaraja (all from Telugu linguistic world), the ragas of Carnatic music had been limited both in scale and varieties compared to Hindustani which had more ragas and higher scales. Bose was simply unaware of Southern music traditions which borrowed some ragas like *Bhoopali* etc from Hindustani. However, Bose's work, of all the works we reviewed, offered fundamental theoretical insights to understand the differences between Hindustani and the Western music. He interpreted that Indian music is individualistic and its words and music tunes cannot be separated from one another. He is also of the view that due to its individualistic nature, Indian music is more prone to offer a range of variety tunes compared to Western music. He observed that Western music is independent of the words and it is mostly chorus in nature, not individualistic (p 229).

Bose further elaborated how each instrument from the Western music traditions has been absorbed into Indian classical music (p 231). Chatterjee's (1995) critique on Hindi music offered by various directors from Shantaram to Bimal Roy was based on multi-camera examination. He not only tried to draw distinction between Indian music and western music but also attempted to identify the unique blend of director's persona on the kind of music he rendered to each of his films. Commenting on Bimal Roy's film music he says, 'His approach to song picturization was matter-of-fact, austere, but behind this mask of near-Gandhian rectitude was a deeply romantic temperament. Chatterjee cites an example of Bimal Roy's picturization of a song in film *Parineeta* (1951-52).

The song 'Gore gore haathon mein mehndi lagaikē' (Fair hands... on them bridal henna) is rich in social and psychological reverberations in its content but spare and grand in its presentation. The sensitive mixture of the song in the background and the overpowering emotion only hinted at in the sparse dialogue between the lovers has a parallel in the song 'Priya praan kathore...' an adaptation of a traditional composition from *Nagarik* (1952) by Ritvik Ghatak. (Chatterjee, 1995: 207)

Chatterjee also reiterated that besides Bimal Roy and Guru Dutt, it was Raj Kapoor who infused life into picturization of film songs. He considered Anand brothers as next to these great trio-directors for filming songs.

Dudrah (2006) examined the development of Bollywood cinema as cultural form which through its use of song and music spans both film and popular culture. He not only examined the origins of song and music but also tried to explain the position of song and music vis-a-vis the movie's narrative and economy. He opined that song and dance play a more 'organic'

role operating beyond the level of 'show business' spectacle to further the film's narrative and to enrich it through metaphor. In his view, the song is a connection to tradition and modernity (p 48). According to him, if one missed a song, he/she missed out an important link to the narrative itself (p 49).

Murthy (2013) has extensively surveyed the whole gamut of remakes of Telugu films from both Telugu to Hindi and vice-versa. He not only identified how remakes enabled the cross-cultural flows from one culture to another but also demonstrated the manner the cross-cultural flows are embedded in the frames of remakes using moving images of filmic sequences and songs. Murthy and Bedajit (2012) study on Devdas remakes has clearly documented a number of such cross-cultural markers in the film remakes as well as remakes of film songs.

CHAPTER III. METHODOLOGY

Rationale of the present study

There is no previous study on this aspect of Indian musicals situating the whole analysis in traditionist and modernist situations using moving image analysis (visual assonance). Though some studies of authors mentioned in the chapter of literature review seemed to have used modernist and traditionist perspectives, their focus was not on cross-cultural flows of what we in the present study conceived to examine. Most of the studies have studied the cross-cultural flows of Bollywood musicals from the perspective of post-colonial and post-modern as mentioned by us in the earlier chapters of literature review and introduction. The present study therefore begins to take a shape with an observation that the Bollywood musicals (not limited to Hindi film songs but in its extended meaning as discussed in the chapter Introduction) can be categorized in to several ways within the national perspective and from the perspective of modernist and traditionist studies. But one that draws an immense value for the study is a classification of Bollywood musicals which we presume as follows:

Classification of musicals: 1. *Native music* 2. *Cross cultural music*.

Whereas *native music* was initially drawn from mythological and folk traditions and was based on Hindustani and Carnatic traditions that inspired the then audience towards consolidating their struggle against the colonial rule, the *cross cultural music* drawn from light music to western beats in post independent/post-colonial era had tended to reinforce it initially though it extended later to full form of commercial entertainment expanding to industry-indigenous to global. Later years the same mythological and folk musical films enabled the Indians to overcome the caste, religious and economic social barriers by spreading across different states of India. Thus the first ever emergence of cross cultural flows of music happened more forcefully through Bollywood musicals than any other media.

Further, the study offsets the existing lacunae for developing a comprehensive classification of the musicals in the context of melodrama in Indian cinema and seeks to establish its wider implications in cross cultural flows of messages. The study deepens further by connecting cross cultural messages and their indelible influences on national integration by showing how music maestros and singers from different parts of India established connections between North and South and the East and the West.

Method

The present study is primarily qualitative and descriptive. Grounded both in historiography and cultural theory involving use of Proppian elements (Formalist/Structuralist model) and Levi-Strauss binary oppositions (Structuralist model) coupled with moving image analysis of Kracauer (1960) as described in Hansen et al (1998), the study will carry out an extensive analysis of Bollywood musicals (in its extended meaning that includes regional cinema) drawn on a representative sample using the following criteria.

The Levi-Strauss binary oppositions have been used in identifying the cultural symbols across the spectrum of all films. Proppian elements have been basic to our analysis of narratives and their categorization in to various sub-themes of each theme of awards. Using such an analysis, we determined the role of protagonist of the film first and its conceptual relationship to the sub-themes which resulted in categorizing the films as domestic, patriotic, devotional, feudalistic, marxistic, romantic, feministic, etc.

Qualitative research interpretations

Lindlof and Taylor (2002: 59) state that ‘in studying cultural activity, cultural studies scholars emphasize a number of historical influences including revolutionary advances in technology; the industrialization of mass production; the rise of consumerism; dramatic urban and semi-urban growth; the development of mass media and now of new media systems; the growth of powerful, bureaucratic nation-states; the rise and decline of western colonialism; and drastic fluctuation in the international commodity markets (Berman, 1982)’. Cultural studies scholars, say Lindlof and Taylor, are interested in how these historical developments—and their aftermaths—are registered in cultural symbol systems (such as architecture) and how they influence the reproduction of identities, relationships, and communities. As a result, the cultural studies shows how power and knowledge are discursively produced in the crucible of centripetal (i.e., traditional and unifying) and centrifugal (fragmenting and subversive) conditions.

Writing about the inter play between cultural studies and qualitative communication research, Lindlof and Taylor (2002:60-61) opined that, ‘...the influence of cultural studies on qualitative communication research is increasingly broad; it continues to be central in shaping the subfield of reception and audience studies’. One practical implication of polysemy and the encoding/decoding tradition has been to shift researchers’ away from positivist methods

that presume audience passivity and strong media effects towards qualitative methods capable of depicting (or at least speculating about) audience production of meaning (Anderson and Meyer, 1988; Jensen, 1991; Lindlof, 1998; Morely, 1992). They further stated that, 'in these qualitative studies, the basic protocol has been for researchers' to question people who have seen or read a media text about their thoughts, perceptions, inferences, and feelings. According to them, the patterns of interpretations revealed in their answers are then compared to certain features of the text and the context. The demonstration of diverse readings is just one analytic step. They added that, 'researchers may also conceptualize the logic by which readers embrace, negotiate or resist textual influences' (p 61).

Universe:

The Indian films produced during 1950-95 have been taken as the universe. *The Encyclopedia of Indian Cinema* edited by Ashish Rajadhyaksha and Paul Willemen (1999) has been taken as basis for accuracy of the data for the purpose of the study.

Sample:

As the universe for the study runs into thousands of films over 45 years of film production, we developed criteria for selecting the representative sample of the film musicals for the study to eliminate the subjectivity.

1. The films which have won the following national awards since 1954 have been taken as the representative sample of the universe.
 - a. National film award for the best feature film : 1953-1995 (43 films)
 - b. ** National award for the best popular film providing wholesome entertainment : (1974-1995) (17 films)
 - c. *National film award for the best male playback singer : 1967-1995 (31 films)
 - d. *National film award for the best female playback singer : 1968-1995 (28 films)
 - e. *National film award for the best music direction: 1967-1995 (29 films)
 - f. Nargis Dutt award for the best feature film on National Integration: 1965-1995 (24 films)
 - g. National award for the best regional film:
 - Best feature films in Telugu: 1954-1995 (36 films)
 - Best feature films in Tamil: 1954-1995 (32 films)
 - Best feature films in Hindi: 1954-1995 (37 films)
 - Total: 276 films

(*data related to these items are available since 1967 only)

(** data elated to these items are available since 1974 only)

After removing the repetitions from the above list 253 is the actual number of films that constituted the size of the sample.

Using the above criteria, we have first enlisted the songs in these films. It is from these lists of the films' songs that we have taken a purposive sample of songs that fit into the aims of our study.

Triangulation: Survey Method through questionnaire, interviews/focus group discussions and hermeneutics

According to Lindlof and Taylor (2002) 'Triangulation involves the comparison of two or more forms of evidence with respect to an object of research interest. The most important gain of such a method is to seek convergence of meaning from more than one direction'. (Lindlof and Taylor, 2002:240). 'If data from two or more methods seem to converge on a common explanation, the biases of the individual methods are thought to 'cancel out' and validation of claim is enhanced", say Lindlof and Taylor. Commenting the extent of application of triangulation, Lindlof and Taylor wrote:

Probably the most familiar kind of triangulation is multiple methods. Here, the researcher looks for converging interpretations in field notes, interviews, documents, artifacts, and/or other evidence in relation to a common object of interest. Researchers can also use quantitative methods to triangulate with qualitative methods---such as using Q Methodology to sharpen understandings of participants' subjectivity (Brown, 1996) or network analysis to examine the social relationships in a setting (Lazega, 1997). Usually, somewhat more credibility is invested in data from one of the methods, with data from other methods lending complimentary support to the explanation (2002:241).

In order to obtain objective analysis for our study, triangulation has been adopted. As part of it, a survey of opinions/attitudes has been conducted through both administering of questionnaire and conducting interviews with target audience on the questions given in the questionnaire. According to Lindlof and Taylor (2002), surveys in particular can be a valuable exploratory method (119). They further state that 'due to their ability to capture demographic, behavioural, and attitudinal attributes, surveys can offer a comprehensive look at an entire social unit'. Regarding the role the surveys and interviews can together play in qualitative research, Lindlof and Taylor have written as follows:

A survey---even one administered quickly by e-mail, for example---may return enough responses for a base line evaluation of key population variables. Variable analysis in this sense is a means, not an end, for conducting a qualitative inquiry. Surveys and depth interviews can also be used in a two-stage design in which the survey provides public normative opinions about a topic while the qualitative study yields data about actual practices and processes (Mason, 1994).

Lindlof and Taylor (2002) further view that surveys can track opinion, technology use, or a host of other social indicators over time. They further stated that investigators may find it useful to compare trend data with 'on the ground' changes noted from the qualitative components. They further added that researchers may find surveys useful for reaching specific persons for intensive study; that is, the investigator, in addition to analysing a sample statistically, may want to examine the questionnaires individually in order to select those who fit the criteria for a qualitative study. According to them, this can be a good way to identify 'social outliers'. They also opined that those who use the survey data would do well to remember that quantitative data are only as good as the validity and reliability of the measures used to collect the data (2002: p.120).

A qualitative communication research per se, the study conducts in depth discussions and interviews comprising both the students and faculty of film making from reputed film institutes' in India besides drawing upon scholarly articles and allied literary sources (hermeneutics) making it thus a *triangulation*.

Tools: Questionnaire constructed using Likert Scale (1-5)

For the purpose of carrying out this study, as mentioned in the foregoing, we have used two questionnaires: one closed ending questionnaire comprising questions formulated on the basis of hypotheses and the variables that are embedded in the hypotheses, the other is an open ended questionnaire used for interviews and focussed discussions. Before we delve into the application of Likert scale to my study, we would like to first describe the significance of Likert scale as expounded by authors in sociology and media research for qualitative studies.

a. Likert scale:

Likert scale is construed as a tool of measurement in survey method in media research. According to Hornig Priest (2010:227), 'Likert scale consists of a series of questions answered on a numerical, 5-or 7-point, agree-or-disagree scale'. Likert scale items must be chosen according to a specified procedure; however, the term is often used more broadly to refer to all questions asked in this general form. According to Goode and Hatt (2006: 135), 'the important thing for the student to bear in mind here is that every item in a questionnaire ideally constitutes a hypothesis or part of a hypothesis, in itself'. 'That is, according to Goode and Hatt (2006), the inclusion of every item should be defensible on the grounds that the

researcher can logically expect the answer to be significant for his central problem. Therefore, it calls upon the researcher the fullest possible knowledge of the area in which he /she is working’.

It is worth to know that formulating a questionnaire is no different from the more general problem of determining what the important questions have to be asked. Usually questions are asked on variables and their relationship with one another. In a given question of a questionnaire, generally one variable is incorporated. Variables form the important components of hypothesis. It is the relationship that one predicts abstractly between the variables forms the basis of hypothesis. It is on the behaviour of the variables in relation to each other, or independent performance of variable behaviour and its magnitude, the questions can be constituted in a continuum as a Likert scale.

Though there are different perceptions as to whether Likert scales constitute ordinal scales or interval scales, authors like Norman (2010) argue that Likert scales continue to play an important role in measuring the attitudes of the target groups regardless of their being ordinal or interval or small size of the sample or non-representative sample.

According to Priest (2010:119) interval scales may be uncommon in everyday life, temperature measurements aside, but they are very common in social science research. Priest argues “that anytime one is asked to indicate, on a scale of 1 to 10 (called a 10-point scale), how much you agree to a particular statement, the result is likely to be considered an interval scale score. The assumption is made that the ‘distance’ between any two points on this scale is the same. This assumption might be misleading; some researchers argue that it is false because people might conceptualize these scales in different ways. Some people might find it difficult to choose one of the end points (1 or 10), for example creating a greater psychological distance between 1 and 2 and between 9 and 10 than exists between other adjacent pairs of numbers. This is sometimes thought of as a ‘rubber ruler’ problem, akin to using a ruler that is stretched out along different parts of its length”.

Mclver and Carmines (1981) describes the Likert scale as follows:

A set of items, composed of approximately an equal number of favourable and unfavourable statements concerning the attitude object, is given to a group of subjects. They are asked to respond to each statement in terms of their own degree of agreement or disagreement. Typically, they are instructed to select one of five responses: strongly agree, agree, undecided, disagree or strongly disagree. The specific responses to the items are combined so that individuals with the most favourable attitudes will have the highest scores while individuals with the least favourable (or unfavourable) attitudes will have the lowest scores. While not all summated scales are created

according to Likert's specific procedures, all such scales share the basic logic associated with Likert scaling. (p 22-23)

Spector (1992) identified four characteristics that make a scale a summated rating scale as follows:

First, a scale must contain multiple items. The use of summated in the name implies that multiple items will be combined or summated. Second, each individual item must measure something that has an underlying, quantitative measurement continuum. In other words, it measures a property of something that can vary quantitatively rather than qualitatively. An attitude, for example, can vary from being very favourable to being very unfavourable. Third, each item has no 'right' answer, which makes the summated rating scale different from a multiple-choice test. These summated rating scales cannot be used to test knowledge or ability. Finally, each item in a scale is a statement, and respondents are asked to give rating about each statement. This invokes asking subjects to indicate which of several response choices best reflects their response to the item (p 1-2).

Construction of Likert scale requires much work and thorough planning. There are both advantages and limitations to the Likert scale. Issac and Michael (1995) opined that Likert scales are the most useful scales in behavioural research, offering greater variance (148). Improved validity and reliability, increased level of measurement and greater efficiency in handling data are the positive aspects of scaling in general, according to Monette et al. (2002: 356-357). In fact, Moneette et al offer a caution: 'The major danger in the uninformed use of scales is that a poorly constructed measuring device will provide false or misleading information about the world'.

According to them, 'in the event that researchers construct their own scale, it is imperative to avoid use of non-discriminating items: Non-discriminating items are those that are responsible to in a similar fashion by both people who score high and people who score low on the overall scale (Monette et al., 2002: 361).

A critique of some of the myths about Likert scales with corresponding corrections is also available in the literature (Carifio and Perla, 2007, Norman, 2010). Interestingly, cultural considerations may play a prominent role in the implementation and outcomes of the Likert scale. Under right conditions and perhaps coupled with qualitative measures such as interviews, a greater congruence/convergence of views on a specific cultural input develops which is very helpful in cultural research.

Given the above background for Likert scale, it is imperative for us to know that application of Likert scale would call for a reliability test and a validity test.

Reliability: Usually Cronbach's alpha co-efficient is used for internal consistency. The analysis of the data then must be the summated scales and not individual items. Cronbach's alpha would not provide reliability estimates for single items. As to the relevance of Cronbach's alpha to calculate reliability for Likert scale, Gliem and Gliem (2003) have observed as follows:

Cronbach's alpha reliability coefficient normally ranges between 0 and 1. However, there is actually no lower limit to the coefficient. The closer Cronbach's alpha coefficient is to 1.0 the greater the internal consistency of the items in the scale. Based upon the formula $\alpha = \frac{rk}{[1 + (k - 1)r]}$ where k is the number of items considered and r is the mean of the inter-item correlations the size of alpha is determined by both the number of items in the scale and the mean inter-item correlations. George and Mallery (2003) provide the following rules of thumb: " $\alpha > .9$ – Excellent, $\alpha > .8$ – Good, $\alpha > .7$ – Acceptable, $\alpha > .6$ – Questionable, $\alpha > .5$ – Poor, and $\alpha < .5$ – Unacceptable" (p 231). While increasing the value of alpha is partially dependent upon the number of items in the scale, it should be noted that this has diminishing returns. It should also be noted that an alpha of .8 is probably a reasonable goal. It should also be noted that while a high value for Cronbach's alpha indicates good internal consistency of the items in the scale, it does not mean that the scale is uni-dimensional.

Upon application of Cronbach's alpha, using SPSS for the multi-item scale, two important data would emerge. 1. Statistics for Scale and 2. Item Total Statistics.

1. Statistics for Scale would offer the data related to Means, Variances, Inter-Item correlations.

2. Item Total Statistics would yield item wise---- Scale Mean If Item Deleted, Scale Variance If Item Deleted, Corrected Item Total Correlation, Squared Multiple Correlation and Alpha If Item Deleted.

Relating the above description of questionnaire using Likert scale to the present study

Using above description, a pre-tested questionnaire (closed ended) was administered to the target groups-faculty as well as students of reputed film institutes in India (See Appendices i-iii). It was followed by group discussions in the form of focus group discussions for all the student groups and interview using open ended questionnaires with faculty.

As the questionnaire consisting of 24 items was developed using Likert scale, each item will have five categories of responses ranging from strongly agree = 1 to strongly disagree = 5. The scores were positive in the case of questions with positive answers. The scores were negative where the answers elicit negative answers.

Reliability test was administered for all the answered scores by all the individuals. Cronbach's Alpha has been used for reliability test which has been 0.8 indicating a good consistent reliable questionnaire (George and Mallery, 2003). The mean, variance, standard deviation, item wise correlations for all items were also calculated which have shown very good result consistent with the accepted standards (See Table 7 and 7a).

Internal Validity: Item Analysis

For internal Validity, using Discriminating Power method, high and low scores were developed for each item (Item analysis) and tested for the internal consistency (See Tables: 1, 3-6). In order to further strengthen the internal validity we have examined the item wise support obtained from the answered questionnaire for each of the Hypothesis (See Table 7).

Validation of variables and hypotheses:

Using the above analysis of results of the questionnaire, we have formulated the following operational definitions and hypotheses.

3.1. Operational definitions:

For this purpose, we have relied on Murthy's (2013) work on Cross-cultural indices besides other scholarly works.

1. ***Musical/song***: is inclusive of dance form-traditional or folk and western-thus extending the scope of the critical study on the influence of cross-cultural messages and national integration. Since musical/song is considered an 'extended narrative', the term 'Bollywood musical' here in this study includes narratives of 'all Indian feature films' not exclusively films produced by Bombay film industry.

2. **Bollywood musical** (not limited to Hindi films): ‘Bollywood’ does not simply refer to the Hindi or even film industries. Rather it is a ‘more diffuse cultural conglomeration involving a range of distribution and consumption of activities from websites to music cassettes, from cable to radio’ (Bhattacharya and Mehta. 2010:106).
3. **Moving Images or Visual assonance**: It is a process explained by Kracauer to interpret the frames of a moving sequence of a film qualitatively. It helps interpreting a given frame in terms of cultural symbols or cross-cultural symbols. In film studies, it plays a crucial role to explain a given filmic concept in terms of film/cultural theory.
4. **Native music**: Music drawn from mythological and folk traditions and was based on pure forms of *Hindustani* and *Carnatic* traditions though done in light music tradition.
5. **Cross - cultural music**: Music drawn from light music to western beats comprising a blend of other music traditions.
6. **Cross-cultural flows**: Refers to the flow of cross cultural music, song, meaning and form of the content, language besides various connotations. It is identified through the following cross cultural indices.
7. **Cross-cultural indices**:
 - a) Cross cultural indices by default imply the flow of one culture to another culture (here culture refers to a set of pre-determined values/beliefs/traditions of a region/state/society) either by adaptation of the text/novel/genre of one culture to another culture.
 - b) Cross culturalism gets more widened for an industry when it allows the engagement of other industry actors, singers, music scoring, dances, directorial skills (*mise-en-scene*).
 - c) Engaging different technicians-directors, music maestros, cameramen, singers, etc from one language to the other languages would bring a new cultural dimension (such as mutual appreciation of other cultures) to the films (See Photos 3-4).
 - d) Cross culturalism becomes deeper by engaging film stars of the native language or new stars of some other languages may bring new expressions of metaphors.
 - e) Cross culturalism can occur in a variety of forms-both in technical and symbolic forms native to each culture/industry. For example remaking of certain select songs and their music scoring from one language to the other language- either in relation to the same context or for a different context- is also part of cross culturalism (Murthy, 2013).
8. **National integration**: It is an abstract concept. It requires a conscious effort on the part of diverse cultures living together to forge a common identity to express a sense of belongingness/oneness. It seeks to eliminate social, cultural and economic barriers and discrimination. While some of these are denotatively experienced and viewed directly, some could only be perceived connotatively by

Photos: 3. Comparative Frames of *Devdas* Telugu-Hindi Showing the effective expression of Nageswara Rao in his last stage of life over the other Hindi actors



a) Nageswara Rao (*Devdas*, Telugu, 1953)



b) Dilip Kumar (*Devdas*, Hindi, 1955)



c) Shahrukh Khan, (*Devdas* Hindi, 2002)

Photos 4: Comparative Frames of *Deep Jweley Jai* (Bengali) with remakes of Telugu *Chivaraku Migilindi* (Telugu) and *Khamoshi* (Hindi) showing the histrionics of Savithri.



a) Suchitra Sen in *Deep Jweley Jai* (1959)



b) Savithri in *Chivareku Migilindi* (1960)



c) Waheeda Rahman *Khamoshi* (1969)

Courtesy: 1. MAA TV (Program title: *Vendivennela Jabili of Savithri*); 2. *Journal of International Communication* 19.1. 2013.

inferential processes. In the present study, denotative experiences are offered through the visual images of core culture and cross-cultural symbols (rivers, boats, travel songs, background music scoring, lullabies, concerts, marriages, Sun rise and set, Moon, sea, flute, etc) while the connotative interpretations have been rendered on inferential basis (E.g. Middle class economic disparities, gender complexities, family disputes, etc). It is both centripetal and centrifugal in this context.

3.2. Hypotheses:

The study hypothesises that:

H1. Bollywood musicals transcend all narrow considerations (of politics, divergent societies and geographical boundaries) and bear a positive relationship with sense of oneness both through their meaning and form of the content.

H2. Cross-culturalism in Indian cinema bears significant relationship to the remakes of films and film songs.

H3. Cross-cultural flows in Indian cinema do not negatively impact or destroy native/core cultures of 'others' due to flexibility in adaptations/modifications in the remakes/production of novels as film texts.

H4. Cross-cultural flows in the form of language, meaning, form, content, music tune (Eastern or Western or Hindustani or Carnatic), singers and music directors have direct influence on national integration.

H5. Bollywood musicals embed semiotics of wider cultural significance and bear a positive relationship to its influence on the cross cultural flows towards national integration.

H6. Cross-cultural flows in Indian film songs reflect direct influence on the living styles of Indian masses.

H7. Bollywood musicals also serve as extended narratives within the context of the Indian cinema narrative and bear a positive and direct relationship with the main plot.

H8. Bollywood musicals constitute the characteristics of a genre* and classifiable like any other genre (* see end notes on page 38).

3.3. Units of Analysis:

Under moving image analysis of frames (visual assonance) in the songs, the following criteria of interpretation have been established for study:

i. Semiotics, deconstruction and metaphors, ii. Form of song, iii. Content of song, iv. Messages in song, v. Music traditions, vi. Dance traditions, vii. Other art forms such as sculpture, paintings, settings, etc.

With the above research design and formulation of hypotheses, we tended to examine the chosen sample of film songs for the analysis and discussion.

Table 1: Showing internal consistency, validity and reliability of the items in the questionnaire

Item No.	Question	Discriminating Power (DP)	*Reliability (Cronbach's Alpha)
1	Bollywood musicals are cross-cultural: transcends all narrow considerations of politics, divergent societies and geographical boundaries? (Given they can be cultural too)	1.27	0.805
2	Bollywood musicals bring a sense of oneness, a national form of belonging both through their form (compositions) and content (messages such as philosophical to materialistic)	1.79	
3	Bollywood musicals can be classified and studied as a distinct genre?	.57	
4	Bollywood songs bear a positive relationship with the main plot?	1.29	
5	Bollywood songs bear no relationship with the main plot?	0.69	
6	Bollywood songs act some times as an extended narrative to the main plot of the film?	0.85	
7	Bollywood songs in Indian cinema embed semiotics of wider cultural significance?	1.07	
8	Bollywood songs in Indian cinema contextualize different <i>rasabhavas</i> (<i>navarasas</i>).	1.44	
9	Cross culturalism in Indian cinema occurred since talkie era by engaging directors, music directors, actors, singers etc. from different (here after referred to as 'other' cultures).	0.85	
10	Cross culturalism in Indian cinema is integrating the nation.	1.27	
11	Cross culturalism in Indian cinema can be seen through the adaptation (remakes) of novels/stories/epics of 'other' cultures/states.	1.38	
12	Cross culturalism in Indian cinema can be easily seen through the lens of remakes of films.	1.67	
13	Cross culturalism in Indian cinema can be easily seen through the lens of the remakes of film songs.	1.54	
14	Cross culturalism in Indian cinema influences the life styles of Indian viewers in general.	0.9	
15	Cross culturalism in Indian cinema does not destroy native/core cultures of 'others' due to flexibility in adaptations/modifications in the remakes/production of novels as film texts.	1.08	
16	There is less of cross culturalism/national integration spirit in the 'Best National Award Winning Films'.	0.36	
17	Lack of a criterion for judging 'Best National Award Winning Films' is unfortunate.	0.28	
18	Lack of a criterion for judging best director/music directors/ actors/ singers in 'Best National Award Winning Films' is a flip side of the scenario.	0.61	
19	Films not chosen for best 'Best National Award Winning Films'/ Best Regional Films offered more cross culturalism/national integration than 'Best National Award Winning Films'.	0.19	
20	'Best National Award Winning Films' have less musicals/songs of influential nature than entertainment driven commercial Bollywood cinemas.	0.86	
21	"Film industries with less investment/profit generation by default produce art films/real cinemas"	1.12	
22	Can we say that all those who produce real cinemas/art films are doing so out of a noble spirit/ cause?	1.83	
23	Masses do not like art films/real cinemas because they have no noble mind.	0.92	
24	Masses like entertainment driven commercial films than real cinemas/art films/new wave cinemas because they need diversion from the problems of real life (or have no noble mind).	1.44	

*Reliability (Cronbach's Alpha) is calculated for all the items using SPSS package.

Table 2: Showing percentage of agreement with the variables in Hypotheses constructed as items in the questionnaire

Item No.	Question	Strongly Agree		Neutral	Disagree	Strongly Disagree
		1	2	3	4	5
1	Bollywood musicals are cross-cultural: transcends all narrow considerations of politics, divergent societies and geographical boundaries? (Given they can be cultural too)	7.6 %	54.3%	24.8%	9.5%	3.8%
2	Bollywood musicals bring a sense of oneness, a national form of belonging both through their form (compositions) and content (messages such as philosophical to materialistic)	13.3%	41.9%	21.9%	19.0%	3.8%
3	Bollywood musicals can be classified and studied as a distinct genre?	18.1%	53.3%	17.1%	10.5%	1.0%
4	Bollywood songs bear a positive relationship with the main plot?	1.9%	37.1%	36.2%	22.9%	1.9%
5	Bollywood songs bear no relationship with the main plot?	3.8%	34.3%	41.9%	16.2%	3.8%
6	Bollywood songs act some times as an extended narrative to the main plot of the film?	7.6%	60.0%	23.8%	7.6%	1.0%
7	Bollywood songs in Indian cinema embed semiotics of wider cultural significance?	4.8%	47.6%	29.5%	15.2%	2.9%
8	Bollywood songs in Indian cinema contextualize different <i>rasabhavas (navarasas)</i> .	10.5%	43.8%	27.6%	17.1%	1.0%
9	Cross culturalism in Indian cinema occurred since talkie era by engaging directors, music directors, actors, singers etc. from different (here after referred to as 'other' cultures).	11.4%	59.0%	20.0%	7.6%	1.9%
10	Cross culturalism in Indian cinema is integrating the nation.	5.7%	51.4%	26.7%	15.2%	1.0%
11	Cross culturalism in Indian cinema can be seen through the adaptation (remakes) of novels/stories/epics of 'other' cultures/states.	15.2%	63.8%	9.5%	9.5%	1.9%
12	Cross culturalism in Indian cinema can be easily seen through the lens of remakes of films.	7.6%	43.8%	23.8%	18.1%	6.7%
13	Cross culturalism in Indian cinema can be easily seen through the lens of the remakes of film songs.	6.7%	41.9%	30.5%	18.1%	2.9%
14	Cross culturalism in Indian cinema influences the life styles of Indian viewers in general.	14.3%	56.2%	16.2%	12.4%	1.0%
15	Cross culturalism in Indian cinema does not destroy native/core cultures of 'others' due to flexibility in adaptations/modifications in the remakes/production of novels as film texts.	3.8%	28.6%	37.1%	26.7%	3.8%
16	There is less of cross culturalism/national integration spirit in the 'Best National Award Winning Films'.	2.9%	24.8%	45.7%	22.9%	3.8%
17	Lack of a criterion for judging 'Best National Award Winning Films' is unfortunate.	18.1%	33.3%	30.5%	14.3%	3.8%
18	Lack of a criterion for judging best director/music directors/actors/ singers in 'Best National Award Winning Films' is a flip side of the scenario.	8.6%	32.4%	45.7%	11.4%	1.9%
19	Films not chosen for best 'Best National Award Winning Films'/ Best Regional Films offered more cross culturalism/national integration than 'Best National Award Winning Films'.	2.9%	26.7%	52.4%	17.1%	1.0%
20	'Best National Award Winning Films' have less musicals/songs of influential nature than entertainment driven commercial Bollywood cinemas.	7.6%	53.3%	21.0%	13.3%	4.8%
21	"Film industries with less investment/profit generation by default produce art films/real cinemas"	3.8%	31.4%	29.5%	29.5%	5.7%
22	Can we say that all those who produce real cinemas/art films are doing so out of a noble spirit/ cause?	1.0%	21.9%	31.4%	32.4%	13.3%
23	Masses do not like art films/real cinemas because they have no noble mind.	1.9%	6.7%	13.3%	50.5%	27.6%
24	Masses like entertainment driven commercial films than real cinemas/art films/new wave cinemas because they need diversion from the problems of real life (or have no noble mind).	10.5%	38.1%	19.0%	26.7%	5.7 %

Table 3: Showing items with DP (Discriminating Power) between 0-0.50

Sl.no	Item no.	Discriminating Power DP
1	16	0.36
2	17	0.28
3	19	0.19

Table 4: Showing items with DP (Discriminating Power) between 0.51 – 1.00

Sl.no	Item no.	Discriminating Power DP
1	3	0.57
2	5	0.69
3	6	0.85
4	9	0.85
5	14	0.9
6	18	0.61
7	20	0.86
8	23	0.92

Table 5: Showing items with DP (Discriminating Power) between 1.01 – 1.50

Sl.no	Item no.	Discriminating Power DP
1	1	1.27
2	4	1.29
3	7	1.07
4	8	1.44
5	10	1.27
6	11	1.38
7	15	1.08
8	21	1.12
9	24	1.44

Table 6: Showing items with DP (Discriminating Power) between 1.51 – 2.00

Sl.no	Item no.	Discriminating Power DP
1	2	1.79
2	12	1.67
3	13	1.54
4	22	1.83

Table 7: Item-Analysis (Cronbach's alpha) from SPSS output

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
64.9048	90.933	9.53589	24

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	2.704	2.190	3.952	1.762	1.804	.150	24
Item Variances	.865	.578	1.263	.685	2.185	.030	24
Inter-Item Correlations	.146	-.350	.748	1.099	-2.135	.026	24

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Item 1	62.4286	81.882	.499	.492	.791
Item 2	62.3238	78.298	.611	.549	.783
Item 3	62.6762	86.586	.211	.286	.805
Item 4	62.0476	82.527	.491	.557	.792
Item 5	62.0857	86.483	.223	.521	.804
Item 6	62.5619	85.479	.341	.380	.799
Item 7	62.2667	83.255	.418	.507	.795
Item 8	62.3619	81.099	.535	.514	.789
Item 9	62.6095	84.760	.352	.298	.798
Item 10	62.3619	82.752	.479	.416	.793
Item 11	62.7143	80.995	.580	.525	.788
Item 12	62.1810	80.150	.509	.665	.789
Item 13	62.2190	80.634	.555	.678	.788
Item 14	62.6095	85.490	.279	.368	.802
Item 15	61.9238	84.360	.334	.297	.799
Item 16	61.9048	90.683	-.030	.330	.815
Item 17	62.3810	87.892	.095	.609	.812
Item 18	62.2476	87.650	.157	.591	.807
Item 19	62.0381	88.960	.097	.424	.808
Item 20	62.3619	83.906	.338	.273	.799
Item 21	61.8857	84.391	.302	.356	.801
Item 22	61.5524	86.461	.187	.403	.807
Item 23	60.9524	84.623	.321	.400	.800
Item 24	62.1143	81.968	.378	.327	.797

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.805	.804	24

Table 7.a.: Item-Statistics of N=150

Item Statistics of Resondents' Answers			
	Mean	Std. Deviation	N
VAR00001	2.4762	.91036	105
VAR00002	2.5810	1.06320	105
VAR00003	2.2286	.90146	105
VAR00004	2.8571	.85966	105
VAR00005	2.8190	.88558	105
VAR00006	2.3429	.76997	105
VAR00007	2.6381	.90004	105
VAR00008	2.5429	.93056	105
VAR00009	2.2952	.84266	105
VAR00010	2.5429	.85517	105
VAR00011	2.1905	.87810	105
VAR00012	2.7238	1.06062	105
VAR00013	2.6857	.94375	105
VAR00014	2.2952	.89790	105
VAR00015	2.9810	.93006	105
VAR00016	3.0000	.86603	105
VAR00017	2.5238	1.06604	105
VAR00018	2.6571	.86412	105
VAR00019	2.8667	.76040	105
VAR00020	2.5429	.98086	105
VAR00021	3.0190	.99982	105
VAR00022	3.3524	.99982	105
VAR00023	3.9524	.92384	105
VAR00024	2.7905	1.12400	105

***End Notes:** The term 'genre' is used to suggest that 'Indian musicals' form a distinct class among the 'genre of musicals' which is a generic term applied to any/all kinds of musicals. We intend to mean that by virtue of its extranarrative role, which sometimes, these musicals assume in the context of whole narrative of the theme/plot, Indian musicals could be termed as a unique and distinct genre from other recognised connotative meanings of 'genre'. We are not first to coin the term 'genre' for the study of musicals. Earlier to us, Raju Bharatan used the term '*Hindustani Cine Sangeet*' to validate the term 'genre' for Bollywood musicals (See p 8 and p 10).

CHAPTER IV. GOLDEN LOTUS AWARDS-NATIONAL AWARD WINNING FILMS

i. Cross Cultural Flows in National Film Award Winning Best Feature Films: 1953-95

The national awards for Indian feature films have commenced for the first time since 1953. The first film to win the award was Marathi film, *Shyamchi Aai* directed by Prahlad Keshav Atre consisting of three songs only. Except for the year 1978 (the period we have covered for the study) national awards have been given every year regularly till 1995. Though we have chosen nearly 43 films for our study, in effect we could obtain the copies of 26 movies only. The Table 8.a. shows the list of national award winning films from 1953-1995. We have further divided the films into various categories based on their story plots/themes. Table 8.b. shows the number of films under each of such category.

We have developed the following categories of films to fit into the themes as: a. Films having Religious and Philosophical theme, b. Films having Humanistic themes, c. Films having Humanistic and Biographical theme, d. Films having Feminist theme, e. Films having Marxist theme, f. Films having Romantic theme (See Table 8.b).

For the purpose of this study, we have only shown the films which have been available to us as far as this table is concerned.

a. Films having Religious and Philosophical theme: The analysis of these films has offered a number of interesting gleanings. Firstly though critics of Indian cinema often exhibit a tendency to show that Indian cinema during the early period dominated with religious cinema, only a few films have fallen under the first category—Films having Religious and Philosophical Theme. *Sagara Sangamey* (1958), *Bhagini Nivedita* (1961) and *Adi Shankaracharya* (1983) have fallen under these categories. The other film-*Bhagavad Gita* (1992) could not be sourced by us. However, these three films indeed deserved to be called national award winning films both by virtue of their cross-cultural approach and conceptually cross cultural themes. Further the characters like Nivedita (1867-1911) and Adi Shankara (788 CE – 820 CE) have been owned up by entire country for their enunciation, preaching and practice of principles of philosophy that have the universal appeal. Nivedita, a westerner, being disciple of Swami Vivekananda (1863–1902) has spread across the messages of swamiji even after his departure from the planet in 1902.

8.a. Golden Lotus: National Film Award Winning Best Feature Films

Sl. No.	Year	Films	Language	Producer	Director	Formats
1	1953	<i>Shyamchi Aai</i>	Marathi	Pralhad Keshav Atre	Pralhad Keshav Atre	Soft copy
2	1954	<i>Mirza Ghalib</i>	Hindi	Sohrab Modi	Sohrab Modi	CD
3	1955	<i>Pather Panchali</i>	Bengali	Government of West Bengal	Satyajit Ray	Soft copy
4	1956	<i>Kabuliwala</i>	Bengali	Charuchitra	Tapan Sinha	Soft copy
5	1957	<i>Do Aankhen Barah Haath</i>	Hindi	V. Shantaram	V. Shantaram	Soft copy
6	1958	<i>Sagar Sangamey</i>	Bengali	De Luxe Film Distributors	Debaki Bose	CD
7	1959	<i>Apur Sansar</i>	Bengali	Satyajit Ray Productions	Satyajit Ray	Soft copy
8	1960	<i>Amuradha</i>	Hindi	• Hrishikesh Mukherjee • L. B. Thakur	Hrishikesh Mukherjee	Soft copy
9	1961	<i>Bhagini Nivedita</i>	Bengali	Aurora Film Corporation	Bijoy Bose	Soft copy
12	1964	<i>Charulata</i>	Bengali	R. D. Bansal	Satyajit Ray	Soft copy
13	1965	<i>Chemmeen</i>	Malayalam	Babu Ismail Settu	Ramu Kariat	Soft Copy
14	1966	<i>Teesri Kasam</i>	Hindi	Shailendra	Basu Bhattacharya	Soft copy
16	1968	<i>Goopy Gyne Bagha Byne</i>	Bengali	• Nepal Dutta • Asim Dutta	Satyajit Ray	Soft copy
17	1969	<i>Bhuvan Shome</i>	Hindi	Mrinal Sen Productions	Mrinal Sen	CD
19	1971	<i>Seemabaddha</i>	Bengali	• Bharat Shamsheer • Jang Bahadur Rana	Satyajit Ray	Soft copy
20	1972	<i>Swayamvaram</i>	Malayalam	Adoor Gopalakrishnan	Adoor Gopalakrishnan	Soft copy
22	1974	<i>Chorus</i>	Bengali	Mrinal Sen Productions	Mrinal Sen	CD
24	1976	<i>Mrigayaa</i>	Hindi	Uday Bhaskar International	Mrinal Sen	CD
28	1980	<i>Akaler Shandhaney</i>	Bengali	D. K. Films	Mrinal Sen	CD
29	1981	<i>Dakhal</i>	Bengali	West Bengal Film Industry	Gautam Ghose	CD
30	1982	<i>Chokh</i>	Bengali	• Information, Cultural Affairs India • Govt of WB	Utpalendu Chakrabarty	Soft copy
31	1983	<i>Adi Shankaracharya</i>	Sanskrit	NFDC	G. V. Iyer	Soft copy

Sl. No.	Year	Films	Language	Producer	Director	Formats
36	1988	<i>Piravi</i>	Malayalam	Film Folks	Shaji N. Karun	Soft copy
39	1991	<i>Agantuk</i>	Bengali	NFDC	Satyajit Ray	CD
41	1993	<i>Charachar</i>	Bengali	• Gita Gope • Shankar Gope	Buddhadeb Dasgupta	Soft copy
42	1994	<i>Unishe April</i>	Bengali	Rituparno Ghosh	Rituparno Ghosh	Soft copy

Table 8.b. Theme wise categorization for National Film Award winning Best Feature Films

Sl. No.	Films having Religious and philosophical theme	Films having Humanist theme	Films having Humanist and Biographical theme	Films having Feminist theme	Films having Marxist theme	Films having Romantic theme
1	<i>Sagar Sangamey</i> (1958)	<i>Pather Panchali</i> (1955)	<i>Shyamchi Aai</i> (1953)	<i>Anuradha</i> (1960)	<i>Akaler Shandhaney</i> (1980)	<i>Chemmeen</i> (1965)
2	<i>Bhagini Nivedita</i> (1961)	<i>Kabuliwala</i> (1956)	<i>Mirza Ghalib</i> (1954)	<i>Charulata</i> (1964)	<i>Dakhal</i> (1981)	<i>Bhuvan Shome</i> (1969)
3	<i>Adi Shankaracharya</i> (1983)	<i>Do Aankhen Barah Haath</i> (1957)		<i>Teesri Kasam</i> (1966)	<i>Chokh</i> (1982)	
4		<i>Apur Sansar</i> (1959)		<i>Unishe April</i> (1994)		
5		<i>Goopy Gyne Bagha Byne</i> (1968)				
6		<i>Seemabaddha</i> (1971)				
7		<i>Swayamvaram</i> (1972)				
8		<i>Chorus</i> (1974)				
9		<i>Mrigayaa</i> (1976)				
10		<i>Piravi</i> (1988)				
11		<i>Agantuk</i> (1991)				
12		<i>Charachar</i> (1993)				

Swami Vivekananda was the first ever youngest monk to resonate the ancient wisdom and the secrets of Indian philosophy as torch bearer of knowledge in the West. Swami Vivekananda himself had a lot of praise for Adi Shankara's non-dualism (or monism as put in the film) as swamiji believed that non-dualism alone can be the true basis for altruistic ethics. In swamiji's own words, 'why should not a man hurt any one including a fellow being or an animal'---the answer stems from non-dualism which states 'that there is only one universal pervading spirit, called Soul, connecting all the life on this planet though to our limited vision 'the continuous looks divided and separate'.

The film *Adi Shankaracharya* offered several cross-cultural features. Firstly being shot in Sanskrit, it became the first ever film produced in Sanskrit in India. Sanskrit is considered as the mother of all Indian languages irrespective of nagging dispute on the origin of Indian languages—*Aryan* and *Dravidian*. The film's supremacy lies in the fact that Kashmir, Kamrup (Assam) and Kanya Kumari (Tamil Nadu) are recognized as the three angles of India in which the Vedic knowledge or ancient wisdom is rooted.

Adi Shankara is also known for his extensive travelling across India on foot and reciting his famous hymns on his way up and down his journey. Though sung in Sanskrit they were byhearted by the people of India in every corner. In a way, Sanskrit songs/hymns of Adi Shankara acted as binding substance of all Indian systems and traditions. The famous *Bhajagovinda* (6th Century) lyrics convey the essence and fragility of life and its attractions in the simplest manner that even children/women folk at homes used to sing during working hours. The last line of the title hymns- *Bhajagovindam -- drikkum karane*-is a satiric attack on the Sanskrit and Vedic pundits of Varanasi who were more enamoured of rules of grammar than the substance and meaning of the Vedic enchanting.

The director G.V. Iyer (1917-2003) chose the characters and singers very carefully. The uniqueness of one such combination is involving a Bengali actor Sarvadaman Banerji to act as Shankara, though there are many South Indian actors who could be better than him. This is one of the indices which we identified in our methodology as pervading film cross-culturalism. Also the mellifluous melodies or renditions of Mangalampalli Bala Muralikrishna offered a great freshness to the centuries old Shankara's hymns.

Though the film was produced in 1983, the songs/slokas of Adi Shankara have been widely heard much earlier in the South Indian homes down Andhra Pradesh largely due to the rendition of M.S.Subba Lakshmi (1916-2004), and another mellifluous singer on par with

Mangalampalli Bala Muralikrishna (1930-). Adi Shankara's philosophy offered many solutions and interpretations to the problems plaguing human life from time to time and are quite refreshing in terms of their potential to address complicating human issues even today. Thus, they are at par with the slokas of *The Gita* rendered by Lord Krishna millions of years ago.

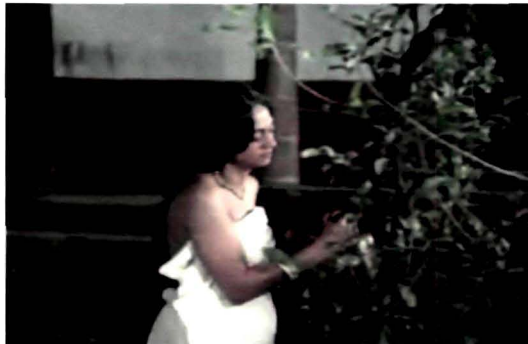
Bhagini Nivedita (1961), a film directed by Bijay Bose, has only one song and a few hymns. Music scoring was done by Anil Bagchi. The film involving a foreign character namely Margaret Noble, converted to Hindu faith through the association with Swami Vivekananda, the world renowned disciple of Sri Ramakrishna (1836-1886) of Dakshineswar in Kolkata during nineteenth century. At the instance of his Master, Vivekananda, whose original name is Naren, before being converted to a monk under Indian religious traditions, had gone to the United States of America in 1893 to address the Parliament of World's Religions at Chicago. Given a thunderous standing ovation for his excellent delivery of the messages of Indian Upanishads and ancient seers, Swamiji earned the epithet-*Orator by Divine Order*. Ever since Swamiji has had no look back both back at home and abroad.

Swamiji during his short span of life toured the world extensively and it was during one of these visits to London that Nivedita, who had lost her father as well as her boy friend at a young age by then, happened to meet him. Impressed by his divine oration and way of expounding the basic tenets of life, Nivedita became a disciple of Swamiji. She came to Kolkata and stayed with Swamiji till his last. Her original mission was to educate Indian women but Swamiji made her understand the difference between what she understood as education and what Indian education meant. After receiving initiation from Swamiji, Nivedita undergoes cultural transformation. A shot very effectively portrays her taking bath in Ganges and wearing new attire of an Indian sanyasin (See Photos 5-7). This is the second cultural sign in the film suggesting the cross-culturalism in offered. Firstly, Vivekananda in Western attire to tune himself to the aptitude of the Western audience. Later, Nivedita' transformed into Indian dress. However, the director has made unique combination in the new dress attire of Nivedita modelling it as both Western dress as well as dress of an Indian sanyasin. One can clearly see the difference between the attire of Mother Sarada and Nivedita. Further transformation of Nivedita's prayer symbols and mannerisms from Christianity to Hinduism had been carefully worked out by the director Bijay Bose. For some time Nivedita could run school for the girls/widows but soon after Swamiji's Samadhi, she decides to join the main

Comparative Frames of Cultural Symbols in Religious and Philosophical Films



Photos 5: Nivedita in Bengali film *Bhagini Nivedita* (1961) and Shankara's Father, Shivaguru in the film *Adi Shankaracharya* (1983) offering morning prayers.



Photos 6: Nivedita in Bengali film *Bhagini Nivedita* (1961) and Shankara's mother, Aryamba in film *Adi Shankaracharya* (1983) offers prayers to the sacred *Tulsi*.



Photos 7: Shyam and his mother in Marathi film *Shyamchi Aai* (1953) and devotees at Sagar in Bengali film *Sagara Sangamey* (1958) praying at sea beaches.

stream movement for the freedom of India as per the advices/lectures of Swamiji. During this time she comes in contact with Aurobindo Ghosh, then editor of a news paper, and freedom fighter too. But, due to call from God, Aurobindo leaves for Pondicherry then ruled by French. The paper has since been looked after by Nivedita till her last.

Throughout, she performed multi-tasks and continued working for the realization of ideals of Swami Vivekananda and Sri Ramakrishna Guru Dev. Thus the film attained a cross-cultural contour. Firstly the Universality in Indian Upanishads has been a strong and poignant message to the larger family of the world in terms of recognizing one universally pervading formless God, called in Indian terms as *Advaita* form of God (non-dualism), and secondly by involving the orthodoxy Christian followers such as Nivedita to disseminate this message across the globe.

Sagar Sangamey (1958) was a Bengali film directed by Debaki Bose. It comprised five songs mostly from *The Gita*. Music was done by famous music maestro Rai Chand Boral. The film starts on a note of a rich woman rejecting to take the responsibility of another woman's child allegedly on caste perceptions. Unfortunately, both the rich woman and the other woman with her daughter board the same boat to travel down to Sagar Sangamey where the rich woman proposes to offer prayers and ablutions to gods during holy hours. The rich woman was shown all through religious and generous allowing poor sages/mendicants also to travel in the same boat. Unfortunately the boat capsizes, the mother of the girl along with other passengers get drowned in the waters of Ganges. But, the rich woman and the poor girl will survive and with the help of the others they manage to reach the *Sagar Sangamey*. The story though runs quite slowly to heighten the emotional part of the film; its philosophical connotations have far reaching meanings. The caste and the religion are interlinked in Indian tradition but if one looked broadly these are very petty matters when it came to decide the destiny and human relations.

Against the backdrop of philosophical hymns from *the Gita*, and the interpretations of caste and *karma*, the drama unfolds on the banks of Holy River. The girl tries to get closer to the rich woman while the latter attempts to remain unattached to the worldly bondages. She also acknowledges at one time to a religious person of her boat mates that her husband is a worldly person and does not like adopting orphans on charity. Yet, the sequences unfold in such a way that the rich woman despite booking her ticket to leave back to Kolkata by a merchandise ship, will have to wait and take the orphan girl also along with her. But, again

god's supreme will is destined otherwise. The girl develops ill-health and passes away. The woman declares the particulars of the girl as that of hers. Thus the destiny of these two gets intermingled with the philosophical connotations of *the Gita*. It also reveals how affections and bondages transcend the casteism and affluence.

Unlike the films *Adi Shankaracharya* and *Nivedita*, this film is not cross-cultural by virtue of the artifacts/indices we have enlisted in our methodology but this film is certainly cross-cultural by connotation at conceptual level as the social barriers such as caste and economic disparities have been the bane of India for over centuries and there are several epic and religious texts which have extensively discussed the wider connotations of these terms of discourse such as caste, creed, religion and economic disparity, etc.

Sagar which means sea is treated in Indian culture as male and rivers are treated as females. Most of the river names, except Brahmaputra, all rivers in India bear female names. Except two rivers, Narmada and Kaveri, all rivers plunge in to Bay of Bengal. Both Sea and Rivers thus bear a cross cultural character for all the rivers which travel across different cultures and finally merge in Sea. Similarly the Sea is supposedly cross-cultural always. At the same time all rivers and Sea waters are considered holy. Sea and rivers have symbolized cultural, devotional, social and religious symbols in Indian cultural traditions (See Photos 5-7 for Cross cultural symbols in page no. 45)

b. Films having Humanistic themes

There are about twelve films under this category. Most of these films have presented the problems of middle and lower class sections of Indian society. Of these twelve about half of the films were produced by Satyajit Ray: *Pather Panchali* (1955), *The World of Apu* (1959), *Goopy Gyne Bhaga Gyne* (1969), *Seemabadha* (1971), and *Agantuk* (1992). More than half of the films were directed by Bengali directors: Satyajit Ray, Tapan Sinha, Mrinal Sen, and Buddha Dev Dasgupta are a few noted Bengali directors who were involved in the national award winning films. Among others V. Shantaram was from Hindi and Marathi film industry, Adoor Gopalkrishnan and Shaji N Karun were from Malayalam cinema industry.

Satyajit Ray's films that formed part of our study by virtue of their winning national awards in fact are representative of common aspirations and conflicts of middle class not only of Bengal but of entire India. Be it *Pather Panchali* (The Song of the Road) or *Apu Sansar* (The World of Apu), both being the part of *Apu Trilogy* have projected both the economic and

mental conditions of lower middle class Indian society. Whereas the problem in focus in *Pather Panchali* has been one that of economic backwardness, and Apu's family's decision to move out of their native place, the mental condition of Apu after losing his wife, being unable to come to terms with the reality of life, is focussed in *Apu Sansar*. These stories are recurrent in Indian society even today, i.e. fifty years on since these films were first produced by Satyajit Ray. In effectively portraying such natural problems of lower and middle class societies of India, Satyajit Ray won the acclaim of both national and international audiences/critics. Nelmes wrote that Ray's *Pather Panchali* is a film of extreme realism and great visual beauty on the childhood of young boy Apu (408: 1996). The storm in *Pather Panchali*, according to Mast and Kawin (1996) personifies the attack of nature and death on the household, and the mother, in trying to save her daughter, is in effect trying to bar those forces from her shaky home. Nature and death win, however, as gust slips through to extinguish the candle. Another haunting and symbolic image, according to the Mast and Kawin, from the same film is the shot of speeding train, powerfully slicing through fields of flowering grasses, leaving behind a trail of floating smoke (453: 1996). "With the train, awesomely depicted as the child Apu perceives the magical monster, Ray juxtaposes the old and the new world outside: the adult, modern world of outside the little village and the little world of the child" (453: 1996).

There are no songs in the film. Whereas Ravi Shankar's melancholic notes are heartrending in the background, author Thoraval (2000) writes that 'this music as it develops lead to a cathartic process in the minds of audiences' blending it with a humanistic vision that characterizes all the works of Ray. Robinson (1989) who authored the book –*Satyajit Ray, the Inner Eye* firmly believed in the humanistic expressions in Ray's films. Ravi Shankar's score for *Pather Panchali* (1955) shows these beliefs (contextualizing rasas based on a text) put into practice (Morcom, 2001: 77). Morcom writes further, 'all the music of this film is Indian, and music does not accompany any scenes of revulsion, fear, ruin or disaster. There is no music accompanying the long scene where little girl Durga falls ill and dies. Music returns as *karuna rasa* takes over and the family grieves the loss' (p 77).

Ray's films somehow have an unusual print of expressions of children. This has become first evident in *Apu Trilogy* but has soon found a follow up in the film *Goopy Gyne Bagha Gyne* (1969) in which he moulds two children in to characters of fun with magic boons to their credit which enables them to help the king and marry their daughters. The film has seven

songs. Fixing the story entirely in to a fantasy genre, Ray claims that he directed this film entirely on the request of his son. Andrew Robinson writes that Ray designed an unusual and extravagant show, which draws as much from Lewis Carrol as from Bengali Jatra (the popular bawdy theatre), from the traditional mime and shadow theatre. He commissioned music in the morning raga, called *bhairavi* (Thoraval, 2000: 261). Regarding the nuances of music scoring in *Goopy Gyne Bagha Gyne* (1969), Amlan Das Gupta (2007) writes, 'To be sure, there is no way of mistaking Ray's regard for classic artist and performers in his cinema as a whole, but the court sequence in *Goopy Gyne Bagha Gyne*, a film designed for young audience, takes the parodic restriction of the idea of the classical one step further yet (See Photos 8-10).

Compared to earlier films, Ray's later films have been totally on themes which are from a different background. In *Seemabadha* (1971), Ray performs a magic with his narrative where the hero character turns villain to the heroine despite his performing his duties justly. On the other hand, in *Agantuk* (1992), he shows how distrust makes the actual heir –Mitra as Agantuk- a stranger to his own property by nonetheless his own kith and kin. Finally when they learn that this man was the real heir for the property but was living in hiding in a remote village, they would go to invite him to come back. By then the agantuk decides to transfer the property in the name of the woman who came along with her husband to invite him back. These two films of Ray are quite out of turn Ray's genre, yet, they bring out how the human relations struggle in crisis when it comes to assets, properties and revenues. Like many Rays' films, *Agantuk* runs with only a single folk song.

In the other two films cited under this category from Malayalam cinema, *Swayamvaram* (1972) and *Piravi* (1988) have been with poignant scenes. Whereas *Swayamvaram* is a saga middle class couple to stand on their own without getting married and in the process of which not only both the partners struggle but the male partner passes away leaving a child in the arms of the living partner, the film *Piravi* offers the pains of a father who lost his highly educated brilliant son to the then excesses committed by the then government during the period of emergency (1975-77). Both the films offered themes that touched upon every youth's conscience and aspirations to live on his/her own and how fate/destiny defeats them. While M.B. Sreenivasan offered music scoring for *Swayamvaram*, Aranvandan contributed music scoring for *Piravi*. Adoor Gopalakrishnan is known for his realistic films in Malayalam and *Swayamvaram* without an exception offered the same touch. Shaji N. Karun

had offered through *Piravi* a conscience shaking story of a father who lost his invaluable engineer son purely out of gross neglect/arrogance of the state police that indulged in several excesses during emergency (1975-77).

Regarding Gopalakrishnan's *Swayamavaram*, Thoraval writes 'the title means "to make one's own choice". The woman chooses in the beginning and then, when the film ends, she is once again confronted by a vital choice. Between the two one witnesses a journey, which leads from illusion to reality' (2000: 411).

Speaking to the Correspondent of *The Hindu* (dt. Nov 22, 2012), a prominent South Indian based National English Daily on the occasion of Goa Film Festival, Adoor said that 'National awards for Best Feature Films has lost its sheen for several reasons'. He was of the view that the quality of the jury has gone down over decades. 'When *Swayamvaram* received the award, it boosted its viewer ship but today there are no takers for any national award winning films' said Adoor. He further said that as he kept watching this film again at the film festival, 40 years after its first release, still the frames looked fresh and relevant to the present times'.

Thoraval also commented on *Piravi* (1988) stating that 'it is one of the most aesthetically accomplished Indian films during the last ten years whose motto, 'Do not listen with your ears, but with your mind' (2000: 419).

Coming to the rest of the films which won the national award Mrinal Sen (*Mrigaya*, 1976; *Chorus*, 1974) and Tapan Sinha (*Kabuliwala*, 1956) occupied the next space to Satyajit Ray. Mrinal Sen's *Mrigaya* deals with the British colonial past and the way the relationship between the villagers and the British colonialists had begun against a local land lord that later has transformed villagers to entrench in the nationalistic feelings is uniquely portrayed. Another film *Charachar* (1993) by Buddhadev Dasgupta, Thoraval observes that 'it is perhaps one of the most poetic films of contemporary Indian cinema, whose frame work and techniques are marked by a simplicity which goes straight to the object of his plea in favour of ecology, the destruction of environment in general—a major problem in today's India—starting from a simple equation: if the environment dies, men will die' (2000: 304). Both *Mrigaya* and *Charachar* thus belonged to nationalistic angle of humanistic portrayals. *Mrigaya* has not only been humanistic in the sense of its appeal to Indian audience, but also is situated in the cross-cultural indices that we have enlisted in our methodology. By virtue of

employing artists and technicians from various linguistic regions, the film *Mrigaya* has been one that exemplifies cross-culturalism too.

Kabuliwala (1956) by Tapan Sinha is another film with our enlisted cross-cultural indices. There is only one song in the film. Ravi Shankar offered music scoring. The main character hails from Afghanistan and he comes to Kolkata to carry out dry nuts and fruits business leaving behind his only daughter in his country. While selling the nuts, he befriends a small girl at par with the age of her daughter in Kolkata. When he receives message from his daughter to come back, he goes to collect his dues from the people to whom he sold his goods. Unfortunately he lands in a tussle with one of the persons and in the process of scuffle kills the person. But, due to his honest presentation of the case to the judge, he is exempted from death sentence and has been awarded ten years rigorous imprisonment. At the time of his returning to Afghanistan, he goes back to his once tiny friend who has now grown to an age of marrying a man. As the function is on, the father of the girl recognizes the vendor and takes him to show his daughter in bridal dress. With her daughter's consent the father gives the business man some money to give his daughter back in Afghanistan. Completely entrenched in emotions, the film is highly cross-cultural involving Afghan parent's pious love for his daughter equated with a Hindu girl's words, talk and body language.

Finally Shantaram's *Do Aankhen Barah Haath* (1957) is another film invoking national conscience and a spirit of unity which the director manages to extract from the hard core criminals serving their prison terms. There are five songs in the film. Music scoring was offered by Vasant Desai (See Photos 8-10). The director Shantaram adopts an open jail technique through which he engages these criminals in the reclamation of a village. Very soon, he proves that even criminals are subject to reform and change. However, in the process, he gets killed by the land lord who is corrupt to the core and does not want such reclamation to happen in the village. Commenting on this film, Thoraval writes, 'the film is a utopian parable laden with 'Gandhian' images, less than completely credible musical burlesque interpretation of a story in which an idealistic gaoler attempts to make socially productive entities of twelve hardened criminals who look more like lost simpletons in the film, on a 'commune' kind of settlement in an arid region'.

c. Films having Humanistic and Biographical theme

Under this category we have got only two films from our sample: *Shyamchi Aai* (1953 directed by P.K. Atre) and *Mirza Ghalib* (1954). *Shyamchi Aai* (1953), a Marathi film, based

on the book *Shyamchi Aai* written by Sane Guruji in the Marathi language. There are eight songs in the film. It is an autobiographical film in which idealism and patriotism have been personified in the character of Shyamchi's mother, who is by connotation a representative of *Bharatmata*. During the freedom struggle, India was conceived as a woman, entitled, *Bharatmata*, and all women in India were supposedly representatives of her. *Bharatmata* and the Indian women thus became synonymous to purity and chastity besides being regarded as repositories of all virtues. Such a high acclaim of *Bharatmata* has been personified in the Aai of Shyam.

The film deals with the way the boy called Shyam was brought up by his mother. It shares the effect Shyam's mother has had on his life and how he is taught to stick to his ideals and principles, even in the face of worst poverty and adversities of life. The relationships of all the individuals within Shyam's family have also been explored (See Photos 8-10). The author of the novel is Sane Guruji. The film ends with the illness and death of Shyam's mother. Regarding this film, Thoraval writes, 'the film, a bitter-sweet melodrama, relating the reminiscences of a freedom fighter, was hailed as one Marathi cinemas' milestone and became a great success (2000:94).

Mirza Ghalib (1954 directed by Sohrab Modi) a Hindi / Urdu film that exactly fits in to our conceptual definition of cross-cultural indices. There are 13 songs in the film. It is an autobiographical film of a well-known poet Mirza Ghalib, his meteoric raise and fall as a poet. Besides, it also effectively depicts his love for the courtesan of the king where Ghalib is one of the laureates. It stars Bharat Bhushan as Ghalib and Suraiya as his courtesan lover. Thoraval writes that 'the film is a kind of homage to Indo-Muslim culture'. Thus the film is cross-cultural within our conceptualization of definition. Anantharaman (2008) writes that, 'along side the classical, the ghazal acquired a musical identity through Hindi films in the 1950s (p.8). According to Anantharaman, Ghulam Mohammad's score for *Mirza Ghalib* (1954) where Suraiyah sang '*Nukta Cheen Hain*' and Talak Mehmood rendered '*Dil-e-naadan tujhe hua kya hain*' was as significant a happening as the classical revolution that started with Baiju Bawra (2008:9).

Comparative Frames of Cultural Symbols from films of Humanistic, Romanitic and Philosophical sub-themes



Photos 8: Characters from Marathi film *Shyamchi Aai* (1953), Hindi film *Do Ankhen Barah Haath* (1957) and Bengali film *Goopy Gyne Bagha Byne* (1968). Folk instruments and singing as cultural symbols.



Photos 9: Characters from Marathi film *Shyamchi Aai* (1953), Bengali film *Bhagini Nivedita* (1961) and the *Adi Shankaracharya* (1983)—Cultural symbols - Eating on plantain leaves.



Photos 10: Scenes from Marathi film *Shyamchi Aai* (1953) and Hindi film *Teesri Kasam* (1969)- Cultural Symbols- Music scoring and singing while travelling in bullock cart.

d. Films having Feministic theme

There are four films that have fallen under this category in our sample: *Anuradha* (1960), *Charulata* (1964), *Teesri Kasam* (1966), and *Unishe April* (1994). The film *Anuradha* directed by Hrishikesh Mukherjee has been acknowledged as one of the films of that time when feminist freedom was not a subject at all. There are five songs in the film. With Leela Naidu, the then Miss India in the role of Anuradha, the film dangles between the love of Naidu for her husband Dr. Nirmal, a social worker serving the cause of poor by his free treatment in rural India, and her passion for music. Naidu though moved out with Dr Nirmal, rejecting his father's proposal to get her married to Dipak, a foreign returned, would find it extremely difficult to live in rural India giving up everything for the sake of her husband. Though Dipak once again comes into their life, Naidu refuses to go to town along with Dipak to her father's palace at the instance of her husband who gives her freedom she deserves to pursue her passion for music. Pandit Ravishankar though an eminent music composer himself having done classical music tunes for a number of films, including that Satyajit Ray's films, depends more on Lata Mangeshkar's voice to make the songs super hit in the films, according to Anantharaman (2008: 154). The film is thus considered a la Indian *Madame Bovary* in terms of Thoraval (2000: 110).

Teesri Kasam (1966, directed by Basu Bhattacharya) is another film that has fallen within the definition of our cross-cultural conceptualization. There are eight songs in the film with the music scoring by Shankar-Jaikishan. The theme is related to an innocent Bihari's love for a *nautanki* dancer. The hero is a bullock cart driver but the life teaches him several lessons even while driving bullock cart. Each time, when he learns that his cart driving is likely to trouble him in a way or the other, he takes an oath not to repeat it. In a similar manner, he transports the *nautanki* dancer to a village but quickly realizes that they both are in love. But, the revelation that the girl is not a virgin beauty and a prostitute sold to a land lord, the bullock cart driver takes last oath in his life not to transport a *nautanki* dancer again. Thoraval considers the film as a 'classic' as the film has exhibited artistic heights. Coupled with magnificent acting by Raj Kapoor and Waheeda Rahman and superb songs the film tells the story of a platonic and rather improbable relationship between a simple villager and a travelling *nautanki* dancer (2000:189).

Charulata (1964, directed by Satyajit Ray) and *Unishe April* (1994, directed by Rituparno Ghosh) are Bengali films as opposed the previous two which were Hindi films. Both feminist films have their extremes. Whereas in *Charulata*, the director shows how a disregarded woman would show a natural temptation for another man's company, at the end the film contrives a reconciliation of Charu's husband to the woman's forsaken chastity/fidelity. There are two songs in the film with the music scoring by Satyajit Ray.

On the other, *Unishe April* deals with the passion of Aparna Sen, who is a professional devoted dancer and finds it difficult to cope up with the commitments of the family. Her husband who resents this attitude of Aparna Sen takes upon himself rearing the daughter Aditi. However, his sudden demise puts Aparna in to knot again and she admits Aditi to hostel. Though Aditi is in love with another doctor, her father in law refuses to perform the marriage as Aditi's mother is a professional dancer, which is not a very respectable profession. As Aditi attempts to commit suicide, both the mother and daughter for the first time come to face to face for an open heart discussion. The film subsequently shows a change in the relationship and attitudes of both the mother and daughter. Out and out common in both the films is the passion of woman: one for traditional professions such as dance, while the other for the company of a man. Thus these films have heralded a new vista of discussion as to how society should look at these trends of women. Though these films have nothing to offer as representational aspirations or collective aspirations of Indian women, they were accorded national awards for their innovative ideas ushering new concepts of women's freedom and attempts of women to free themselves from their traditional and defined roles. Though there are no songs, music scoring was touching and performed by Jyothishka Dasgupta.

e. Films having Marxist theme

There are only three films under this category: *Akaler Shandhaney* (1980), *Dakhal* (1981), and *Chokh* (1982) –all attempting to expose an angle of a social issue. Though there is not much Marxist ideological conflict involving serious theoretical intervention in any of the three films, *Dakhal* (1981) comes closely to the feudal vs peasant conflict in the real sense of Marxist-Leninist ideological war. However, this is an often repeated theme from the Bengali directors.

Akaler Shandhaney (1980) directed by Mrinal Sen is an exploratory film to capture the scenes of famous Bengal famine of yester years. As the film crew reaches the village to shoot those

scenes, they get into a conflict of persona while as actors they lead a rich life during other time; they need to enact the scenes of famine while acting. A queer situation both for the villagers and the actors involved in the film making. It is a more psychological introspective film on conflicting roles of the people between rural and urban in unique situations. According to Thoraval, the film goes 'beyond the plane of the relations between the individuals or among social classes to land a punch on the face of clear conscience, and define abyss of a lack of communication which exists between city dwellers and rural folk in India inspite of the fact that both of them are citizens of same country or, as here, of the same region' (2000:290). The film's music was carried out by Salil Choudhury.

On the other *Dakhal* (1981), directed by Goutam Ghose, again reminds us of Bimal Roy's famous film *Do Bigha Zameen* (1953). Here the couple who cultivates a piece of land have to fight against the exploitative land lord/feudalist to retain their small piece. According to Thoraval, *Dakhal* (1981) produced by the Marxist Government of West Bengal, is a powerful 'agrarian' film based on a true story set between the sky and the water, at once concerned by the struggle of a single woman (a widow), the scorn in which the ethnic groups on the margins of society are held in India, the differences of caste and the excessive power of the zamindars.

Chokh (1982) directed by Utpalendu Chakraborty, is a story of donation of an eye of a union leader who is sentenced to death for killing the brother of the owner of the industry where he heads the labor union. When it came to the donation of his eyes, there are two proposals from the recipients. First is to donate it to another workman and the second is to donate it to the son of the brother killed. At the end, the impasse has been broken by the stepping in of the deceased leader's wife who decides that it be given to fellow workman. The story involves considerable conflict of class and the entitlement, a somewhat different and strange angle that we find in Marxist ideology. The film is truly cross cultural and is said to be drawn based on the hanging of two naxal leaders-Kistagoud and Bhoomaiah. Om Puri is a protagonist and Bengali star Srila Mazumdar his companion in the film. The music was also done by Utpalendu Chakraborty.

f. Films having Romantic theme

There are two films from our sample under this category. Both *Chemmeen* (1965, directed by Ramu Kariat) and *Bhuvan Shome* (1969, directed by Mrinal Sen) are entrenched with love as theme, contextually both refer to different perspectives. Whereas *Chemmeen's* love plot is

associated with sentiment coupled with popular belief, the love angle in *Bhuvan Shome* (1969) veers round an aged amateur hunter who visits Gujarat occasionally for his hunting practices and incidentally falls in love with a young girl Gouri, half of his age. The theme of *Bhuvan Shome* (1969) has been recurrent in the post 2000s in Indian cinema as post-modern phenomenon (remember Amitabh's starring with Zia Khan in *Nissabd*, 2007- directed by Ram Gopal Varma) but no such justification of this extraordinary bonding could be found in the films during 1960s. For love the age is not an inhibitory factor—is the entire message that emerges from these early films. Even the sector in which Bhuvan Shome was working was Railways which is one of the largest net working service systems in entire country and is said to be highly cross-cultural as it runs from an end of a state to another state. The film *Bhuvan Shome* though directed by Mrinal Sen was shot in Hindi.

In contrast *Chemmeen's* love story is based on a belief prevalent in South Indian coast such as Kerala, against the backdrop of which the film was shot. The belief is that if a married woman of a fisherman develops an illegal relationship with another man, her husband who has gone on sea would get killed.

Chemmeen is more cross cultural by virtue of its having collaborative work involving technicians from Bengal such as Hrishikesh Mukherjee and Manna Dey with those of South India. The soundtrack features five songs composed by Salil Chowdhury with lyrics from Vayalar. The soundtrack proved immensely popular upon release and is considered one of the most successful Malayalam soundtracks.

All the four songs of *Chemmeen* are still popular after all these years and the film is still as popular as ever. The song *Pennaley Pennaley* and *Manasa Maine Varu* in fact have become most popular songs in Malayalam. Salil's reputation as a music director was firmly established in South India especially in Kerala. The song *Kadalinakkre Ponore* was based on an improvised tune of a very popular Bengali folk song composed by Salil Choudhury *Hai Hai Ki Hayrilam*. The sea was symbolized as a melting pot of all cultures of India and Marcus Bartely's unique photography with black and white shadows exemplifying the imagery of intense pathos and romance. Most of the songs were sung in the back drop or the sea coast with gushing waters and clouds over arching the sea waters in various shades. *Chemmeen* was produced in both Hindi as well as English later.

ii. Cross Cultural Flows in National Film Award Winning Best Popular Film Providing Wholesome Entertainment: 1974-1995

It is interesting to note that along the side of selecting films which have representative character in terms of cross-cultural appeal either by our documented indices or by connotation as we have seen in the case of *Adi Shankaracharya* (1983), *Bhagini Nivedita* (1961) and *Sagar Sangamey* (1958) in respect of Golden Lotus national awards, there are Golden Lotus awards at national level for popular films offering wholesome entertainment. We have got a list of 17 films under this which we divided into following categories:

- a. **Romance and Revenge:** *Qayamat Se Qayamat Tak* 1988 (6 songs), *Ghayal* 1990 (6 songs) and *Darr* 1993 (6 songs)
- b. **Romance and Empathy:** *Geethanjali* 1989 (7 songs) and *Chandni* 1989 (9 songs)
- c. **Romance and Superstitions:** *Manichitrathazhu* 1993 (9 songs)
- d. **Romance, Family drama and middle class economic disparities/ feudal clashes:** *Kora Kagaz* 1974 (3 songs), *Tapasya* 1975 (4 songs), *Swami* 1977 (4 songs), *Ganadevata* 1978 (7 songs), *Samsaram Adhu Minsaram* 1986 (5 songs), *Pushpaka Vimana* 1987, *Sargam* 1992 (11 songs), *Hum Aapke Hain Koun..!* 1994 (14 songs), *Dilwale Dulhania Le Jayenge* 1995 (7 songs)
- e. **Films with classical traditions:** *Sankarabharanam* 1979 (10 songs)
- f. **Films with no romance:** *Kony* 1984

Most of the films chosen for this category have fallen under romantic voyages of individuals. It reminds us of an important observation that Indians are basically filled with *rasa bhava* - are we love savvy people and do not find anything more important than love in our lives? The way India produces films on love based themes since a century suggests, rather say, reinforces this observation. It also holds key to our observation-why Devdas has been remade more than 13 times in various Indian languages-Bengali, Hindi and Telugu (Murthy and Bedajit, 2012).

Out of 17 films sample, nine films have been chosen from Hindi where as there are three films from Telugu, two from Bengali, and two from Malayalam and one from Tamil. The above categories are self-explanatory as to what the stories/plots of them. However, in terms of their packaging off entertainment for Indian masses they are self-sufficient. What might have added to the wholesome entertainment is a question to ponder over. While certainly all

the departments of film making would have worked hard to get this finishing for each film to have a national appeal, certainly one thing distinctly operates independent of all is –music scoring.

Compared to the earlier films which have been examined for their cross-culturalism and national appeal for winning national awards, these films have outnumbering music scorings. We have given in brackets the number of songs each film has brought out. Most of the films falling under this award have such strong sense of appeal in their songs in terms of lyrical content, melody, pathos, romanticism, etc. Starting with the film *Kora Kagaz* (1974) which has three songs, by the turn of *Hum Aapke Hain Koun..!* (1994), the number of songs, about fourteen, was outwitting all other films of the past. No one needs a reminder how the title song of the film *Kora Kagaz* (1974) - *Mera Jeevan Kora Kagaz*-even today haunts us anywhere we go through the FM radio/Mobile Radio or speakers at some functions both in urban or rural India. What does it mean? Is it the tune or the melody or the histrionics of Kishore Kumar?-Which makes the song live so long for over half a century since its first recording? At the same time, we are reminded of a fact that in India film music industry is the largest industry and amasses revenues more than the films get by the viewers watching them. Even those films which flopped at box offices have reaped rich harvest of revenues due to the melodies in the films. The cassette, Compact Disc (CD) and DVD industry of Indian film music is perhaps the largest and comparable with Hollywood.

For the purpose of an easy grasp of what these melodies and how they kept haunting the hearts of Indian film goers, we have furnished the information in the form of Table 8.f. Eminent music maestros Kalyanji Anandji, Ravindra Jain, Rajesh Roshan, Hemanta Mukherjee, K.V. Mahadevan, Chinmay Chattopadhyay, Shankar Ganesh, Vaidhyanathan, Anand-Milind and Shiv-Hari, Ilaiyaraaja, Bappi Lahiri, Bombay Ravi, M. G. Radhakrishnan and Raamlaxman were the music scorers for these films.

Ravindra Jain's –*Do Panchi do Tinke* (*Tapasya*, 1975), Rajesh Roshan's *Yadon Me Who* (*Swami*, 1977), Anand-Milind's *Akele Hain To Kya Gum Hai* (*Qayamat Se Qayamat Tak*, 1988), Shiv Hari's *Mere Haathon Mein* (*Chandini*, 1989), Bappi Lahiri's *Pyar Tum Mujhse Karti Ho*, *Maahiya Teri Kasam* (*Ghayal*, 1990), and Raamlaxman's *Didi Tera Devar Deewana* (*Hum Aapke Hain Koun..!*, 1994) are a few prominent songs one feels like listening again and again including in the form of ring tones on mobiles. None of the music maestros cited above are any less to each other either in Hindi or in other languages. Most of these

music maestros have record of composing tunes to other language films especially Telugu film industry.

With regard to other languages it was Telugu films which made a remarkable presence by virtue of two films bagging national awards for wholesome entertainment. Both the films have superhit songs rendered in classical music and native lyricism. The films are: *Sankarabharanam* (1979) and *Geethanjali* (1989). It is *Sankarabharanam* (1979) that created a wave in Indian classical music tradition-Carnatic. Many film studies scholars admitted to the fact that *Sankrabharanam* had indeed revived the fading interest in classical Carnatic music traditions (See Photos 14-15). Whereas all the songs in the film are based on classical Carnatic music traditions, K V Mahadevan's composition of – *Om kara naadalu..* outwits all the music scorings both in Telugu and other languages done that year. According to Baskaran (1991), 'the successful run of Telugu film-*Sankarabharanam* (1979) in Tamil Nadu and the popularity in South Indian of Hindi films with good musical scores prove this point (p 756). On the other hand, Rajadhyaksha and Willemen (1999) have commented that 'film is a musical kitch'

Though *Ganadevata* (1978), *Kony* (1984), *Samsaram Adhu Minsaram* (1986), *Sargam* (1992) have been awarded national award golden lotus for wholesome entertainment, in terms of cross-cultural indices that we have enlisted in our methodology there are no cross-cultural entities anywhere in these films. Yet, what made them to be judged for national award is the moot point? When we examined these films, certainly their themes have something common with the rest of India. In fact except *Kony* (1984), the other three films have fallen under one category due to their middle class representation, love entanglements complicating the joint family systems, economic disparities and feudal conflicts. These are the common problems of Indian family system today (See Photos 17). Thus the melodies in these films also veer round for sometime around romance and for sometime around pathos. This brings to the fore the philosophical underpinnings of Indian life that –'life is a mix of both pleasure and pain performing a balancing act'. But, certain films end completely on tragic note.

Comparative Frames of Cultural Symbols Best Popular Film Providing Wholesome Entertainment: 1974-1995 –Sub themes of Different dimensions of Romance including classical traditions of music and dance.



Photos 11: Cultural practice of singing and dancing by women during marriages: Comparative Scenes from *Chandni* (1989), *Darr* (1993), *Hum Aapke Hain Koun...!* (1994)



Photos 12: Scene from Bengali film *Ganadevata* (1978) and Hindi film *Darr* (1993). Cultural symbol- Common dress-White Saree while singing and dancing to the rhythm of music instruments.



Photos 13: Scene from *Ganadevata* (Bengali, 1978) and Hindi film *Darr* (1993). Cultural symbols- Men dancing and playing folk instruments during celebrations.



Photos 14: Scene from Telugu film *Sankarabharanam* (1979) and Hindi film *Darr* (1993). Cultural symbol- girls decorate their hairs with flowers.



Photos 15: Scene from Telugu film *Sankarabharanam* (1979) and Tamil film *Samsaram Adhu Minsaram* (1986). Cultural symbol- Girls sing in front of their prospective bride grooms.



Photos 16: Scene from the Telugu film *Geethanjali* (1989). Cultural symbols- Overcast clouds shown in silhouettes symbolising the pathos of the character.



Photos 17: Scenes from Tamil film *Samsaram Adhu Minsaram* (1986). Cultural symbols- Traditional treatment with plant leaves.

Under this category of romance and family bickerings, we would like to place *Hum Aapke Hain Koun..!* for a short analysis of its national character. Dudrah (2006) writes, that 'the film has moral universe than consumer universe, though the western consumer symbols have been evident in each frame'. He further adds that '*Hum Aapke Hain Koun..!* is an enthralling film primarily because of its songs, music and dancing which aim to seduce the viewers and involve them in the festivities and trials of the on-screen family' (p.57).

Citing *Hum Aapke Hain Koun..!* as one that belonged to traditional genre, Ravi Vasudevan (2008) writes, 'In contemporary Bombay, the traditional identity presented by family films provides a sheen, a glossy texture, where ritual forms such as marriage, its modes of ornamentation and performance provide lustrous drape to clothe the self in and offer others transient distraction' (See Photos 11).

Gregory Booth (1995) writing about *Qayamat Se Qayamat Tak*, says, that 'tremendous popularity of this film is a recent example in which a socially unacceptable marriage is consummated ; the challenge to inter-family enmity is more than the young lovers can overcome, however, and both are dead by the end of the film (p.179).

The Telugu film *Geethanjali* (1989) is another film of all melodious tunes but tragedy is that both the hero and heroine are victims of terminal illness-cancer. Without knowing each others's terminal illness, both try to tease each other with so many childish pranks in the successive sequences. Shot in the back drop of a hilly cold terrain, both hero and heroine in their game of teasing each other offer wonderful tunes. At the end, they die together on a railway platform while all other kith and kin look on. Further, cinematography has been excellent in adding excellent natural imagery both in the morning foggy lights and in the dim cold nights (See Photos 16). Low light intensities, slow movements at times, modulation of dialogues to convey the pathos at frequent intervals-have added to the gripping effect of the film.

As for the other films in this category, we wish to place one unique film-*Pushapak Vimana-* (1987) directed by Singitam Srinivasa Rao. Not many are aware that this is a remake of same title simultaneously in Telugu by the same director. Secondly, this is the only film produced in silence after the vanishing of silent era (1912-1931). Though story deals with entirely romance and revenge, the film does not offer any gap in conveying the messages from frame

to frame to the audience. Though this film does not have any songs, as it ought not to be by virtue of embracing silent genre, it is a super hit film. Again, the romance and cross-cultural indices including such stars as Kamal Hasan from different regions coupled with technicians offered the film an all deserving national character. Thus the film has been chosen for golden lotus national award for wholesome entertainment. Kamal Hasan's comedy marks superb performance of his career in this film.

Analysis from data based on questionnaire and focus group discussions

As part of our research we conducted a survey of views of those who are engaged in film studies/film production besides the faculty engaged in teaching those areas (See details of survey through a structured scaled questionnaire in Methodology page no. 25). A number of questions concerning the cross-culturalism of Bollywood musicals have been raised by us both in the questionnaire and in the focus group discussions.

We have found a strong support for questions concerning above (Qs: 1 to 7, 9 to 11) in the form of agreement. To specific questions raised in the questionnaire (Qs: 15 to 17, 20 to 24) on the national award winning films, we have found very positive answers in the form of strong agreement and agreements. Most of the responses suggested that there is cross-culturalism in the national award winning films (32% and 27%) to our questions.

Our analysis of the films discussed above reflected two realities concerning this question. Firstly, of all the 26 films, 11 films have reflected cross-culturalism in the form of indices we have formulated. The other films have conceptually and connotatively reflected the cross-culturalism. But we have also found an interesting feature of these films: they are truly Indian and cannot be mocked at as copies of Hollywood. In other words, if one argues whether there is an Indian cinema in a de-westernized sense, we found in our analysis that all these films which we have carefully studied in terms of images and music scoring are truly Indian and reflect Indian ethos both regionally and collectively striking at the root of Indian conscience. In a way these films can be used to explain what indigenization of media theory or media studies could be too (Murthy, 2012).

Films which followed cross-cultural indices formulated by us: *Mriza Ghalib* (1954), *Kabuliwala* (1956), *Do Aankhen Barah Haath* (1957), *Aruradha* (1960), *Bhagini Nivdedita*

(1961), *Chemmeen* (1965), *Teesri Kasam* (1966), *Bhuvan Shome* (1969), *Mrigayaa* (1976), *Chokh* (1982) and *Adi Shankaracharya* (1983).

Films which offered conceptual wider connotations for cross-culturalism: *Shyamchi Aai* (1953), *Pather Panchali* (1955), *Sagar Sangamey* (1958), *Apur Sansar* (1959), *Charulata* (1964), *Goopy Gyne Bagha Byne* (1968), *Seemabaddha* (1971), *Swayamvaram* (1972), *Chorus* (1974), *Akaler Shandhaney* (1980), *Dakhal* (1981), *Piravi* (1988), *Agantuk* (1991), *Charachar* (1993), and *Unishe April* (1994).

Secondly though regional cinemas, some of which may be called as real cinemas, where as others cannot be, have got more recognition in the form of national awards, the very fact that India's core integrity lies in its unifying concepts emerging from the regions than a 'mythical' centre.

We tried to draw distinction between core culture and cross cultural values through our critical analysis of visual images of the above films. Both abstract feelings such as freedom, patriotism, devotion, love, affection, friendship, kinship have had same visual expressions in the films as concrete expressions such as feudalism, struggle, functions/celebrations, revolution, etc. Irrespective of language/region and religion, these have found identical ways of documenting or registering themselves on human psyche in so far filmic presentations are concerned. It is this we tended to perceive as a commonality over the differences between the core cultures.

We have also received good support to our assumption that cross-culturalism integrates the nation and in the foregoing our analysis of the both categories of films established how these films have appealed to the national conscience. Another important feature is that most of the respondents have also agreed in good percentage (63.8%) to our assumption that cross-culturalism is promoted through the adaptations (which is part of film remakes) of novels/stories. Most of the films produced by Ray and other directors in Bengali films that won the national awards have been based on novels produced in Bengali language.

We have also received good response (53.3%) for the question that most of the award winning films have been produced with less investment and hence sans songs. It is true as one goes through the analysis of the films in the foreground. However most of the respondents did not agree to our suggestion that those who are producing award winning films have been doing so out of conviction. Further to our question whether there should be a criterion for judging the best national award winning films, most of the respondents responded positively (41%). But in our actual analysis, lack of such criteria even had not affected the national spirit/cross-cultural integrating spirit of the films. It is a good sign of our study.

Table 8.c.: National Film Award for Best Popular Films Providing Wholesome Entertainment

Year	Film	Language	Director	No. of songs	Format
1974	<i>Kora Kagaz</i>	Hindi	Anil Ganguly	3	CD
1975	<i>Tapasya</i>	Hindi	Anil Ganguly	4	Soft copy
1977	<i>Swami</i>	Hindi	Basu Chatterjee	4	
1978	<i>Ganadevata</i>	Bengali	Tarun Majumdar	7	Soft copy
1979	<i>Sankarabharanam</i>	Telugu	K. Viswanath	10	CD
1984	<i>Kony</i>	Bengali	Saroj De		Soft copy
1986	<i>Samsaram Adhu Minsaram</i>	Tamil	Visu	5	Soft copy
1987	<i>Pushpaka Vimana</i>	Silent	Singeeam Srinivasa Rao		CD
1988	<i>Qayamat Se Qayamat Tak</i>	Hindi	Mansoor Khan	6	Soft copy
1989	1. <i>Chandni</i> 2. <i>Geethanjali</i>	Hindi Telugu	Yash Chopra Mani Ratnam	10 7	CD
1990	<i>Ghayaal</i>	Hindi	Rajkumar Santoshi	6	Soft copy
1992	<i>Sargam</i>	Malayalam	Hariharan	11	Soft copy
1993	1. <i>Manichitrathazhu</i> 2. <i>Darr</i>	Malayalam Hindi	Fazil Yash Chopra	9 6	Soft copy
1994	<i>Hum Aapke Hain Koun..!</i>	Hindi	Sooraj R. Barjatya	14	CD
1995	<i>Dilwale Dulhania Le Jayenge</i>	Hindi	Aditya Chopra	7	Soft copy
Total= 17				103	

Table 8.d. Theme wise categorization for Best Popular Films Providing Wholesome Entertainment

Sl. No.	Romance and revenge	Romance and empathy	Romance and Superstitions	Romance, Family drama and middle class economic disparities/ feudal clashes	Films with classical traditions	Films with no romance
1	<i>Qayamat Se Qayamat Tak</i> 1988 (6 songs)	<i>Geethanjali</i> 1989 (7 songs)	<i>Manichitrathazhu</i> 1993 (9 songs)	<i>Kora Kagaz</i> 1974 (3 songs)	<i>Sankarabharam</i> 1979 (10 songs)	<i>Kony</i> 1984
2	<i>Ghayal</i> 1990 (6 songs)	<i>Chandni</i> 1989 (9 songs)		<i>Tapasya</i> 1975 (4 songs)		
3	<i>Darr</i> 1993 (6 songs)			<i>Swami</i> 1977 (4 songs)		
4				<i>Ganadevata</i> 1978 (7 songs)		
5				<i>Samsaram Adhu Minsaram</i> 1986 (5 songs)		
6				<i>Pushpaka Vimana</i> 1987		
7				<i>Sargam</i> 1992 (11 songs)		
8				<i>Hum Aapke Hain Koun..!</i> 1994 (14 songs)		
9				<i>Dilwale Dulhania Le Jayenge</i> 1995 (7 songs)		

Table 8. e: Cross Cultural significance for Best Popular Films Providing Wholesome Entertainment

Sl.No.	Name of the film and Year	Year	Cross cultural flows & indices	Native culture	Language
1	<i>Kora Kagaz</i>	1974	Actors, directors and technicians	Hindi	Hindi
2	<i>Tapasya</i>	1975	-do-		Hindi
3	<i>Swami</i>	1977	-do-		Hindi
4	<i>Ganadevata</i>	1978	Nil	Bengali	Bengali
5	<i>Sankarabharanam</i>	1979	Actors, directors and technicians		Telugu
6	<i>Kony</i>	1984	Nil	Bengali	Bengali
7	<i>Samsaram Adhu Minsaram</i>	1986	Nil	Tamil	Tamil
8	<i>Pushpaka Vimana</i>	1987	Actors, directors and technicians	Telugu	Telugu Silent
9	<i>Qayamat Se Qayamat Tak</i>	1988	Actors, directors and technicians		Hindi
10	1. <i>Chandni</i> 2. <i>Geethanjali</i>	1989	-do- -do-	Hindi Telugu	Hindi Telugu
11	<i>Ghayal</i>	1990	-do-	Hindi	Hindi
12	<i>Sargam</i>	1992	Nil	Malayalam	Malayalam
13	1. <i>Manichitrathazhu</i> 2. <i>Darr</i>	1993	Nil Actors, directors and technicians	Malayalam Hindi	Malayalam Hindi
14	<i>Hum Aapke Hain Koun..!</i>	1994	Actors, directors and technicians	Hindi	Hindi
15	<i>Dilwale Dulhania Le Jayenge</i>	1995	Actors, directors and technicians	Hindi	Hindi

Table 8.f.: List of music directors, songs and singers in Best Popular Films Providing Wholesome Entertainment

Year	Name of the film	Music Director	Title of song (s)	Singer (s)
1974	<i>Kora Kagaz</i>	Kalyanji Anandji	1. <i>Mera Jeevan Kora Kagaz</i> 2. <i>Mera Padhne Mein Nahin Lage Dil</i> 3. <i>Rootho Rootho Piya</i>	1. Kishore Kumar 2. Lata 3. Mangeshkar Lata Mangeshkar
1975	<i>Tapasya</i>	Ravindra Jain.	1. <i>Do Panchhi Do Tinke</i> 2. <i>Jo Raah Chuni Tune</i> 3. <i>Bhabhi Ki Unglee Mein</i> 4. <i>Bachcho Tum Ho Khel Khilone</i>	1. Kishore Kumar, Aarti Mukherjee 2. Kishore Kumar 3. Hemlata, Chandrani Mukherjee 4. Arati Mukherjee
1977	<i>Swami</i>	Rajesh Roshan	1. <i>Ka Karoon Sajani Aaye Na Balam</i> 2. <i>Pal Bhar Mein Yeh Kya Ho Gaya</i> 3. <i>Yaadon Mein Woh</i> 4. <i>Aaj Ki Raat Kuchh Hogi Aisi Baat</i>	1. Yesudas 2. Lata Mangeshkar 3. Kishore Kumar 4. Asha Bhosle, Yesudas
1978	<i>Ganadevata</i>	Hemanta Mukherjee	1. <i>Bhor Hilo Jagata Jagilo</i> 2. <i>Bhalo Chhilo Sishubela</i> 3. <i>Shone Rey Boli</i> 4. <i>Olo Soi Dekhey Jarey Dekhey Ja</i> 5. <i>Ek Ghentu Tar Saat Beta</i> 6. <i>Eso Poush Sonar Poush</i> 7. <i>Lathi Kheye Aar Katodin</i>	1. Manna Dey 2. Sipra Bose 3. Manna Dey 4. Hemanta Mukherjee, Arati Mukherjee 5. Manna Dey 6. 7. Manna Dey
1979	<i>Sankarabharanam</i>	KV Mahadevan	1. <i>Omkaara Naadaanusandhanam</i> 2. <i>Raagam Taanam Pallavi</i> 3. <i>Shankaraa Naadashareeparaa</i> 4. <i>Ye Teeruga Nanu</i> 5. <i>Brochevaarevaru raa</i> 6. <i>Manasa Sancharare</i> 7. <i>Saama Javara Gamana</i> 8. <i>Maanikya Veena</i> 9. <i>Paluke Bangaaramaayena</i> 10. <i>Dorakunaa Ituvanti Seva</i>	1. S. Janaki, S. P. Balasubrahmanyam 2. S.P. Balasubramanyam 3. S.P. Balasubramanyam 4. Vani Jayaram 5. S.P. Balasubramanyam, Vani Jayaram 6. S.P. Balasubramanyam, Vani Jayaram 7. S. Janaki, S.P. Balasubramanyam 8. S.P. Balasubramanyam 9. S.P. Balasubramanyam, Vani Jayaram 10. S.P. Balasubramanyam, Vani Jayaram
1984	<i>Kony</i>	Chinmay Chattopadhyay	No songs	
1986	<i>Samsaram Adhu Minsaram</i>	Shankar Ganesh	1. <i>Janaki Devi</i> 2. <i>Azhagiya Anni</i> 3. <i>Katti Karumbe Kanna</i> 4. <i>Samsaram Adhu Minsaram</i>	1. Vani Jayaram 2. Jayachandran, P Suseela 3. Vani Jayaram

Year	Name of the film	Music Director	Title of song (s)	Singer (s)
			5. <i>Oora Therinjikittu</i>	4. S.P. Balasubramaniyam 5. Malaysia Vasudevan
1987	<i>Pushpaka Vimana</i>	Vaidhyanathan	No songs	
1988	<i>Qayamat Se Qayamat Tak</i>	Anand-Milind	1. <i>Akele Hain To Kya Gum Hai</i> 2. <i>Ae Mere Humsafar</i> 3. <i>Gazab Ka Hai Din</i> 4. <i>Kahe Sataye</i> 5. <i>Papa Kehnte Hain</i> 6. <i>Papa Kehnte Hain (Sad)</i>	1. Udit Narayan, Alka Yagnik 2. Udit Narayan, Alka Yagnik 3. Udit Narayan, Alka Yagnik 4. Alka Yagnik 5. Udit Narayan 6. Udit Narayan
1989	1. <i>Chandni</i> 2. <i>Geethanjali</i>	1. Shiv-Hari 2. Ilaiyaraaja	1. <i>Mere Haathon Mein</i> 2. <i>Mehbooba</i> 3. <i>Main Sasural Nahi Jaungi</i> 4. <i>Mitwa (Tere Mere Honton Pe)</i> 5. <i>Aa Meri Jaan</i> 6. <i>Dance Music</i> 7. <i>Chandni O Meri Chandni</i> 8. <i>Lagi Aaj Sawan Ki</i> 9. <i>Parbat Se Kaali</i> 10. <i>Tu Mujhe Suna</i> 1. <i>Jagada Jagada</i> 2. <i>Jallanta Kavvinta</i> 3. <i>Aamani Paadave</i> 4. <i>Nandikonda Vaagullona</i> 5. <i>Om Namaha</i> 6. <i>Oh Paapaa Laali!</i> 7. <i>Oh Priyaa Priyaa!</i>	1. Lata Mangeshkar 2. Lata Mangeshkar, Vinod Rathod 3. Pamela Chopra 4. Lata Mangeshkar, Babla Mehta 5. Lata Mangeshkar 6. Instrumental 7. Sridevi, Jolly Mukherjee 8. Suresh Wadkar 9. Asha Bhosle, Vinod Rathod 10. Nitin Mukesh, Suresh Wadkar 1. S. P. Balasubrahmanyam 2. K. S. Chithra 3. S. P. Balasubrahmanyam 4. S. P. Balasubrahmanyam, K. S. Chithra 5. S. P. Balasubrahmanyam, S. Janaki 6. S. P. Balasubrahmanyam 7. S. P. Balasubrahmanyam, K. S. Chitra
1990	<i>Ghayal</i>	Bappi Lahiri	1. <i>Pyar Tum Mujhse Karti Ho</i> 2. <i>Maahiya Teri Kasam</i> 3. <i>Maahiya Teri Kasam (sad version)</i> 4. <i>Pyasi Jawani Hai</i> 5. <i>Sochna Kya</i> 6. <i>Sochna Kya (sad version)</i>	1. Amit Kumar, Janaki 2. Pankaj Udhas, Lata Mangeshkar 3. Lata Mangeshkar 4. Janaki 5. Kumar Sanu, Shabbir Kumar, Asha Bhosle 6. Kumar Sanu
1992	<i>Sargam</i>	Bombay Ravi	1. <i>Pravahame</i> 2. <i>Kannadi Adyamayen</i> 3. <i>Aandholanam</i>	1. K. J. Yesudas, Chorus 2. K. S. Chithra

Year	Name of the film	Music Director	Title of song (s)	Singer (s)
				S. P. Balasubrahmanyam 12. Lata Mangeshkar, S. P. Balasubrahmanyam 13. Lata Mangeshkar 14. Lata Mangeshkar, S. P. Balasubrahmanyam, Udit Narayan, Shailender Singh
1995	<i>Dilwale Dulhania Le Jayenge</i>	Jatin Lalit	1. <i>Ghar Aaja Pardesi</i> 2. <i>Mere Khwabon Mein</i> 3. <i>Ruk Ja O Dil Deewane</i> 4. <i>Zara Sa Jhoom Loon Main</i> 5. <i>Ho Gaya Hai Tujhko</i> 6. <i>Mehndi Laga Ke Rakhna</i> 7. <i>Tujhe Dekha To</i>	1. Manpreet Kaur, Pamela Chopra 2. Lata Mangeshkar 3. Udit Narayan 4. Asha Bhosle, Abhijeet Bhattacharya 5. Lata Mangeshkar, Udit Narayan 6. Lata Mangeshkar, Udit Narayan 7. Lata Mangeshkar, Kumar Sanu

According to Saykat Ray, faculty, Satyajit Ray Institute of Film and Television, there should be fewer criteria and more awards. He has highlighted a number of nuances in the criteria that are going in for judging these films. Firstly, he says that there are some film makers who produced films just for awards, though these films will not be exhibited anywhere. Yet, such films are being given awards. He also raised a pertinent question –just because a film is promoting national integration, it need not be construed as a good film. In judging film, which is an art form, the criteria need not be the basis, says Saykat Ray. On the other hand, the students at the SRFTI argued that there should be criteria to judge the films. They criticised strongly the present lopsided approach of juries in judging the films without a criteria.

According to Oindrilla, ‘Defining a criterion is not an easy task seeing the vast range and the number of films produced in different language and cultural backgrounds; juries are not representative from all parts of India and even if they were they would not have agreed. I think the jury tries to look at the universal appeal of the film. But there are a lot of rumours that the awards are being fixed but which award is not fixed’.

On the other hand, Shyamal Kamarker says that, ‘I was in the national jury this year. I have big doubt about how the national award is being judged, and it is a very difficult question to answer as well. By saying so, I don’t question the honesty or the integrity of the juries in judging the best national award winning film. But we have to think of it in a bigger way because there are many good films which are not making into the awards. The reason may be political, lower quality of pictures due to financial strains and their incompatibility with big budget bollywood movies’.

At the same time, Debashish Ghosal is having an entirely different view: ‘I don’t think these things should ever be put in front of the judges. They should come as fresh persons. They should never be poisoned or contaminated by the so called questions or the criteria’. The students of Audiography department of SRFTI argue that ‘There is bias. There should be a basis. It’s not transparent, and on what factors they judge the films are also unknown. It’s very much political’.

CHAPTER V. SILVER LOTUS AWARDS-NATIONAL FILMS

i. Cross Cultural Flows in National Film Award Winning Best Male Playback Singer: 1967-1995

This is very important to our study as we are examining the influence of cross-cultural flows on national integration through Bollywood musicals. These awards for best male singer have been instituted since 1967. Among all the singers, it is K.J. Yesudas that had won the award as many as seven times. After K.J. Yesudas, it was S.P. Balasubramanyam who had won the award for five times. Singers Hemant Kumar and Manna Dey had won these awards two times each. Rest of the singers including Mohammad Rafi had made one time each. However, one important aspect of these awards is that the conventional and traditional music maestros like M. Balamurali Krishna (*Hamsageethe*, 1975) and Bhimsen Joshi (*Ankhahee*, 1984) have also bagged the national awards for their singing in these popular films. Both K.J. Yesudas and S.P. Balasubramanyam have won the awards for their singing in other than their own mother tongues. Even Manuel has observed that Yesudas and Janaki from South are the favourites of film industry though in our study we found Yesudas, S.P. Balasubramanyam and P. Susheela, followed by Janaki (in the late 1990s) have become the favourites of the industry (1988: 163).

For instance Yesudas (*Chitchor*, 1976)---*Gori Tera Gao Bada Pyaara*--- is a reverberating melody in the rural settings of India. With the music scoring by Ravindra Jain, the song keeps haunting even after several decades. Similarly Balasubramanyam's song (*Ek Dujhe Ke Liye*, 1981)---*Tere Mere Beech Mein*---is another song driving youth to madness of pairing and singing in expanse. Amongst this generation singers it is P. Unnikrishnan the youngest singer, though he made it to national award at an early age. This apart, S.P. Balasubramanyam's songs in *Sankarabharanam* had culturally revived the music tastes of Indian audience in general in traditional Carnatic music and soon all over India music schools both in Carnatic and Hindustani traditions have sprung up. Further they become part of reality shows on television starting with Sony TV's 'Indian Idol'. The following list gives a glimpse of these songs and their singers who made them to the national awards.

Upkaar (1967), Mahendra Kapoor, *Mere Desh Ki Dharti*; *Mere Huzoor* (1968), Manna Dey, *Jhanak Jhanak Tori Baaje Paayaliya*; *Aradhana* (1969), Sachin Dev Burman, *Safal Hogi*

Teri Aradhana ; *Mera Naam Joker* (1970) and *Nishi Padma* (1970), Manna Dey *Ae Bhai Zara Dekh ke Chalo and Ja Khushi Ora Bole*; *Nimantran* (1971), Hemant Kumar, *Sinha Prishhthe Bhar Koriye*; *Achanum Bappayum* (1972), K. J. Yesudas, *Manushyan Mathangale*; *Gayathri* (1973), K. J. Yesudas, *Padmatheerthame Unaroo*; *Rajnigandha* (1974), Mukesh, *Kahi Baar Yoon Bhi Dekha Hai* , *Hamsageethe* (1975), M. Balamuralikrishna, *Himadri Sutte Pahimam*; *Chitchor* (1976), K. J. Yesudas, *Gori Tera Gaon Bada Pyaara*, *Hum Kisi Se Kum Nahin* (1977), Mohammed Rafi, *Kya Hua Tera Vaada*; *Kaadu Kudre* (1979), Shimoga Subbanna, *Kaadu Kudure Odi Banditta*; *Sankarabharanam* (1979), S. P. Balasubrahmanyam, *Om Kaara Nadhaanu* ;*Hirak Rajar Deshe* (1980), Anup Ghoshal, *Paaye Podi Baghmama*; *Ek Dujhe Ke Liye* (1981), S. P. Balasubrahmanyam, *Tere Mere Beech Mein*; *Meghasandesam* (1982), K.J.Yesudas, *Aakaasha Deshaana*; *Saagara Sangamam* (1983) S. P. Balasubrahmanyam, *Vedam Anuvuvuna*; *Ankahee* (1984), Bhimsen Joshi, *Thumak Thumak*; *Srinarayana Guru* (1985), P. Jayachandran; *Sivasankara Sarva Saranya Vibho*; *Lalan Fakir* (1986), Hemant Kumar, All Songs; *Unnikale Oru Katha Parayaam* (1987), K. J. Yesudas, *Unnikale Oru Katha Parayaam*; *Rudraveena* (1988), S. P. Balasubrahmanyam, *Cheppaalani Undi*; *Chhandaneer* (1989), Ajoy Chakraborty; *Dolon O Champa Bone*; *His Highness Abdulla* (1990), M. G. Sreekumar, *Naadharoopini Sankari Pahimam*, *Bharatham* (1991) K. J. Yesudas, *Rama Katha Ganalayam Jeevana Chaitra* (1992), Rajkumar, *Naadamaya Ee Lokavellaa*; *Sopanam* (1993), K. J. Yesudas, All songs; *Kadhalaan* (1994) *Pavithra* (1994), P. Unni Krishnan for two songs-- *Ennavale and Uyirum Neeeye* . *Sangeetha Sagara Ganayogi Panchakshara Gavai* (1995), S. P. Balasubrahmanyam, *Umandu Ghumandu Ghana Garaje Badara*.

Categorization of Songs by Male Singers

A critical analysis of these songs has yielded us some important gleanings. Firstly most of these songs which bagged national awards for male singers are devotional followed by romantic songs. Though the first ever song given national award under this category is a patriotic song from the film *Upkaar* (1967) sung by Mahendra Kapoor, subsequently no patriotic song was chosen. In other words, there is a message that it is devotion that connects the entire country. There is an argument of the nationalist school of thought that says that 'though India has polytheistic approach to God, there is an under current of unity passing through this polytheistic philosophy'. 'That God has many forms but God is one'- is

reinforced from the manner these devotional songs had taken precedence over other songs. Further, the romantic songs have taken a place of pride for Indian youth in several parts of India and they tend to be cross-cultural in their love and admiring the tunes of love irrespective of language from which the song emanated. Even songs that reflected love have been correlated to God both in success and failure either as a tribute to God or as a prayer to god for the success of their love (See Photos of worship of God in Photos 18-19).

Other than these categories we have stumbled upon certain songs which are just songs sung during travel. Though we believe that Indian songs always contextualize some narrative, certain travel songs have virtually nothing to offer as a narrative too. Eg. *Unnikale Oru Katha Parayaam* sung by K. J. Yesudas in the same title of the film *Unnikale Oru Katha Parayaam* (1987). The song starts with the opening shot of sun rise and a horse cart carrying children and the hero Mohanlal moves racing against the rising Sun background. Mohanlal begins to play a classical tune on his flute which is joined by Yesudas rendering later. Initial shots are silhouettes which are common filming technique of songs in South Indian tradition (See Photos 21).

Another song that we found difficult to categorize was from the film *Kaadu Kudre* (1978). The song was sung by Shimoga Subbanna with the same title--*Kaadu Kudure Odi Banditta*. This is a pure folk song shot completely at night with the rural people dancing around the fire in the foreground of a village setting. Though photography is very brilliant, the song is a reflection of more localized tribal tradition.

Moving image analysis of Patriotic songs

Here is a brief description of the songs that are available to us as sample from the universe with correlation to the cross cultural images. For instance, the song in the film *Upkaar* (1967) -*Mere Desh Ki Dharti*- begins with the sun raise shot over sacred river waters. With traditional orange colour of sun splattering on the waters, the religious symbol of Indian philosophical system of sanctity (as may be seen in wearing orange/ochre robes or dhotis by priests or sadhus) is invoked in the beginning of the song (See Photos 18). This colour is unifying color in terms of devotional systems, irrespective of different ideological schools of thought, in India. Next shot-cut to cut- shows a temple, and the shot is shown in inversion of the temple in the waters of the sacred pond adjoining the temple, which is again a common

Comparative Frames of Cross-cultural symbols of films from Devotional and Patriotic Sub-themes



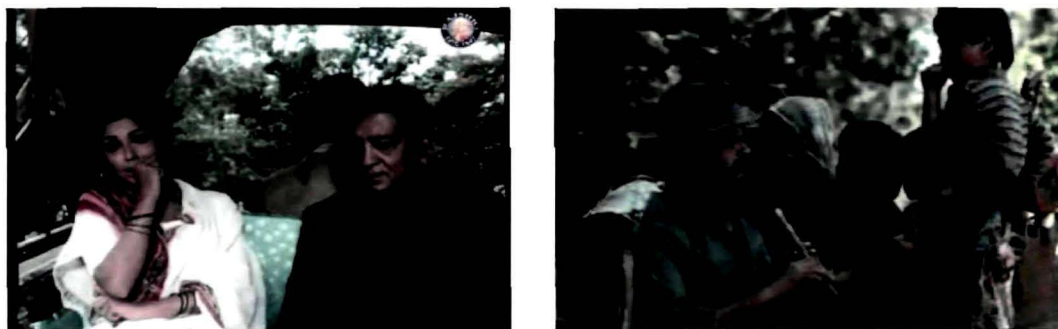
Photos 18: Scenes from the Hindi film *Upkaar* (1967), Bengali film *Lalan Fakir* (1986), Malayalam film *Unnikale Oru Katha Parayaam* (1987) and Kanada film *Jeevana Chaitra* (1992). Cultural symbol- playing flute.



Photos 19: Scenes from Hindi film *Upkaar* (1967), *Aradhana* (1969) and Telugu film *Rudraveena* (1988). Cultural symbols- Temples in various angles and shots as backdrops.



Photos 20: Scenes from Hindi film *Upkaar* (1967), Malayalam film *Sree Narayana Guru* (1985) and Kanada film *Jeevana Chaitra* (1992). Cultural symbols- God and its symbols.



Photos 21: Scenes from Hindi film *Aradhana* (1969) and Malayalam film *Unnikale Oru Katha Parayaam* (1987). Cultural symbol- Singing on a horse cart as extended narrative-relating to theme.

practice in India. The birds which are on the banks of the pond will fly and revert over the temple. Subsequent shots will take us to the women folk going to village fields along the side of the pond bed and the hero emerging with a plough on shoulders singing the song.

The song not only reveals the greatness of what 'mother soil' is for farmer and the people of country though rich visuals of agricultural activity but also portrays the contrastive culture creeping into urban settings. Visuals of a five star hotel swimming pool where bikini clad women plunge into water to swim and pop culture and dance in a five star hotel contrast with the rural sari clad women in their traditional attire dancing in native folk instruments. From opening sequence of the song till the end, except western visuals of star hotel, the flute is shown both as a devotional instrument and as an instrument that is easily accessible to folks in villages.

The song in Telugu film –*Cheppalani Undi*-from film *Rudraveena* (1988), is a reflection of the heroes struggle to remove casteism from the minds of rural people. The protagonist of the film marries an outcaste woman and tries to bring reform among the rural outcaste people. In the process, he encounters a number of hurdles and humiliations. The song portrays this in the back drop of visuals correlating to the symbols of nature.

Moving images of Romantic Songs

Manna Dey's *Jhanak Jhanak Tori Baaje Paayaliya* in *Mere Huzoor* (1968) is a simple song of romance. Same is the case with another two songs of Manna Dey for which he won the national award for the same year. It is a unique distinction of Manna Dey for that matter. He won the national award for the Hindi film --*Mera Naam Joker* (1970) and Bengali film --*Nishi Padma* (1970). The song *Ae Bhai Zara Dekh ke Chalo* in *Mera Naam Joker* opens up with the circus shots where animals do a number of exercises to generate fun. In the Bengali film *Nishi Padma* (black and white), he sings a melodious tune asking his wife to serve him liquor in the song--- *Ja Khushi Ora Bole*. The song through its visuals conveys how many households have turned into the liquor shops where wives will be serving the liquor to their husbands. The domestic situation contrasts with similar scenes in the liquor dens outside.

In the film *Aradhana* (1969), S.D.Burman sings the song-- *Safal Hogi Teri Aradhana*- as a background scoring correlating the failure of heroine's love with that of devotion seeking for the blessing of the heroine's love. Appeal to god will be seen in both visuals of temple outside and inside of her house (See Photos 21, 26). These images of god are universally

connecting among Hindus. The sorrow or the grief of the heroine expounding out of song is shown in heavily laden clouds and the accompanying rain when her father passes away. The sniffing out of lamp is another indication of departing soul across India. The birth of the child and lotuses in the near by pond are all nationalistic images embedded in the song.

The song in the film *Rajnigandha* (1974) sung by Mukesh-- *Kahi Baar Yoon Bhi Dekha Hai* offers a woman's torn life between two men. The dilemma is well reflected in her facial expressions as two men Sanjiv and Naveen enter her life at various stages and both give her opportunity to her to understand them. It is a sensational feminist hit film in 1970s.

The song of Yesudas from *Chitchor* (1976), *Gori Tera Gaon Bada Pyaara*, is a romantic tune composed by Ravindra Jain. The song is a simple narrative sung in a context by looking at the charming village belle personifying the beauty of the village with that of the girl. The song has visuals that correlate with the serene and lush green nature around the village.

Another song of romantic tune is sung by Mohammed Rafi in the film *Hum Kisi Se Kum Nahin* (1977)--- *Kya Hua Tera Vaada*. The song is sung in a club environment, with opening shot showing forlorn hero singing the tune on a guitar. The fiancée seated with the new boy friend in front in a club, the song ruminates on the past promises and associations between the forlorn hero and the girl. Except the club visuals and some unruly and humiliating scenes meted out to the hero in the past, there is not much content of cross-culturalism in this song. However, as the song is sung by Mohammed Rafi, it became instantaneously a catchy tune.

The song *Tere Mere Beech Mein* from the film *Ek Duje Ke Liye* (1981) is a simple romantic song with no much cross-culturalistic visuals to offer. Except that song was sung by S.P.Balasubrahmanyam and the hero is Kamal Hasan from South and the heroine is from North, there are no cross-cultural visuals in the entire song. Shot tightly on hero and heroine, both being house-arrested by their elders separately, the song ruminates on their love in a sense of nostalgia.

K.J.Yesudas' another wonderful tune is *Aakaasha Deshaana* in *Meghasandesam* (1982), a Telugu film. This is the second song which won him national award in singing for other languages. The first one is from the film *Chitchor* (1976) that we have already discussed. The song's opening shots show-heavily laden clouds, river bed and ruins of fort to reflect past glory, etc. Most of the shots of the song are silhouettes to intensify the gravity of the love of the hero for heroine. The title is taken from Kalidasa's famous poetic composition—

Meghasandesham which means 'a message through cloud' (See Photos 23-24, 27). In this magnum opus romantic poetic composition, Kalidasa chooses to send love messages to a distant fiancée through clouds. The director of this film also intended to do the same and hence, the adoption of the title. The song is all about informing the fiancée the lover's intense bouts of love.

For singing songs in both the films- *Kadhalaan* (1994) and *Pavithra* (1994) P. Unni Krishnan got national award for two songs-- *Ennavale* and *Uyirum Neeeye*. Both are romantic songs with no much new visuals to offer.

Moving images of Devotional Songs

The song in the film *Gayathri* (1973) by K. J. Yesudas, *Padmatheerthame Unaroo* is a religious song sung in devotional fervor with sacred *Gayatri* mantra-*Om bhoorbharavassuva* ... The whole song is a hymn on goddess Gayatri. In another film *Achanum Bappayum* (1972), a black and white film, K. J. Yesudas' song *Mamushyan Mathangale* reflects how human evolution has happened in the form of portraits (See Photos 25). It even describes how man began to learn about the god and forms of worship. The song of M.Balamuralikrishna in *Hamsageethe* (1975) *Himadri Sutha Pahimam* is a music marvel with an embedded experimentation shown in the film as a challenge and counter challenge between teacher and disciple. The song is a religious devotional song per se.

The film *Sankarabharanam* (1979), a Telugu film, seeks to tell the audiences that though country produced two classical traditions of music- Carnatic and Hindustani, the creeping of westernization has gradually vanquished these traditions to mere music concerts than being a regular practice of singing among youth. The film title itself is a *raaga* of Carnatic tradition. The protagonist of this tradition in this film is-Shankara Sastry who for the part of his role in singing this particular *raaga* called –Sankarabharanam Shankara Sastry. The song *Om Kaara Nadhaanu..* is one such classical musical rendition among other songs in the film. Since Carnatic music tradition has its origins in devotional music tradition, in contrast to Hindustani which emerged in Mughal royal courts from entertainment point of view, and might found its relevance to Northern Bhajan keertans later, the tunes in the film are completely devotional in nature and would correlate with symbols and structures of devotion to god (See Photos 22).

Another song from the Telugu film *Saagara Sangamam* (1983) by S. P. Balasubrahmanyam, *Vedam Anuvanuvuna* is again an assertion of faith in Indian classical arts such as *Bharatnatyam*, a forgotten dance culture after the Western dance forms have largely entered into the minds of Indian youth. The protagonist of this school Kamal Hasan at the end trains a daughter of his former friend and heroine of the film at the fag end of his life. The visuals show how a teacher committed to the art will dedicate every moment of his life, inspite of suffering from blood cancer. The hospital scenes of Kamal and his dedication to perfect his disciple before he breathes his last are well knitted to the last scenes where the girl performs superbly and offers prayers to the feet of her teacher, whom she insulted several times out of mistaken notion that her mother has illicit relationship with him after her father's death. The last part of the song is a Vedic hymn praying for the well being of mother, father, teacher and guest etc (See Photos 23).

In the film *Ankahee* (1984), the famous music maestro Bhimsen Joshi sings and acts to the tune- *Thumak Thumak*. The song is partly philosophical, religious, and reflective of the past and connecting the past to the present through a number of intervening shots. It is a perfect example of extended narrative in the context of Indian films. It offers the frames of temple, god and shots of advancing civilization in continuity as the song unfolds.

The film *Sree Narayana Guru* (1985) is a Malayalam film based on the life and preachings of Narayana Thiru, a teacher who worked against the casteist traditions and superstitions in Kerala. Sung by P. Jayachandran the song *Sivasankara Sarva Saranya Vibho* opens on the close up mid long shot of this eminent teacher offering prayer to Lord Shiva (See Photos 20). Shot in a serene natural setting in Kerala, the song has all natural imagery besides religious symbols to convey the oneness of God.

In the film *His Highness Abdulla* (1990) M. G. Sreekumar sings the song *Naadharoopini Sankari Pahimam*, a purely devotional song which opens with an old man sleeping at the foot hills of Himalayas. On his face one finds small pieces of ices. He wakes up to the mellifluous flute tunes of morning raagas. He glances around the wonderful beauty of the nature at the foot of Himalayas. The camera veers round several times as he rotates several times. The song is a devotional offering to God.

Comparative Frames of Cultural-Symbols across the films of Devotional and Romantic Sub-themes



Photos 22: Scenes from Kanada film *Hamsageethe* (1975), Telugu film *Sankarabharanam* (1979), and Malayalam film *His Highness Abdulla* (1990). Cultural symbols- Classical musical concerts.



Photos 23: Scenes from Telugu films *Sankarabharanam* (1979) and *Saagara Sangamam* (1983). Cultural symbol- Classical dance postures of prominent *Bharatanatyam* exponents both in film and real life in the back drop of historical symbols of similar dance posture or set using similar postures as paintings.

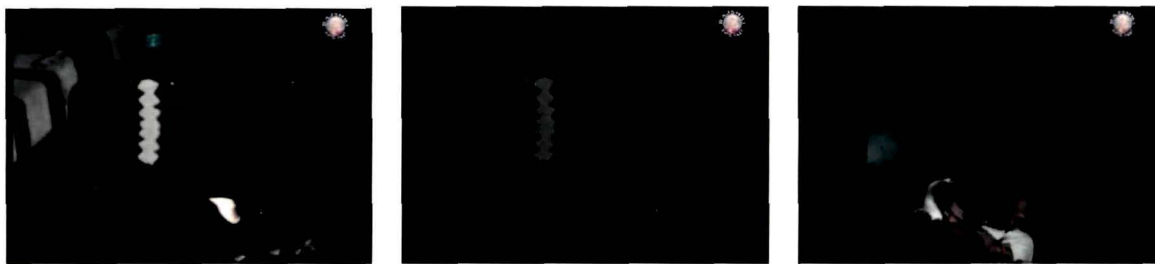


Photos 24: Scenes from Telugu film *Meghasandesam* (1982), Malayalam film *Sree Narayana Guru* (1985) and Telugu film *Rudraveena* (1988). Cultural symbols- Silhouette shots used to express pathos in different postures.

Comparative Frames of Cultural-Symbols across the Films of Devotional and Romantic Sub-themes



Photos 25: Scenes from Malayalam film *Achanum Bappayum* (1972). Cultural symbols- Images are used to show human evolution and the evolution of worship of God.



Photos 26: Scenes from Hindi film *Aradhana* (1969). Cultural symbols- The burn out lamp symbolises death.



Photos 27: Scenes from Hindi film *Aradhana* (1969), Telugu films *Meghasandesam* (1982) and *Rudraveena* (1988). Cultural symbols- Clouds are used to express grief/viraha (pain due to separation). Use of silhouettes intensify the emotion in Indian cinema frames.

Table 9.a: Theme for Films Winning Best Male Playback Singer

Sl no.	Year	Film and Song	Singer	Theme
1	1967	<i>Upkaar</i> Song: <i>Mere Desh Ki Dharti</i>	Mahendra Kapoor	Patriotic
2	1968	<i>Mere Huzoor</i> Song: <i>Jhanak Jhanak Tori Baaje Paayaliya</i>	Manna Dey	Romance
3	1969	<i>Aradhana</i> Song: <i>Safal Hogi Teri Aradhana</i>	Sachin Dev Burman	Romance
4	1970	<i>Mera Naam Joker</i> and <i>Nishi Padma</i> Song: <i>Ae Bhai Zara Dekh ke Chalo</i> and <i>Ja Khushi Ora Bole</i>	Manna Dey	Romance
5	1972	<i>Achanum Bappayum</i> Song: <i>Manushyan Mathangale</i>	K. J. Yesudas	Devotional
6	1973	<i>Gayathri</i> Song: <i>Padmatheerthame Unaroo</i>	K. J. Yesudas	Devotional
7	1974	<i>Rajnigandha</i> Song: <i>Kahi Baar Yoon Bhi Dekha Hai</i>	Mukesh	Romance
8	1975	<i>Hamsageethe</i> Song: <i>Himadri Suthe Pahimam</i>	M. Balamuralikrishna	Devotional
9	1976	<i>Chitchor</i> Song: <i>Gori Tera Gaon Bada Pyaara</i>	K. J. Yesudas	Romance
10	1977	<i>Hum Kisi Se Kum Nahin</i> Song: <i>Kya Hua Tera Vaada</i>	Mohammed Rafi	Romance
11	1978	<i>Kaadu Kudre</i> Song: <i>Kaadu Kudure Odi Banditta</i>	Shimoga Subbanna	Folk
12	1979	<i>Sankarabharanam</i> Song: <i>Om Kaara Nadhaanu</i>	S. P. Balasubrahmanyam	Devotional
13	1980	<i>Hirak Rajar Deshe</i> Song: <i>Paaye Podi Baghmama</i>	Anup Ghoshal	Folk
14	1981	<i>Ek Duj Ke Liye</i> Song: <i>Tere Mere Beech Mein</i>	S. P. Balasubrahmanyam	Romance
15	1982	<i>Meghasandesam</i> Song: <i>Aakaasha Deshaana</i>	K. J. Yesudas	Romance
16	1983	<i>Saagara Sangamam</i> Song: <i>Vedam Anuvavuvuna</i>	S. P. Balasubrahmanyam	Devotional
17	1984	<i>Ankahee</i> Song: <i>Thumak Thumak</i>	Bhimsen Joshi	Devotional
18	1985	<i>Sree Narayana Guru</i> Song: <i>Sivasankara Sarva Saranya Vibho</i>	P. Jayachandran	Devotional
19	1986	<i>Lalan Fakir</i> Song: <i>All Songs</i>	Hemant Kumar	Devotional and Folk
20	1987	<i>Unnikale Oru Katha Parayaam</i> Song: <i>Unnikale Oru Katha Parayaam</i>	K. J. Yesudas	Travel
21	1988	<i>Rudraveena</i> Song: <i>Cheppaalani Undi</i>	S. P. Balasubrahmanyam	Patriotic
22	1990	<i>His Highness Abdulla</i> Song: <i>Naadharoopini Sankari Pahimam</i>	M. G. Sreekumar	Devotional
23	1991	<i>Bharatham</i> Song: <i>Rama Katha Ganalayam</i>	K. J. Yesudas	Devotional
24	1992	<i>Jeevana Chaitra</i> Song: <i>Naadamaya Ee Lokavellaa</i>	Rajkumar	Devotional
25	1994	<i>Kadhalan</i> and <i>Pavithra</i> Song: <i>Ennavale</i> and <i>Uyirum Neeye</i>	P. Unni Krishnan	Romance

ii. Cross Cultural Flows in National Film Award Winning Best Female Playback Singer: 1968-1995

Like above analysis for the male singers's songs, we have an interesting analysis for female singers' songs also. Out of 28 songs that constituted our sample, there are about 12 female singers who bagged the awards. Of these awardees, P.Susheela topped the list with five awards, followed by S.Janaki with four awards. Lata Mangeshkar, Vani Jayaram, K.S.Chitra bagged three awards each. Among the awardees, noted classical music singers like Anuradha Paudwal is also one. Singers like P.Susheela, Janaki, Vani Jayaram and Chitra sang both in their own mother tongue as well as in other languages. This is an important index we have formulated in the beginning of the study under methodology.

If one looks at the distribution of songs, South Indian films have made it more than the Hindi belt. For the purpose of informing the readers, we would like to present the data as follows: Tamil films have bagged eight national awards followed by Telugu six and Malayalam three. As for Hindi films they got about seven awards, Bengali and Marathi had two songs each. This confirms our observation that there is a distinct cultural reason why these categories have been included for awards. Such type of awards in fact offered the national viewers greater opportunity to familiarize themselves with the singers and songs of different regions.

As we have seen in respect of the awards given for real cinema under Golden Lotus awards, the numbers of songs are very less and negligible. However, Indian film industry, right from talkie era has been known for its exuberance of songs, which the Western scholars perceived as extended narratives (Nelmes, 1996).

The greater representation to South Indian film industries such as Tamil and Telugu, which run not only between themselves neck and neck but also compete with Bollywood in producing films and remakes in multilingual approach, is itself an indication of extending cross-culturalism through cinema entire India which acts as a glue to bind different regions and languages together.

Further, the songs for which the awards were given also offer a number of interesting insights. Like in the male singers' songs, we tried to analyse them from the moving image analysis perspectives. We looked for the meaning, lyrical content, music scoring, integrating cultural symbols and forms of art for analysing these films. Our study has yielded systematic

and scientific pattern underlying these awards for various songs. Based on our observation of these songs, we have found the following songs falling into different categories, most of them conforming to the earlier classification. Here is a glimpse of the songs which we have analysed:

Uyarntha Manithan (1968), P. Susheela, *Naalai Indha Velai Paarthu*; *Thunaivan* (1969) K. B. Sundarambal, *Kooppita Kuralukku & Pazhani Malai Meethile*; *Jay Jayanti* (1970) and *Nishi Padma* (1970), Sandhya Mukherjee, *Amader Chhuti Chhuti & Ore Sakol Sona Molin Holo*; *Savaale Samaali* (1971), P. Susheela, *Chittukkuruvikkenna Kattuppaadu*; *Parichay* (1972), Lata Mangeshkar, *Beeti Na Bitaa Raina*; *Kora Kagaz* (1974), Lata Mangeshkar, *Roothe Roothe Piya*; *Apoorva Raagangal* (1975), Vani Jayaram, *Yezhu Swarungalukkul*; *Siri Siri Muvva* (1976), P. Susheela, *Jhummandhi Naadham*; *16 Vayathinile* (1977), S. Janaki, *Senthoora Poove*; *Gaman* (1978), Chhaya Ganguly, *Aap Ki Yaad Aati Rahi Raat Bhar* ; *Sankarabharanam* (1979), Vani Jayaram, *Dorakuna Ituvanti Seva*; *Oppol* (1980), S. Janaki, *Ettumanoor Ambalathil Ezhunnallathu*; *Umrao Jaan* (1981), Asha Bhosle, *Dil Cheez Kya Hain*; *Meghasandesam*(1982), P. Susheela, *Priye Charushile*; *M. L. A. Yedukondalu* (1983), P. Susheela, *Yendho Beeda Vaade Gopaludu*; *Sitaara* (1984), S. Janaki, *Vennello Godari Andham*; *Sindhu Bhairavi* (1985), K. S. Chithra, *Paadariyaen Padippariyaen*; *Nakhakshathangal* (1986), K. S. Chithra, *Manjal Prasadavum*; *Ijaazat* (1987), Asha Bhosle, *Mera Kuchh Saamaan*; *Vaishali* (1988), K. S. Chithra, *Indupushpam Choodi Nilkum Raathri*; *Kalat Nakalat* (1989), Anuradha Paudwal, *He Ek Reshami Gharate*; *Lekin* (1990), Lata Mangeshkar, *Yaara Seeli Seeli*; *Swathi Kiranam*(1991), Vani Jayaram, *Aanati Neeyaraa*; *Thevar Magan* (1992), S. Janaki, *Inji Iduppazhagi*; *Hum Hain Rahi Pyar Ke* (1993), Alka Yagnik, *Ghoonghat Ki Aad Se*; *Karuththamma* (1994), Swarnalatha, *Porale Ponnuthaaye*; *Doghi* (1995), Anjali Marathe, *Bhui Bhegali Khol*.

On the basis of the analysis of the songs, we have identified the following categories among them: Devotional songs, Romantic Songs, Music concert and dance performance songs, and folk songs. In other words, as we mentioned earlier, the big seat is given for romantic songs, followed by devotional songs. Music concert and dance performance songs have been set into a different category for the reason that some of the music concerts have been situated in temple traditions and some music concerts were competitive in nature in different settings. Similarly dance forms have been with an appeal to both traditional temple and royal court forms and sometimes combined to signify the situations in personal life.

Moving Image Analysis of Devotional songs

The two songs in *Thunaivan* (1969) have been done in temple precincts. The opening shots are showing the image of god-Lord Murga, the favourite god of Tamil culture. The songs appeal to the god for his divine intervention and by the fall of the temple bell, the intervention manifests. The couple would be quite happy at these happenings due to the devotional appeal of the holy woman. Sung by K. B. Sundarambal the two songs --*Kooppita Kuralukku & Pazhani Malai Meethile* -- have the electrifying effect on the audience during these scenes. In fact the second song shows the visuals of temple procession which would be an eye pleasing spectacle in South Indian temple traditions.

Moving Image Analysis of Music and Dance Concert songs

In the film *Apoorva Raagangal* (1975), a Tamil film, Vani Jayaram offers prayer first to lord in a temple premises and sets on to the music concert. It is black and white film and the setting is same. The concert is not a competitive concert but a devotional concert. *Yezhu Swarangalukkul* is the song which she sings to the enthralling experience of audience.

P. Susheela's song--*Jhummandhi Naadham*-- in film *Siri Siri Muvva* (1976), which is a Telugu film, is an expression of a dumb danseuse who whenever gets to the wonderful music of air, automatically swings to dance steps to synchronize with the rhythm of the air. Here the dance form Bharatanatyam has been used to express her heart to the beauty inherent in nature (See Photos 29-30). The song is also by its lyrical content an offering to Lord Nataraja, the perfect dance master in the world. Asha Bhosle's song --*Dil Cheez Kya Hain*-- in *Umrao Jaan* (1981), a Hindi film, synchronizes with the dance steps of Rekha set in the court of a nawab. Both Qawwali and Kathak traditions have been blended into beautiful dancing of Rekha (See Photos 29).

K. S. Chithra sings the song *Paadariyaen Padippariyaen* in film *Sindhu Bhairavi* (1985), a Tamil film, in which the heroine sets the competitive tune. Shot in a temple precinct, the heroine Suhasini offers a real tug for the hero in the competition. Such music concerts by female protagonists are more common in South Indian music and dance concerts as temple and religious traditions.

Concerning Vani Jayaram's mellifluous devotional and emotional songs, two important films – *Sankarabharanam* (1979) and *Swathi Kiranam* (1991) -- had positioned her among the top female singers in India. In *Sankarabharanam* (1979), a Telugu film, Vani Jayaram sings the song--*Dorakuna Ituvanti Seva* –a classical Carnatic music song, composed by saint Tyagaraja of 17th century. The song is sung to facilitate the famous music maestro-Shankara Sastry at a function hall. Though it is a devotional tune, the song ends with the sudden demise of Sastry and her student picking up the continuation of song even after his death. The incident exemplifies that classical traditions are eternal and immortal and keep flowing from generation to generation. Usually the guru-sishya (Teacher and Student) tradition is responsible for the perpetuation of this tradition or *paramapara*. Another song of Vani Jayaram *Aanati Neeyaraa* in *Swathi Kiranam* (1991), a Telugu film, is part of a competitive musical concert. Though song is again a devotional song, the concert here is very competitive and calls upon the singer for more music expertise.

Moving image analysis of Romantic songs:

The portrayal of romantic songs in the feature films chosen for the awards offered a clear insight in to the cross-cultural preferences embedded in them. P.Susheela's song in the Tamil film *Uyarntha Manithan* (1968), *Naalai Indha Velai Paarthu* is shot in black and white. The shots are done in a single set. Song is shot as a dream as Sivaji Ganeshan keeps appearing in passing shots not connected to the dance of the heroine for the song. Song's lyrical content revolves round the recall of sweet memories of heroine with her love. Another song of P.Susheela, *Chittukkuruvikkenna Kattuppaadu*, in *Savaale Samaali* (1971), a Tamil film, is entirely picturized on the histrionics of Jayalalitha who dances to her bubbling youthful charm and pleasure in the rural settings of a village in Tamil Nadu. The film is a color film and the visuals of the fields and hilly terrain have been excellently made use of by the cameraman in tune with the song and her dance. In the film *Meghasandesam*(1982), a Telugu film, P. Susheela sings the famous Jayadev's devotional song *Priye Charushile* to synchronize with the love of the poet for her courtesan (refers to the character in the film). In fact the songs of Jayadev, a Sanskrit poet laureate dating back to 12th century, called as *Ashtapadis*, are unique dance and devotional compositions reflecting the love of Radha and Krishna traditions in *Bhagavatam*, another holy book on Lord Krishna, based on epic *Mahabharat*. It is considered as a commentary over *Mahabharat*. Here in social theme, the song is portrayed as an allusion to this epic based poetic composition.

Comparative Frames of Cultural Symbols of Films from Devotional, Domestic and Feministic sub-themes



Photos 28: Scenes from Telugu film *Shankarabharanam* (1979), Tamil film *Sindhu Bhairavi* (1985) and Telugu film *Swathi Kiranam* (1991). Cultural symbols- Classical musical concert.



Photos 29: Scenes from Telugu film *Siri Siri Muvva* (1976), Hindi film *Umrao Jaan* (1981) and Telugu film *Sitaara* (1984). Cultural symbols- Similar dance dress and same dance *mudra* (posture).



Photos 30: Scenes from Telugu film *Siri Siri Muvva* (1976), Telugu film *Sitaara* (1984) and Tamil film *Karuththamma* (1994). Cultural symbols- Similar make up with flowers decorating the hairs of the characters.

Comparative Frames of Cultural Symbols of Films from Devotional, Domestic and Feministic sub-themes



Photos 31: Scenes from Telugu film *Sitaara* (1984) and Tamil film *16 Vayathinile* (1977) and Marathi film *Kalat Nakalat* (1989). Cultural symbols- silhouette shots showing different heightened moods in songs.



Photos 32: Scene from Hindi film *Hum Hain Rahi Pyar Ke* (1993) and Tamil film *Karuththamma* (1994). Cultural symbols- shots associated with the portrayal of love.



Photos 33: Scene from Telugu film *Sitaara* (1984) and Hindi film *Lekin* (1990). Cultural symbols- Out door shoot-dried trees to express the emotional turmoil of the characters.

The most mellifluous melodies of Lata Mangeshkar, the nightingale of India, in two Hindi films reflect both romanticism and domestic reality. In *Parichay* (1972), a Hindi film, Lata Mangeshkar sings the song *Beeti Na Bitai Raina* starring Jaya Bhaduri and Sanjeev Kumar. The song is shot entirely in a domestic situation. First part is sung by the heroine and the later half was matched by the hero.

Lata Mangeshkar's song in the film *Kora Kagaz* (1974), a Hindi film, *Rootho Rootho Piya* in which Jaya Bhaduri dances to impress the hero is a black and white film shot entirely in a domestic environment.

S. Janaki's two songs in the films—*16 Vayathinile* (1977) and *Sitaara* (1984) offered an insight into the variety and diversity in her voice. She is one of the rare women singers like Mangeshkar from South India who demonstrated extraordinary range in her voice which fits a five year old child as well as an eighty year old woman. In *16 Vayathinile* (1977), a Tamil film, S. Janaki sings the melody *Senthoora Poove*. Shot in the rural backdrop, a color film, portrays Sri Devi's early histrionics and ebullient youth matching with the freshness of the imagery of rural settings. In the film *Sitaara* (1984), S. Janaki's song *Vennello Godari Andam* portrays the dance form with an opening shot of a dried up forest with barren wooden branches from amidst the heroine Bhanupriya emerges in dance dress (See Photos 29-31 and 33). It is a reflection of her conscience—a struggle between hope and despair—constructs the dance sequences and natural imagery. Temple backdrop, silhouettes, river beds, dry branches of trees, etc constitute the popular signs of the mental condition of the dancer. It is a pathos combined Bharatanatyam dance form.

In *Thevar Magan* (1992), a Tamil film, S. Janaki sings the song *Inji Iduppazhagi* which is portrayed between newly wed couple in a rural Tamil Nadu setting. It offers several cultural symbols of traditional hinterland of Tamil Nadu. White saree at bridal night, Garlands in the brides hair, rangoli, spraying cow dung water, etc are few native South Indian cultural symbols (See Photos 33a).

Chhaya Ganguly sings the song *Aap Ki Yaad Aati Rahi Raat Bhar* in *Gaman* (1978), a Hindi film, to ruminate over the past memories of association. Shot entirely in the domestic setting in the night, the visuals and the melody offer a feeling of pathos to the audience. Smita Patil's seriousness automatically glues with the heaviness of the scene.

Comparative Frames between Tamil film *Thevar Magan* (1992) and its Hindi remake *Virasat* (1997)

Thevar Magan was directed by Bharathan and *Virasat* by Priyadarshan. Both are Malayalis.

Photos 33 a:



K. S. Chithra, a Malayalee singer, is one of younger generation South Indian singers, who excelled very fast over her earlier generation singers in offering wonderful melodies in multiple languages-Telugu, Tamil and Malayalam. In *Nakhakshathangal* (1986), a Tamil film, she sings the song *Manjal Prasadavum* as background narrative. The song sequence offers multiple cross cultural symbols and conveys the images of typical South Indian temple traditions in which the temple procession forms inevitable part. Subsequently, the song goes between the boy and the girl shifting to a rural setting.

In respect of the film *Vaishali* (1988), the song *Indupushpam Choodi Nilkum Raathri* is sung by K.S. Chitra. It opens with moon shot in the sky. The whole song is shot in diffuse evening light. It is a composition done at various locales. It shows preparation of a royal bride in bridal dress and the brides' friends celebrating it. Various rural settings have been captured to highlight the romantic and divine appeal in it. Flute backscoring, boat travelling in river waters, silhouette shots, cultural dances including muscle men fighting for demonstration etc have been highlighted in the song.

Asha Bhosle who does not require any formal introduction in any topical discussion, academic or otherwise, displayed a great diversity, in sharp contrast to Lata, her sister. In *Ijaazat* (1987), a Hindi film, she sings the melodious song *Mera Kuchh Saamaan* in a domestic setting as an extended narrative.

Anuradha Paudwal is not a film singer by profession. She is known for her private albums including famous Ghazals. However, in *Kalat Nakalat* (1989), a Hindi film, Anuradha Paudwal sings *He Ek Reshami Gharate* is purely a family song with a romantic touch between husband and wife together with children. Shot purely on a hill in the open settings, the song is a melody offering a peaceful note of a successful family. The film *Lekin* (1990), a Hindi film, has a wonderful melody from Lata Mangeshkar who sings *Yaara Seeli Seeli* which is shot completely in the night in an artificial set. Night shots with ruddy color domination imply that the song tends to show some aggressive feelings of the situation. It is a Rajasthani folk song.

Alka Yagnik is another younger generation North Indian professional film singer in Hindi. She is known for her excellent voice and melodious tunes like Chitra. In the Hindi film, *Hum Hain Rahi Pyar Ke* (1993), she sings the song *Ghoonghat Ki Aad Se* in a domestic setting

with Juhi and Aamir Khan together with children. But, the song, as is typical of Indian innovation of portraying songs as dream sequences too, subsequently shifts to temple premises. It is always common with Indian love/romanticism to suggest that there is something sacred and unique in the love of the girl and boy, and very often it is associated with the temple like structures such as domes (overview shots) or holy images such as flowers etc associated with the portrayal of love (See Photos 32).

Swarnalatha's romantic song *Porale Ponnuthaaye* in *Karuththamma* (1994), a Tamil film, portrays the burgeoning love between a rural belle and an urban educated youth. She sells flowers in the village and falls in the eyes of the young man, who instantaneously falls in love with her. The song not only shows the rural settings and Tamil cultural symbols for love, but also portrays the maturing love between both by the end of the song sequence (See Photos 32).

Moving image analysis of Folk songs

S.Janaki's diversity in her voice gets exemplified in the song in the film *Oppol* (1980), a Malayalam film. She sings the folk song *Ettumanoor Ambalathil Ezhunnallathu* as a bonding item between the new couple who had just preferred to make love in a rural setting of Kerala. The hilly terrain, river flows, the slopes of mountains, and white dress clad Malayalee belle—all offer a plenty of visual culture to the backdrop of the folk song in Malayalam tradition.

Table 9.b.: Theme Wise Categorization of Best Female Playback Singer

Sl no.	Year	Film and Song	Singer	Theme
1	1968	<i>Uyarntha Manithan</i> Song: <i>Naalai Indha Velai Paarthu</i>	P. Susheela	Romance
2	1969	<i>Thunaivan</i> Song: <i>Kooppita Kuralukku & Pazhani Malai</i>	K. B. Sundarambal	Devotional
4	1971	<i>Savaale Samaali</i> Song: <i>Chittukkuruvikkenna Kattuppaadu</i>	P. Susheela	Romance
5	1972	<i>Parichay</i> Song: <i>Beeti Na Bitaa Raina</i>	Lata Mangeshkar	Romance
6	1974	<i>Kora Kagaz</i> Song: <i>Roothe Roothe Piya</i>	Lata Mangeshkar	Romance
7	1975	<i>Apoorva Raagangal</i> Song: <i>Yezhu Swarangalukkul</i>	Vani Jayaram	Music and dance concert
8	1976	<i>Siri Siri Muvva</i> Song: <i>Jhummandhi Naadham</i>	P. Susheela	Music and dance concert
9	1977	<i>16 Vayathinile</i> Song: <i>Senthoora Poove</i>	S. Janaki	Romance
10	1978	<i>Gaman</i> Song: <i>Aap Ki Yaad Aati Rahi Raat Bhar</i>	Chhaya Ganguly	Romance
11	1979	<i>Sankarabharanam</i> Song: <i>Dorakuna Ituvanti Seva</i>	Vani Jayaram	Music and dance concert
12	1980	<i>Oppol</i> Song: <i>Ettumanoor Ambalathil Ezhunnallathu</i>	S. Janaki	Folk
13	1981	<i>Umrao Jaan</i> Song: <i>Dil Cheez Kya Hain</i>	Asha Bhosle	Music and dance concert
14	1982	<i>Meghasandesam</i> Song: <i>Priye Charushile</i>	P. Susheela	Romance
16	1984	<i>Sitaara</i> Song: <i>Vennello Godari Andham</i>	S. Janaki	Romance
17	1985	<i>Sindhu Bhairavi</i> Song: <i>Paadariyaen Padippariyaen</i>	K. S. Chithra	Music and dance concert
18	1986	<i>Nakhakshathangal</i> Song: <i>Manjal Prasadavum</i>	K. S. Chithra	Romance
19	1987	<i>Ijaazat</i> Song: <i>Mera Kuchh Saamaan</i>	Asha Bhosle	Romance
20	1988	<i>Vaishali</i> Song: <i>Indupushpam Choodi Nilkum Raathri</i>	K. S. Chithra	Romance
21	1989	<i>Kalat Nakalat</i> Song: <i>He Ek Reshami Gharate</i>	Anuradha Paudwal	Romance
22	1990	<i>Lekin</i> Song: <i>Yaara Seeli Seeli</i>	Lata Mangeshkar	Romance
23	1991	<i>Swathi Kiranam</i> Song: <i>Aanati Neeyaraa</i>	Vani Jayaram	Music and dance concert
24	1992	<i>Thevar Magan</i> Song: <i>Inji Iduppazhagi</i>	S. Janaki	Romance
25	1993	<i>Hum Hain Rahi Pyar Ke</i> Song: <i>Ghoonghat Ki Aad Se</i>	Alka Yagnik	Romance
26	1994	<i>Karuthamma</i> Song: <i>Porale Ponnuthaaye</i>	Swarnalatha	Romance

iii. Cross Cultural Flows in National Film Award Winning Best Music Direction: 1967-1995-Silver Lotus Awards

Cross cultural Facets of National Film Award Winning Music Directors

Out of 22 music directors of our sample who won the national awards for best music direction, the following directors have shown the cross-cultural presence in giving music direction to films other than their own languages.

K.V. Mahadevan was one of the early generations' music maestros who demonstrated expertise in offering music to films of different languages. He has given music direction to films in Tamil, Telugu, Hindi (*Sita Swayamvar*, 1976), Malayalam (*Kayalum Kayarum*, 1980) and in our sample, it has been observed that he had won national awards two times: *Kandan Karunai* (Tamil, 1967), and *Sankarabharanam* (Telugu, 1979). Jaidev has won the national awards three times in Hindi *Reshma Aur Shera* (1971), *Gaman* (1978), *Ankahee* (1984), followed by Ilaiyaraaja who also got awards for three times – two times in Telugu, *Saagara Sangamam* (1983), *Rudra Veena* (1988) and one time in Tamil for the film *Sindhu Bhairavi* (1985). Satyajit Ray has bagged the awards both times for his music compositions in Bengali for the films *Ashani Sanket* (1973) and *Hirak Rajar Deshe* (1980). Similarly B. V. Karanth has won the awards both the times in Kannada for the films *Rishya Shringa* (1976) and *Ghatashraddha* (1977). Similarly A. R. Rahman has like Ilaiyaraaja expertise in multiple languages such as Tamil, Telugu, Malayalam, Kanada, Hindi, English though in our sample he has got award for his music rendition for the Tamil film *Roja* (1992).

At the same time, the following directors though had expertise to offer music scoring in more than their own languages; they got awards, as far as our sample is concerned, for their respective languages only. For instance Sachin Dev Burman has record of offering music scoring both in Hindi and Bengali, though he has got the award in the Hindi film *Zindagi Zindagi* (1972). Similarly, Bhupen Hazarika has the history of offering music scoring both for Hindi and Assamese but has got award in our sample for the Assamese film *Chameli Memsaab* (1975). Dr. M. Balamurali Krishna has expertise in Telugu, Tamil and Kannada but has got the award in our sample for offering music scoring for the Kannada film *Madhavacharya* (1986). Further, Hridayanath Mangeshkar has rendered music both for Marathi and Hindi but award has come in our sample for the Hindi film *Lekin* (1990).

Johnson has expertise both in Malayalam and Tamil but has got award for his music scoring in the Malayalam film *Sukrutham* (1994). Hamsalekha has got the award in Kanada for the film *Sangeetha Sagara Ganayogi Panchakshara Gavai* (1995) though known for expertise both in Tamil and Telugu.

The following directors have shown their expertise mostly in their own languages such as Hindi, Kannada, Marathi, Bengali, Telugu, etc.

Kalyanji- Anandji – Hindi, *Saraswati Chandra* (1968)

S. Mohinder- Punjabi, *Nanak Nam Jahaz Hai* (1969)

Madan Mohan-Hindi, *Dastak* (1970)

Ananda Shankar- Bengali, *Chorus* (1974)

Khayyam- Hindi, *Umrao Jaan* (1981)

Ramesh Naidu- Telugu, *Meghasandesam* (1982)

Vanraj Bhatia- Hindi, *Tamas* (1987)

Sher Chowdhary- Karbi, *Wosobipo* (1989)

Rajat Dholakia- Hindi, *Dharavi* (1991)

Ravi (Bombay) - Marathi, *Sukrutham* (1994)

Some of these film directors are incidentally the music directors for the following films that have already won national awards under different categories discussed above.

Chorus (Bengali, 1974) has been given music direction by Ananda Shankar; *Gaman* (Hindi, 1978), Music Direction: Jaidev; *Sankarabharanam* (Telugu, 1979), Music Direction: K. V. Mahadevan; *Hirak Rajar Deshe* (Bengali, 1980), Music Direction: Satyajit Ray; *Umrao Jaan* (Hindi, 1981), Music Direction: Khayyam; *Meghasandesam* (Telugu, 1982), Music Direction: Ramesh Naidu; *Saagara Sangamam* (Telugu, 1983), Music Direction: Ilaiyaraaja; *Ankahee* (Hindi, 1984), Music Direction: Jaidev; *Sindhu Bhairavi* (Tamil, 1985), Music Direction: Ilaiyaraaja; *Rudra Veena* (Telugu, 1988), Music Direction: Ilaiyaraaja; *Lekin* (Hindi, 1990), Music Direction: Hridayanath Mangeshkar.

Comparative Frames of Cross-cultural Symbols of Films with sub-themes ranging from Devotional, Domestic, Romantic and Folk.



Photos 34: Scenes from Assamese film *Chameli Memsaab* (1975), Hindi film *Ankahee* (1984) and Tamil film *Sindhu Bhairavi* (1985). Cultural symbol- *Bindi* (a mark on the forehead).



Photos 35: Scenes from Hindi film *Saraswati Chandra* (1968), Assamese film *Chameli Memsaab* (1975), and Malayalam film *Parinayam* (1994). Cultural symbols- Aesthetic folk dance.



Photos 36: Scenes from Hindi film *Dastak* (1970), Bengali film *Hirak Rajar Deshe* (1980) and Tamil film *Sindhu Bhairavi* (1985). Cultural symbols- Singing songs correlating life to theme of film with sea waters as backdrop. Sea has been variously symbolized in Indian cinema but even common man easily correlates it with the situation/theme of the song.



Photos 37: Scenes from Hindi film *Saraswati Chandra* (1968), Tamil film *Sindhu Bhairavi* (1985) and Telugu film *Rudra Veena* (1988). Cultural symbols- Songs set against ruined houses and forts suggesting the fall of humanity.

Comparative Frames of Cross-cultural Symbols of Films with sub-themes ranging from Devotional, Domestic, Romantic and Folk.



Photos 38: Scenes from Hindi film *Tamas* (1987), *Lekin* (1990) and Tamil film *Roja* (1992). Cultural symbols- Lamps symbolising a hope.



Photos 39: Scenes from Hindi film *Saraswati Chandra* (1968), Telugu film *Saagara Sangamam* (1983) and Malayalam film *Parinayam* (1994). Cultural symbols- Songs in the backdrop of moon. An occasion to rejoice/feel good.



Photos 40: Scenes from Hindi film *Saraswati Chandra* (1968), *Ankahee* (1984) and Telugu film *Rudra Veena* (1988). Cultural symbols- Touching feet of elders and husband as a mark of respect/a matter of service to the beloved.



Photos 41: Scenes from Hindi film *Umrao Jaan* (1981), Telugu film *Rudra Veena* (1988) and Tamil film *Roja* (1992). Cultural symbols- Sunsets either as cut-aways or as symbols of melancholy.

Comparative Frames of Cross-cultural Symbols of Films with sub-themes ranging from Devotional, Domestic, Romantic and Folk.



Photos 42: Scenes from Hindi film *Saraswati Chandra* (1968), Assamese film *Chameli Memsaab* (1975), and Bengali film *Hirak Rajar Deshe* (1980). Cultural symbols- Folk songs playing *dhol* (drums).



Photos 43: Scenes from Telugu film *Saagara Sangamam* (1983), Malayalam film *Sukratham* (1994) and *Parinayam* (1994). Cultural symbols- Lamps of worship as symbols of presence of god as omniscient in the foreground.



Photos 44: Scenes from Bengali film *Hirak Rajar Deshe* (1980), Kannada film *Madhavacharya* (1986) and Tamil film *Roja* (1992). Cultural symbols- Songs set in the back drop of Himalayas offering serenity and pleasantness to the concept/theme.



Photos 45: Scenes from Kannada film *Madhavacharya* (1986) and Tamil film *Sindhu Bhairavi* (1985). Cultural symbols- Pouring milk on the statues of God.

Though music scoring for a film depends mostly on the story/plot/scene, what we understand is that to express the cross-culturalism or to establish the melodies of the music scoring, we need not discuss the plots of the films for which music has been rendered.

Most of the above music directors have expertise both in the traditional Indian (Hindustani or Carnatic) music schools, though they are not strangers to Western music beats/rhythms. For instance, music maestros like Ilaiyaraaja and A.R. Rahman in the recent past have demonstrated by rendering music compositions to Westerners directed films also. One unique feature of all the music directors whom we discussed above is that they are basically Indian yet cross-cultural if situation demands. As pointed out earlier many film directors confined themselves to their native state music traditions more than being cross-cultural. Eg.- Bhupen Hazarika.

While the general observation of the music scoring of the films by the above music maestros is as above, two important films from Telugu film world deserve a special mention. They are *Sankarabharanam* (1979) with K.V. Mahadevan as music director and *Sagara Sangamam* (1983) with Ilaiyaraaja as music director.

In the film *Sankarabharanam* (1979), K.V. Mahadevan shows how the music, whether East or West is divine. The film deserves a special discussion for it fully concerns itself about the recent attitude in Indian audience about the music they wish to listen through films. In respect of offering specific contextual music, how Carnatic traditions have done it superbly has been well explained by the protagonist of the film—Shankar Sastry. There is a scene in the film where the youth staying nearby the house of Shankar Sastry every night create a lot of noise with their western music instruments to disturb the traditional musical offerings of Sastry to Lord Rama.

Enraged at this attitude of the youth, Shankar Sastry will go to their room located in the neighbourhood and ask them to respect each tradition from its perspective. But, they tend to humiliate him as a representative of an out-dated music traditions. On the other they indulge in high praise of the advancements in the Western music instruments and beats. Shankar Sastry in all humility requests them to show one such advanced music beat which is very difficult for an outdated music maestro like him to learn. They play a music tune. As soon as they finished it, Shankar Sastry repeats the same tune vocally as perfectly as instruments have performed it. It was a shock to the youth who thought that it would be impossible for this

traditional Sastry known for his Carnatic renditions. Now the turn of Sastry comes. Sastry sings a tune and asks the youth to repeat it both vocally and on their instruments. They realize the difficulty in doing the exercise as they were not originally grounded in the music traditions properly. This film has bagged national award for many things which included an award for K.V.Mahadevan for his music performance for the film in 1979.

Another picture which created a trend in music and dance is *Sagara Sangamam* (1983). Music direction was given by Ilaiyaraaja. Even this film portrays how in the name of post-modern and in the wave of aping the Western film tunes, the Indian music and dance traditions are getting skewed. Balu, starring Kamal Hasan, gets highly interested in perfecting his knowledge in all dance forms in India and developing an Indian dance form. Though poor he goes across India and by doing service to the eminent dance teachers learns all different schools of dance that existed in India. Unfortunately, his life takes different twists and turns. As a result, he ends up as a press reporter in a prominent news paper. As a reporter, he covers the cultural events. Once he happens to go to one such cultural performance of Sailu, starring S.P. Sailaja, and there he gets shocked at the applause and publicity she has been accorded by the media people. Even as a dancer, this young danseuse shows more interest in posing for shots and stills to the cameramen and videographers. Balu notices that she has been doing traditional dancing without knowing what each sentence needs to be read in terms of her body language such as *mudras* and *aahararyas*. He criticises her performance as opposed to other media reporters who shower lavish praise at her for her fiancée had paid them heavily.

From this unethical practice of corrupting the ancient traditional system, Balu opposes how traditional music tunes have been mutilated to attract the low class audience with introduction of western beats to meet hip-hops of the actors on the screen. While all these perversions have been part of Indian cinema today, these films have not only successfully highlighted in showing what is lost in the name of cross-cultural music and bringing in western beats and tunes where there is no need.

Today, these awards offer us a glimpse of how both native music and cross-cultural music should be analysed in the context of a story/plot. Whereas Satyajit Ray and Dr. M. Bala Muralikrishna offered pure traditional music scoring in their Bengali and Kannada films, music maestros like K.V.Mahadevan and Ilaiyaraaja have shown distinctions between the Western as well as native Indian music and dance traditions. Thus above analysis offered two threads of music appeal. One is regional and purely native. Another is cross-cultural either

with Carnatic and Western traditions or Hindustani and Western traditions. People of regional cinema are more benefitted by the pure traditional music than people at national level. Perhaps this is the reason why these films have been chosen by the juries over years to convey to the larger audiences of India as to how to understand Indian music in the present state and in successive developments happening in music world in India over decades (See Photos 34-45).

Manuel (1988) writes about Indian cinema music as follows:

As cinema developed first in the West, it is not surprising that Indian cinema borrowed much from Hollywood and European productions; several Indian films, especially in the early stages, were simply adaptations of Western hits. But anyone who has seen a commercial Indian film can attest to the distinctive character of Western cinema, but as a home-grown domestic entertainment form guided by indigenous aesthetics and conditions (p 159).

Regarding classical music in India, Manuel held the view that K.L. Saigal (1904-46) was first to usher in classical tunes through Hindi cinema. He pointed out that classical improvisations have taken place with the more use of *tabla*, *tanpura* and *harmonium*. Manuel further opined that early Indian cinema tended to derive more from Indian traditional sources than did the eclectic hybrid music of the post-war years. Manuel further traced the developments in Indian music during post second world war. According to him, during this period, the film music transformed from traditional and conventional forms to most popular 'mass music style' which is superimposed upon a heterogeneous listening audience (p 164). An early trend setter was *Khazachi* (1941), produced in the Punjabi and featuring songs based on the lively folk music of that region. By this he deduced how regional cinema and its music also assumed a national character by virtue of its appeal to heterogeneous audiences.

Morcom (2001) has pointed out that the music scorings (codas) in the award winning film *Mother India* (1957) have some semblances with Hollywood style. She writes that: 'It uses a large symphonic-type orchestra with strings, woodwind and trumpets. It is played in a loud and heavily accented style. There is a liberal use of violin tremolos in bars 11-12, 20-3 and 27-8. Extensive chromatic movement is found in the musical lines and sequences in bars 14-18 and 26, and heavy use of the diminished 7th in bars 13 and 20-4. There is also metrical ambiguity, with the section wavering between a 6/8, 3/8 and in bar 26, an 8/8 feel. The musical line is mostly chromatic, full of large leaps and unmelodic, in the sense of a melody as an 'extended series of notes played in an order which is memorable and recognizable as a discrete unit' (p 65-67). She identifies similar codas in the film *Mughal-E-Azam* (1960) also.

Arnold (1992) writes that, 'A traditional musical foundation imparted both a sense of 'belonging' to the Indian film story, and also a sense of Indian musical identity for its audience. She cites an example how Naushad's Western tunes for entire film *Dastaan* (1950) failed to elicit any positive response from Indian audiences. She identified that Western influences were very minimal in film like *Tansen* (1943) in which native Hindustrani ragas like *Mia Malhar*, *Malkauns*, *Asavari* and *Darbari Kanada* have been more used (1988:178). On the other she documented that 'obvious foreign musical influence occurred in the songs of the film *Chhaya* (1961) in which music director Salil Chaudhury widely used the Western meters for the songs: *Itana na mujah se tu pyara badah* and *Nai dulhana*.' She says O.P. Nayyar, Naushad, C.Ramachandra, and Ghulam Haider were some early film music composers who tried to combine the classical Hindustani with the Western music scorings.

Arnold (1988) expressed that ' a meaningful characterization of Hindi film song, therefore, might best include particular musical elements that occur with greatest frequency; a predominant vocal melody, Indian vocal ornamentation verse-refrain alternation, Indian and Western scale patterns and Western harmonies, together with a recognition of song in the context of film and society'. Having said so, Arnold concludes that such diversity of musical styles incorporated into film songs, Hindi film songs became highly eclectic and unique by themselves.

iv. Cross Cultural Flows in National Film Award Winning Nargis Dutt Award for Best Feature Films on National Integration: 1965-1995-Silver Lotus Awards

As we looked at our sample of films that have been awarded Nargis Dutt Award for National Integration, we could clearly feel the jury's perspectives/criteria for selecting these films. There are three categories that emerged out of a keen examination of these films: a. Patriotic films; b. Cross-cultural in terms of inter-religious/inter-caste systems of change; and c. Biopic films on leading personalities who have impacted on India.

- a. Patriotic Films: *Shaheed* (Hindi, 1965), *Saat Hindustani* (Hindi, 1969), *Garm Hava* (Hindi, 1973), *Tamas* (Hindi, 1987), *Roja* (Tamil, 1992)
- b. Cross-cultural in terms of inter-religious/inter-caste systems of change: *Achanum Bappayum* (Malayalam, 1972), *Bhavni Bhavai* (Gujarati, 1980), *Saptapadi* (Telugu, 1981), *Rudraveena* (Telugu, 1988), *Santa Shishunala Sarifa* (Kanada, 1990), *Bombay* (1995)
- c. Biopic films on leading personalities who have impacted on India: *Sree Narayana Guru* (Malayalam, 1985), *Sardar* (Hindi, 1993)

a. Patriotic films: If we examine in detail the films which we listed above under this category, the first film was *Shaheed* (Hindi, 1965), directed by Ram Sharma and its music scoring was done by Prem Dhawan. The film briefly revolves round the family of Bhagat Singh's brother's disappearance and the subsequent developments in which Bhagat Singh under the leadership of Chandrasekhar Azad would wage a violent battle against the British. Perhaps this is the earliest film on Bhagat Singh. The latest film starring Ajay Devgan as Bhagat Singh was *The Legend of Bhagat Singh* (2002). There are a number of hit songs from this film which often blare on the days of Independence Day and Republic Day's celebrations. The song--"*Sarfaroshi Ki Tamanna*" sung by Manna Dey, Mohammad Rafi and Rajendra Mehta can not be forgotten.

Another film *Saat Hindustani* (Hindi, 1969), is a cross-cultural cum patriotic as the story involves gathering of a six young men from different parts of India to wage a battle with the Portuguese government to liberate Goa. It was the film in which Amitabh Bacchan debuted. The film is an inspiring fight of young men against the alien occupation of Goa that is part of India.

Comparative Frames of Cross-cultural Symbols in the films Chosen for Nargis Dutt Award for National Integration



Photos 46: Scenes from Malayalam film *Achanum Bappayum* (1972), Hindi film *Parinay* (1974), Telugu film *Saptapadi* (1981) and Kannada film *Santa Sishunala Sharifa* (1989). Cultural symbols- Floral decorations in the images and statues of God.



Photo 47: Scenes from Hindi film *Do Boond Pani* (1971), Malayalam film *Achanum Bappayum* (1972), Kannada film *Santa Sishunala Sharifa* (1989). Cultural symbols- Migration in search of food and better living condition is often identified by common man.



Photo 48: Scenes from Hindi film *Do Boond Pani* (1971) and Telugu film *Saptapadi* (1981). Cultural symbols- Pots to draw water.



Photo 49: Scenes from Malayalam film *Sree Narayana Guru* (1985), Kannada film *Santa Sishunala Sharifa* (1989). Cultural symbols- Villagers gathering to hear the words of *Sant* and *Guru*.

There are a few interesting and inspiring films which dealt with the immediate problems of partition. One such film is *Garm Hava* (Hindi, 1973) directed by M.S.Sathyu with music scoring by Aziz Ahmad. The film shows how in the post-partition, a family has suffered severe emotional and cultural crisis as to whether to continue in India or to move Pakistan. The joint family began to experience disintegration as the time progressed. The film is considered by film critics as the beginning of real cinema/parallel cinema with the portrayal of real problems of life and emotional crises. In *Tamas* (Hindi, 1987) one would gain a sight of the intensity of the emotional crises that people suffered during the migration from Pakistan to India. The film directed by Govind Nihlani with the music rendition from Vanraj Bhatia. It is based on the controversial novel written by Bhishm Sahani which was telecasted on national net work of Doordarshan.

Finally, the film *Roja* (Tamil, 1992) directed by Mani Ratnam with the music scoring by A.R.Rahman is another dimension to such films. The film which begins with a romantic journey of a newly wed couple to Kashmir ends up in a kidnap of the hero by a militant group. The man is a software expert working in a high level secret defence organization where he would de-code some of the militant's messages. They kidnap him to get a similar job done by him. Meanwhile, his wife would appeal to all the military and political leaders for making efforts to get her husband released from the hands of the militants. The film runs into interesting twists and turns amidst dreamy sequences and romantic songs in the backdrop of Kashmir, thanks to the eminent directorial skills of Mani Ratnam. Finally he escapes from the militants on his own and returns to a safe place where Indian military is in a position to give him a cover. The couple finally unites but a lot of interesting questions about Indian political systems and its supposed duel stands on getting people released from the hands of militants would become part of the narrative. The songs are mostly romantic than patriotic which is a paradox compare to the other films in the category.

b. Cross-cultural in terms of inter-religious/inter-caste systems of change

The film *Achanum Bappayum* (Malayalam, 1972), directed by K.S. Sethumadhavan and music scoring was given by Devarajan veers round a simple plot. A Hindu adopts a Muslim child and allows her to follow her own religious practices. Though sounds unnatural and fictitious, the award to the film is very encouraging for there are a number of Muslim as well

as Hindu children who forgetting their origin of religion go in groups as street urchins and look for alms or food at garbage bins. In fact these children are disowned by their own parents for various reasons. Some of them may be runaways too. But, once their identity is neutralized, it is usually up to the parent who adopts the child to allow the religion of the child's choice. In the film, the parent allows the child to follow Muslim tenets as he knows the child belonging to Islamic traditions.

The film *Bhavni Bhavai* (1980) is in Gujarati language, and has a complete cross-cultural message built in its story/plot. Directed by Ketan Mehta with the music scoring by Gaurang Vyas, the film is not only informative but also explorative. The *Bhavai* evolved into one of India's most energetic folk music and dance-dramas. The film is in the form of a story told by a group of Harijans migrating to a city pausing for a night. The film also unravels the mystic and stupid superstitions involved in human sacrifices. It primarily starts with the telling that once a Brahmin migrated to outcaste groups to inform, educate and enlighten them. Afterwards, this group became very enlightened professional folk music and dance experts.

The film *Saptapadi* (Telugu, 1981) is another cross-cultural film from the orthodoxy Brahmin system once prevalent in Andhra Pradesh. Directed by K.Viswanath with the music rendition by K.V.Mahdevan, the film was a superhit. It has several interesting discussions between the orthodoxy Brahmin who is also a temple priest and his friend as to what meant duty, dharma and tradition. The film weaves round a very interesting plot where the son of the orthodoxy Brahmin, after getting married to a beautiful bride, could not treat the spouse as wife. Their marriage life was not consumed as he sees in her the goddess of the temple whom he worships day in and day out. Unable to lead a reasonably happy married life, the woman tries to seek love from some other man which the father of the priest could not appreciate (See Photos 48). A conflict of interests-material vs spiritual arises. At the end however, the priest's son convinces his father to let her go. The film's songs and productive discussions are very informing and enlightening the audiences towards understanding the deeper meaning of Indian traditions which are not meant to destroy but to offer constructive course to human life. The film has a number of hit songs, most of which are weaved around classical temple traditions. The heroine's dance performances reflecting lack of her happiness in conjugal life

and the traditional Carnatic tunes expressing the Goddess in the temple as different manifestations of mother are superbly portrayed.

It is film of caste conflict typical of Indian caste traditions. It was produced by Chiranjeevi, then Megastar of Telugu film industry. The Telugu film *Rudraveena* (1988) was directed by K.Balachander with the music from Ilaiyaraaja. It has a number of superhit songs carrying message to the downtrodden seeking them to self-assert and get over the sedative habits of regular drinking that drains away their physical and economic resources.

In the film the hero, Chiranjeevi is a son of an orthodoxy Brahmin who is incidentally a music exponent also. Chiranjeevi learns classical music from his father and in that sense his father turns his Guru too. But, like his father Chiranjeevi does not accept the caste and social traditions. He wants to reform the Harijans in his village. He regularly goes to their place and tries to discuss with their opinion leaders about the changes they need to undertake to transform their lives. This news creates a gulf of war between both father and son. In the meantime, love blossoms between a Harijan teacher and Chiranjeevi and he ultimately decides to marry her against the wishes of his family. The family conflict, the lethargy and the suspicion with which the Harijans try to look at Chiranjeevi would be the main plot of the film. At the end, the hero succeeds in convincing his father that castes are human created divisions among the people and they need not be taken too serious in the changing society.

The film has also won the award for best music direction.

The film *Santa Shishunala Sarifa* (1990) is a Kannada film, highly cross-cultural in its message. Directed by T S Nagabharana, the film's music scoring is done by Ilaiyaraaja. The film is about a Muslim adopting a Hindu as his guru where the teacher declares him as Brahmin (See Photos 46, 47 and 49).

c. Biopic films on leading personalities who have impacted on India

There are two biopic films in this category: *Sree Narayana Guru* (Malayalam, 1985), *Sardar* (Hindi, 1993). *Sree Narayana Guru* was directed by P.A.Becker with music scoring by G. Devararajan. However, the film as a biopic has got another award under best male playback singer. It is the portrayal of biography of famous teacher born in Kerala namely-Narayana Guru. He is known for fighting against superstitions and casteist traditions in Kerala matriarchal society. Especially, hailed as teacher for lower caste, distinct from Namboodris,

the traditional Brahmin community, Narayana Guru is credited in bringing unity among all lower castes (See Photos 49).

The film *Sardar* (Hindi, 1993) is another wonderful biopic touching the hearts of Indians. Excellently shot, the film not only expounds the outstanding contributions of Sardar Vallabhai Patel, the Iron Man of India, in bringing a fractured India at the time of independence into a united India. His stubborn and firm policies in dealing with the dominions of India at the time of partition can hardly be overlooked by any one who is keen to know the history of freedom struggle. Patel as the first ever Home Minister and Deputy Prime Minister of India had been a staunch follower of Mahatma Gandhi and credited with the honor of most trusted friend of Mahatma. This iron man makes all the efforts to save the life of Mahatma from being assassinated due to the prior information he received from the detective agencies. Yet, he could not save him. The scenes of Gandhi's assassination and the manner Patel dealt with partition violence followed by merger of dominions into Union of India—are some of the remarkable scenes well-knitted and shot by the director Ketan Mehta.

The film was produced in the backdrop of super success of *Gandhi* (1982) by Richard Attenborough. Till then strangely there was neither a film on Gandhi nor a film on Patel. The spurt of films on national leaders picked up in the aftermath of superb success of *Gandhi* is what any independent critique easily gauzes at.

Analysis from data based on questionnaire and focus group discussions

In the questionnaire which we supplied to our specialist respondents in film making, we included questions 3-9, 16, 18, 19, and 20 that relate to the ideas discussed in this chapter.

These questions pertain to the perceived characteristic features and uniqueness we have observed in Indian film musicals. They are: the possibility of classifying them as distinct genre (Q.3), their having positive relationship with the main plot (Q.4), their ability to serve as extended narratives of story/plot of the film (Q.6), the way they carry unique semiotics of Indian culture/cross-culture (Q.7), their ability to generated emotions or *rasabhaavas* or *rasaas* (Q.8) and finally their cross cultural compositions (Q.9). In response to these questions we got very good percentages of strong agreement and agreement from the

respondents. They are: Q.3 (18.1%, 53.8%), Q.4 (1.9%, 37.1%), Q.6 (7.6%, 60%), Q.7 (4.8%, 47.6%), Q.8 (10.5%, 43.8%) and Q.9 (11.4 %, 59%).

In deed we could successfully classify these songs of male, female singers besides the songs of the music directors for which they won the national awards. Most of these categories have been consistent to our earlier classifications in Chapter IV where we dealt with the Golden Lotus awards for two broad categories. We have also observed that the songs for which the awards have been accorded either to male singers or females singers have been very much in relation to the main plot of the story thus constituting extended narratives of the main plot/story.

In fact more than the other questions, Q.7 has greater meaning and relevance for our study. It relates to the semiotics of Indian culture/cross culture embedded in the songs. Most of the classical music directors whether regional or national feature films have some thing common conceptually when it comes to representing similar situations. For instance, music scores coupled with a philosophical or thematic song while travelling in a cart-bullock or horse-is something typical and unique to Indian film direction. Be it a Bengali director or a Telugu director or a Hindi director, certain occasions like partitions, separations, joy travels in to wild locations, etc inevitably have song with music scoring and this song will be either indicative or suggestive of what is happening or what is in store/going to happen or the mood of the people travelling in it. This may perhaps add to our hypothesis (H8) concerning how Indian film musicals constitute a separate genre (Q.3). Eg. *Unnikale Oru Katha Parayaam* (<http://www.youtube.com/watch?v=bEutgsQkr5I>) in the film *Unnikale Oru Katha Parayaam* (1987) sung by K. J. Yesudas; the song *Safal Hogi Teri Aradhana* from the film *Aradhana* (1969) sung by Sachin Dev Burman, .

Similarly songs with a number of signs and symbols suggesting oneness of Indians are very common in Indian feature films. Eg. *Upkaar* (1967) -*Mere Desh Ki Dharti* offered a number of visuals such as Sun rise, white birds flying across the temple, flowing rivers, peasant's plough, peasant's dress worn by the protagonist in the film—all suggest things that can be associated with entire India (Q. 3, Q .7 and Q.9). Not only in patriotic films, even in romantic songs such as *Inji Iduppazhagi* (*Thevar Magan*, 1992) sung by S. Janaki, and in devotional songs also *Vedam Anuvamuvuna* (*Saagara Sangamam*, 1983) sung by S. P. Balasubrahmanyam one finds a number of signs and symbols that extend to the entire country as they are not rooted just in the theme/plot of that particular film but they are rooted in

Indian ethos by virtue of their descendancy from Vedic period. One finds even more complicated signs and symbols that are more contextual to deconstruct in the Telugu film *Sitara* (1984) directed by Vamsi.

With respect to questions 16-20, we have also got very strong support in the form of strong agreement and agreement from our respondents. The questions are: i. About less cross culturalism or national integration spirit in the best national award winning film (Q.16), ii. Lack of criterion for judging the best national award winning film (Q.17), Lack of criterion and judgement for judging the best director/music director/singer (Q.18), films not chosen for the awards having more cross-cultural inputs (Q.19), and having less musicals in the best national award winning films (Q. 20).

Strangely the question relating to less-cross culturalism being present in best national award winning film (Golden Lotus), we had an even balance with 45.7% opting to be neutral. On an actual examination of these films, we found that there is indeed cross-culturalism and national integration spirit in the films which won the Golden Lotus under this category. It may not be in terms of the cultural indices as could be perceived through cultural symbols but if one deeply examine, cross-culturalism is notionally (conceptually) present in an abstract form that can be extended to whole nation. The conceptuality here finds its manifestation through a variety of forms as explained in the earlier Chapter p.65. This is no way a suggestion to indicate that the people struggle against any kind of centripetality. Paradoxically, we Indians have a national conscience based on both centripetality (cross-culture) and centrifugality (nation-state core culture) as explained in our operational definitions under 'national integration' in Methodology in p.31. It cannot be equated with 'pan-Americanness' or 'pan-Indianness', in our view.

The strong agreement and agreement per centage is 28% while the disagreement and strong disagreement per centage is 27%. Thus, the respondents answer is very much thought provoking for us to examine it critically and we found to our surprise why there is 45.7% neutrality from the side of the respondents.

As for having a criterion for judging the best national award for a film (Golden lotus award), many respondents strongly felt that there should be a criteria in the form of strong agreement and agreement (18%, 33%). However, the percentage of views expressed as neutral is also no less. About 30.5% expressed neutral view while 18% favored no criteria at all. In our

examination of the films, we found that over decades, the juries had consistently exhibited criteria in choosing the films for Golden Lotus awards and Silver Lotus awards. If one goes through our classification, one would certainly find that the categories emerging from these films based on the themes/plots are almost consistent for Golden Lotus awards and Silver Lotus awards. Compared to Gold Lotus awards which reflected national character, the Silver Lotus awards were more accommodating. In that sense, the juries have a clear grasp what would be the ideal themes to accommodate for each category that is extendable to the audiences of entire India. Coming to the last aspect of finding less musicals/songs in the national award winning films, we found except a few films under this category, majority of other films in both categories of Golden Lotus Awards and Silver Lotus awards have a number of musicals/songs that have an impact on the national integration and cross-culturalism.

In relation to our questionnaire, we addressed the questions related to the above through an opening ending questionnaire to one of the pioneers of research in film studies in India Professor Ashish Rajadhyaksha. Excerpts related to this part of the chapter are furnished below.

Ashish Rajadhyaksha, Centre for Studies of Culture and Society

Film songs were used for national integration. It can be said that there is a conscious use of cinema for creating cultural ambassador for integration. If you look at songs like *Sare Jahan Se Achha*, *Jana Gana Mana*, *Mile Sur Mera Tumhara*, it a conscious used for national integration. Some other songs can also be listed like *Aab Tumhare Hawale Watan Sathiya*, from the film *Haqeeqat* (1964) is a good example of a song that contributes towards the formal production of national integration. I think an important question is do / does cinema unintentionally play a role of national integration - - that is not part of its consciousness.

All these songs that you have given as an example can play the role of national integration, and they are intended to. There are many songs through the period of independence, and before independence that are linked to the freedom movement. *Aaj Himalay Ki Choti Se Door Hato Ai Duniya Walo* from the film *Kismet* (1943) is an example. *Sare Jahan Se Achha* itself is used and *Vande Mataram* was also used in the film *Anand Math* (1952) and *Ae Mere watan ki logon* though not a film song was written by a film composer C. Ramachandra and sung by Lata Mangeshkar.

The role of music directors is very interesting. There are schools of Indian cinema. This also relates to the different film practices that exist in different parts of India and the migration of music directors among themselves. So, you have an entire Tamil school of film making in Bombay. AR Rahman is a recent example and there are many actors, singers, composers, directors that go back to the 1920. And some are making Hindi films in the Chennai studios. Then you have the Bengali schools of Bombay Cinema starting with the New Theatre group. You also have the Lahore school of Bombay film which has its own music composers and lot of them have moved into Bombay after the partition. And the impact of the partition on Bombay cinema is pretty strong.

Music composer like Salil Chowdhury brings somewhat a tradition of popular militant Bengali composer into Bombay and also Bimal Roy and Hrishikesh Mukherjee. So Bombay Cinema as such is actually a series of practices sometimes convey through the city. Mostly the capacity of these regional practices is to enhance national distribution. So it is an economic question. The question of culture as a result of doing that and in the course of producing national market also produces a cultural nepotism. That's argued.

Especially Lata Mangeshkar, Yesudas, S.P. Balasubrahmanyam have sung in various languages. Lata has practically sung in every Indian language. So it is partly a role of national integration of popular culture. Even Hemanta Kumar for example people in Bombay won't know that he is Rabindra Sangeet singer and Rehman who travels and does group composition in different languages as much as they move into different traditions. So, what is very interesting is that when you are looking at something like cinema you are looking at different schools of film making, different schools of music making, which take from their own popular practices and so on and create a music which seems to have national resonance.

Similarly we addressed the same open ending questionnaire to other eminent faculty members of Film and Television Institute of India, Pune. Their excerpts are given below.

Indranil Bhattacharya, Film and Television Institute of India, Pune

The cross culturalism has always been there primarily because cinema in the early days was largely dependent on literature, especially during the studio period. If you look at the output of say big theatres like New Theatres, lot of the films were based on classic literatures one well known example is *Devdas*. And some of the early films are made in two, three languages. It may be Marathi- Hindi or Bangla- Hindi.

In the studios there are people from various communities working together and also because the output is in two different languages oriented towards two different cultures. So from the early days cross culturalism existed; this is not a recent phenomenon. I think cross-cultural phenomenon would have possibly been more in Prabhat Studios, New Theatres, Gemini Studios making films in dual language. And to feed the needs and accommodate the dual language productions there is the necessity of having technicians and stars across cultures coming to work under the same umbrella. That was a very a common practice.

Even in the case of film songs it follows the same argument because of the fact that the same song, the same tune and some metrical pattern would be in different languages. And the tune would be a Bengali music composer and the lyricist a Marathi writer. So there was a lot of exchange of that kind. And also the early film music was dependent on classical music and classical music across North India is the same apart from the different *gharanas*. So a *raga* based film song or a film song based on a rudimentary form of a *raga* would be easily recognized whether it is in Bengal, Uttar Pradesh, Gujarat or Maharashtra. So, one bonding factor is early Indian music's dependence on Indian classical music and folk music. And lot of this folk music traditions are also cross boundary between so called provinces. And we also have to understand that these provinces in the current form were also not clear in early phases of Indian cinema, Maharashtra, Madhya Pradesh or Chattisgarh that have been carved out of Madhya Pradesh, the East Bengal, West Bengal boundary. Lot of Sachin Dev Barman's tune comes from what we would call as East Bengal which is now largely Bangladesh. So, all these boundaries that have formed, geo-political boundaries, social boundaries are crossed by folk musicians say from Gujarat to Rajasthan or from Madhya Pradesh to Maharashtra. The borders are not very distinct to them. So these folk musics and classical music was a kind of a bonding factor that continued till today to the cross cultural flows.

If we are to taste the cultural awareness of people from various part of India say if I am to ask a person from the Southernmost part of Tamil Nadu a question on *qawali*, which is very North Indian, he or she may not know. Similarly if I ask about Hornbill festival to someone from Western part of India, most of them may not have heard about it or say about Shankardev many would not have heard about him. So the cultural awareness is so low and in this context *Bollywood* does create a certain assemblage of unity.

Music directors like SD Burman has brought folk music of North-Eastern India and Bengal into *Bollywood*; Naushad bringing Punjabi sensibilities etc. So what we know as Bollywood is very hybrid in nature. The language spoken in Bollywood film, nobody speaks in Northern India; it is a very cosmetic version of Hindi or the official Hindi language. So there is nothing called a pure Bollywood music because it is a fusion of various cultural forms. Salil Chowdhury, SD Burman, Naushad or Shankar-Jaikishan, Majnu Sultanpuri, C Ramachandra each of them brings sensibilities from their own native place.

The singers play their own part as well. Say Balasubramaniam or Yesudas singing Hindi songs, they were simply phenomenal. There are Bengali songs sung by Lata and Asha Bhosle in flawless Bengali accent. You can't even make out that they don't know Bangla. There are singers and musician which have sung and compose in different languages of the country.

But I am also cynical about the notion of national integration as it is itself a problematic concept. There are scholarly works that scrutinize the concept of nationality and nationalism by Benedict Anderson or Partha Chaterjee and other political philosophers. How cohesive is the idea of nation- state and so on? Cinema can foster the idea of pan Indianness to an extent but in many cases I feel that it can be cosmetic without much deep impact.

Sandeep Chatterjee, Film and Television Institute of India, Pune

I believe that film songs contribute to national integration but most of these songs you can see during the post independence era, Nehruvian era. But right now I don't see that working any more. Post 1990s you would find very few songs that works towards national integration.

Cross- culturalism happen maximum through music composers that you have mentioned as example, more through their music and sometimes in subtle ways. SD Burman and Salil Chowdhury were simply fantastic in these areas. Not only national they are international in character. For example Salil Chowdhury adapted Western classic like Mozart's 48 symphony in composing Hindi film songs. That is why I believe Hindi film songs are so rich and it gives Indian cinema a certain identity. You find reflections of so many cultures in it.

These excerpts together with our questionnaires administered and addressed through open ending mode to eminent professionals/academics in the field largely supported our hypotheses both in terms of presence of cross-cultural indices as well as conceptual/notional extension of Indian cinema considerably influencing national integration or bringing a sense of oneness by shared beliefs, customs and traditions.

CHAPTER VI: SILVER LOTUS AWARDS-REGIONAL FILMS

i. Cross Cultural Flows in National Film Award Winning Best Regional Films

a. National Film Awards for the Best Feature Films in Telugu

There are about 26 films available for our sample. As we viewed all the films, we could get an inkling of the criteria behind choosing these films for awards. Compared to the national Golden Lotus and Silver Lotus awards, the regional film awards appeared to be having different criteria. Primarily, as our topic of research is cross-cultural influences, we looked at the films from this background. Most of the films chosen for the awards have the themes involving domestic problems, human relations in middle class families, love and romantic themes. A very few films such as *Tenali Ramakrishna* (1956), *Mahakavi Kalidasu* (1960) and *Mahamantri Timmarusu* (1962) have been historical. One film *Lava Kusa* (1963) is an epic based (*Ramayana*). Almost all these films, except *Sudigundalu* (1968), have a number of superhit songs. Most of the films in fact are musical hits though the films ran jam packed house in those days for other reasons like star caste, hero and heroine fan culture, and touching domestic plots. For instance *Pandantikapuram* (1972) film is a multi-starrer film but deals purely with the domestic situation in which a family is driven to an abject poverty due to one of the brothers of the family deceiving a woman, who incidentally becomes rich and takes revenge against the man. Unfortunately, to her revenge the whole family becomes victim and in the process, a son of the man also dies (See Photos 51).

Thus we are inclined to classify the films as follows: a. Domestic themes, b. Feudalistic, naxalism based themes, c. Social evils and pervert ways of youth living themes, d. Romance or love based themes which included cross-religious themes as well, e. Devotional themes, f. Historical themes, g. Corruption related themes. We now proceed to give a glimpse of the films related to these themes.

i. Domestic themes

Bangarupapa (1955), directed by B.N. Reddy with music scoring by Addepalli is a film which revolves round the theme of revenge first. But, the little child will bring a sea-change in the attitude of the person who wanted to take revenge against his estranged wife and her husband, who sent him to jail on a false case. But, the man experiences the greatness of the

love of the little child and brings her up by his own hands. Finally, he arranges her marriage with the bridegroom whom she loved.

Pellinati Pramanalu (1958) directed by K.V. Reddy with music scoring by Ghantasala revolves round a domestic problem. It relates to the married life of a happy couple who lives happily first for a long time and begets four children also. But, the husband starts getting drawn towards his personal secretary and starts making advances too. Things gradually get deeper and his wife and her father get to know these in detail. They plan a simple drama in which they enlighten the man of his wrong thinking of having another woman in his life forgetting his woes to his wife on the days of wedding. The film ends on a happy note of 'all is well'. But, the film is a musical hit, besides hit for star pairing as hero and heroine. (See Photos 52)

Bharya Bhartalu (1961) directed by Pratyagatma with music scoring by Saluri is another film that cuts in to the relationship between husband and wife. In this film the hero leads a married life with one woman and has a secret affair with another woman. His wife's father gets to know this after a long time. By the time he tries to dissuade his son in law from this, his lover gets killed. As a result, hero lands in jail. A famous criminal lawyer with his critical acumen analyses the possibility of who could have killed her and gets the hero acquitted in court. The film again has a number of musical hits.

Doctor Chakravarty (1964) is a musical hit directed by Adurti Subba Rao, with music scoring by Saluri Rajeswara Rao is a pure domestic/family entertainer. A foreign returned doctor would see his late sister in the wife of a friend and always speaks in a way that his words can be easily misunderstood by her as if he was trying to woo her. The misunderstanding ultimately grows to the extent of breaking the friendship between him and his friend. Ultimately, the veteran doctor clarifies everything and leaves for abroad.

Whereas film *Rangula Ratnam* (1966) directed by B.N.Reddy with the music scoring by Saluri Rajeswara Rao and Gopalam, is a portrayal of fight between two brothers first over property and later over power, the mother acts as a mediator to bring unity between two warring brothers. Film has a number of philosophical tunes, of them the most important one is---*interaa eejivitam, tirige rangula ratnam* –keeps recurring entire film depending on the

context as a background scoring sung by Ghantasala. The mother of two brothers reminds us the role of Nargis Dutt in *Mother India* (1957) directed by Mehboob Khan.

The film *Antastulu* (1965) directed by Madhusudan Rao deals with economic disparities associated with love and marriages, *Varakatnam* (1968) directed by N.T. Rama Rao exposes the menace of dowry in its devilish form. *Mutyala Muggu* (1975) is another film that directly leans on *Ramayana* and the separation of husband and wife, though the story has got a social angle. Directed by Bapu, the film's music scoring has been done by K.V. Mahadevan. The film has several cultural inputs as the film is from none other than Bapu. Traditional life of people living on the banks of Godavari river had been well covered. Drawing rangoli in the morning in front of house, cleaning and sweeping the front side of house followed by spraying cow-dung water is another rural specific culture of people living in this part of Andhra Pradesh. The river, the boats, the white dhoti clad men and women, the garlands hanging from the long black hair tresses of women, especially the heroine (K.Vijaya) all take the audience of Telugu state in to a feeling of native culture, identity and representation (See Photos 53) In the place of Ravana kidnapping the wife of Rama, here the social angle is the villains hatch a plan to separate the wife and the husband in a bid to snatch the property. However, the film ends on a happy note of uniting the husband and wife at the end, is of course a different matter.

ii. Feudalistic, naxalism based themes

There are three films under this category: *Oka Oori Katha* (1977) directed by Mrinal Sen with music scoring by Vijay Raghava Rao deals with exploitation of land lords. Another film *Daasi* (1988) directed by B.Narasinga Rao also deals with the pre-independence days feudalism prevalent during Nizam's rule in India. In both the films, the sexual exploitation of women and their consequent demise due to forced abortion would be shown to the shocking experience of audience. Both films are supposed to be from the world of parallel cinema. Especially Mrinal Sen is already credited with the reputation of producing such films in Bengal. *Ankuram* (1992), directed by Umamaheswara Rao with the music scoring by Hamslekha is another film which exposes the devilish ways the feudalism operates in rural India. Naxalism, sexualism, police brutalities, etc. fill the film. It is all about a woman (starring Revathi) trying to find out the parent of a child left out in a train, in which she and

her husband were travelling. Unfortunately, the child turns out to be the child of a naxal leader who on realizing that the police and feudals are after him left the child in the train and ran away. Now the woman who is searching for the parent of the child is targeted by the police, implicated in a fake case as a result of which her husband deserts her. Yet, she goes to the village of the child, and with the help of a social activist, she brings out the atrocities of the feudalists and police to the public lime light. The child is considered as a sign of rebellion, fight for justice. Hence, the title is 'Ankuram' means 'genesis'.

iii. Social evils and pervert ways of youth living themes

Sudigundalu (1967) produced by A.Nageswara Rao and directed by Adurti Subba Rao is another film which exposed the root of the current melodies of the society. It reveals the present attitudes of the youth for free love and sex have roots in the indifferent attitude of parents towards their moral upbringing and growth. In fact, parents themselves lacked in desired level of moral and ethical stuff.

iv. Romance or love based themes which included cross-religious themes as well

Most of the romantic films are domestic or family centric. *Nimajjanam* (1978) however is slightly different from the genre. It is directed by B.S.Narayana. However, it does not show any thing better or different from romantic themes except frequent exposure of the heroine bossoms to the delight of the bullock cart driver while travelling. Being a Brahmin's wife, she has to accompany her husband for immersion of ashes in a sacred river. During the travel, the husband remains in gloomy mood mourning for the departed but the driver instead of mourning was attracted at the physical beauty of the brahmin's wife. When he finally goes to the river bed, leaving the cart at a distance, the cart driver rapes her. The 'immersion of ashes' thus 'symbolizes' the burnt modesty of the Brahmin woman.

Seethakochiluka (1981) is a cross-religion film directed by P.Bharatiraja with music scoring by Ilaiyaraaja. The story is about the romance of a Hindu boy of a village and a newly arrived educated Christian girl in the village. Taking advantage of his classical music and dance background, which the boy learnt from his father, he tried to win the heart of the girl who also comes to his house for learning these arts. Ultimately, love wins over caste and

religious differences. The film is a musical and dance superhit with wonderful renditions from Ilaiyaraaja.

Films like *Meghasandesam* (1982), *Sitara* (1984), *Swatimutyam* (1985), and *Mister Pellam* (1993) all are hero-heroine centric with sole love as theme. In *Meghasandesam*, directed by Dasari Narayana Rao, it becomes even cross-cultural as the poet who is already married and have children, gets involved in penning romantic lyrics on a professional dancer with whom he ultimately settles down. *Sitara* (1984) is a film full of signs and symbols quite effectively weaved together. The heroine symbolizes a caged parrot and falls in love with a person who has come to do some cultural programme. After their love passes through certain stages, they decide to elope but her brother's interventions take the film into a new mode. She becomes an actress but succeeds in getting her first love and finally settles down with him.

Swatimutyam (1985) film is about an innocent village man, tying a sacred knot to a widow having a child, without knowing the meaning of marriage. However, the woman teaches him how to behave and transforms him into a gentleman. It is a musical hit directed by K.Viswanath and the film is India's official entry for the Best Foreign Language Film for the Academy Awards in 1986.

Mister Pellam (1993) directed by Bapu, with music from Keeravani is all about how man feels it different if woman succeeds in her employment and if he has to take care of children at home. The film is a musical hit with good number of melodious tunes and beautiful photography as an added asset.

v. Devotional themes

Lava Kusa (1963) directed by C.Pullaiiah and C.S.Rao, with music scoring by Ghantasala falls under epic picturization. This is one of the early mega films on Indian epics from Telugu film industry. The film took ideally one year to come in final shape. The film portrays the later part of *Ramayana*, called as *Uttarakand*, in which Lord Rama after returning from Lanka with mother Sita would rule the people of Ayodhya. The plot takes a turn when Lord Rama gets to know that despite his truthful and equitable rule some people have doubts about his character and integrity. They blame him that he has brought back Sita who stayed in Ravan's fort for over 12 years. On hearing this from the spies, Lord Rama directs his brother

Lakshman to drop Sita in the forest once again. Sita was already pregnant in the meantime. However, due to King's order, Lakshman leaves her in the forest where Valmiki, the poet of the epic *Ramayana* was also living. The story subsequently takes a number of twists and turns and has a number of music melodies sung on Lord Rama. Produced in Techni color, the film offers sets which look very much an antiquities by itself. Most of the early songs of the film shot on Lord Rama's rule have both folk and classical touch. Even dances vary in between these two categories. (See Photos 50)

vi. Historical themes

There are three films under this category. *Tenali Ramakrishna* (1956), directed by B.N. Ranga with music scoring from M.Swimanthan and T.K.Rama Moorthy. *Mahakavi Kalidasu* (1960) by Kamalakara Kameswara Rao with the music scoring by Pendyala and Suri Babu. *Mahamantri Timmarusu* (1962), directed by Kamalakara Kameswara Rao with the music scoring from Pendyala. The first two *Tenali Ramakrishna* and *Mahakavi Kalidasu* are biopic films produced on the poets of India. Tenali Ramakrishna is a Telugu poet who adorned the court of *Ashtadiggajas* of Sri Krishna Deva Raya of 15th century. Mahakavi Kalidasu is another poet laureate who adorned the court of Gupta's during 4-5th ADs. Both the poets are known for being blessed by Goddess Kali for their outstanding poetry. Whereas Tenali Ramkrishna produced poetry in Telugu with prosody at par with Sanskrit prosody, Kalidasa is credited with writing poetry in Sanskrit at par with Vyasa and Valmiki.

The last film *Mahamantri Timmarusu* (1962) is a biopic film on the most important advisor to King Krishna Deva Raya. He is known for his shrewdness and sharpness, besides critical acumen, in catching the strategies of enemies and countering them. He has been instrumental in enthroning Krishna Deva Raya when he was eleven years old. He was also acknowledged as the most efficient minister of the King in plotting strategies to expand the kingdom/empire of Krishna Deva Raya.

**Comparative Frames of Cross-cultural Symbols of Films comprising Sub-themes
Devotional**



Photos 50: Scenes from Telugu film *Lava Kusha* (1963). Cultural symbols- Lord Rama and Goddess Sita and their son Lava and Kusha.



Photos 51: Scenes from film *Jhanak Jhanak Payal Baaje* (1955), Telugu film *Pandanti Kapuram* (1972), and *Rangula Kala* (1983). Cultural symbols: Philosophical songs.



Photos 52: Scenes from Hindi film *Jhanak Jhanak Payal Baaje* (1955), and Telugu film *Pelli Naati Pramanalu* (1958). Cultural symbol- Actors enacting lord Krishna and songs based on lord Krishna's life.



Photos 53: Scenes from Telugu film *Muthyala Muggu* (1975), *Suthradharulu* (1989), and Tamil film *Mahanadi* (1992). Cultural symbols- cow worship is an important unalienable function in the farmers' lives in India. On occasions/festivals, cows are given special offerings/dresses etc. There are a group of professionals who take decorated cows along with them and play *shehnai* at others' houses to receive the gifts from the people.

vii. Corruption related themes

The film *Peddamanushulu* (1954) was directed by K V Reddy with the music rendition by Addepalli Rama Rao. This one of the earliest films made in Telugu which captured how corruption and connivance have got weaved together between land lords and government officials. The film shows the atrocities faced by a lone municipal counsellor, Lingamoorthy, on being honest and sincere. Incidentally he runs a news paper also. He fights against the corruption of these people and bring them to justice.

Table 10.a.: Theme wise categorization of Best Feature Films in Telugu

Sl. No.	Year	Film	Director	Music Director	Theme
1	1954	<i>Peddamanushulu</i>	K. V. Reddy	Addepalli Rama Rao	Corruption
2	1955	<i>Bangaru Papa</i>	B. N. Reddi	Addepalli Rama Rao	Domestic
3	1956	<i>Tenali Ramakrishna</i>	B. S. Ranga	M.Swimanthan and T.K.Rama Moorthy	Historical
4	1958	<i>Pelli Naati Pramanalu</i>	K. V. Reddy	Ghantasala	Domestic
5	1959	<i>Nammina Bantu</i>	Adurthi Subbarao	Saluri Rajeswara Rao Master Venu	Feudalistic
6	1960	<i>Mahakavi Kalidasu</i>	Kamalakara Kameswara Rao	Pendyala Nageshwara Rao P. Suri Babu	Historical
7	1961	<i>Bharya Bharthalu</i>	Kotayya Pratyagatma	Saluri Rajeswara Rao	Historical
8	1962	<i>Mahamantri Timmarusu</i>	Kamalakara Kameswara Rao	Pendyala	Historical
9	1963	<i>Lava Kusha</i>	C. Pullaiah and C. S. Rao	Ghantasala	Devotional
10	1964	<i>Doctor Chakravarthy</i>	Adurthi Subba Rao	Saluri Rajeswara Rao	Domestic
11	1965	<i>Antastulu</i>	V. Madhusudan Rao	K. V. Mahadevan	Domestic
12	1966	<i>Rangula Ratnam</i>	B. N. Reddy	Saluri Rajeswara Rao and Gopalam	Domestic
13	1967	<i>Sudigundalu</i>	Adurthi Subbarao	K. V. Mahadevan	Social evil
14	1968	<i>Varakatnam</i>	N. T. Rama Rao	T. V. Raju	Domestic
15	1971	<i>Mattilo Manikyam</i>	B. V. Prasad	Chellapilla Satyam	Romance
16	1972	<i>Pandanti Kapuram</i>	Lakshmi Deepak	S. P. Kodandapani	Domestic
17	1975	<i>Muthyala Muggu</i>	Bapu	K.V. Mahadevan	Domestic
18	1977	<i>Oka Oori Katha</i>	Mrinal Sen	Vijay Raghava Rao	Feudalistic
19	1978	<i>Nimajjanam</i>	B. S. Narayana	NA	Romance
20	1981	<i>Seethakoka Chiluka</i>	Bharathi Raja	Ilaiyaraaja	Romance
21	1982	<i>Meghasandesam</i>	Dasari Narayana Rao	Ramesh Naidu	Romance
22	1984	<i>Sitaara</i>	Vamsy	Ilaiyaraaja	Romance
23	1986	<i>Swati Mutyam</i>	Kasinadhuni Viswanath	Ilaiyaraaja	Romance
24	1988	<i>Daasi</i>	B. Narasingarao	NA	Feudalistic
25	1992	<i>Ankuram</i>	Uma Maheswararao	Hamslekha	Feudalistic
26	1993	<i>Mister Pellam</i>	Bapu	Keeravani	Romance

b. National Film Awards for Best Feature Films in Tamil

Under this we could get only 22 films. Most of these films have domestic themes predominantly though there are different dimensions to it. Next highest category of the films is related humanistic approach though again we found various angles to establish it. On a critical analysis the total 22 films can be categorized as follows: i. Humanistic=6, ii. Domestic=10, iii. Romantic=2, iv. Corruption=1, v. Patriotic= 1, vi. Historical = 1, vii. Adventurous =1. For the purpose throwing further light on these films to examine how they fitted for the said category and how they contributed to the larger recognition, we shall deal with each category below in detail.

i. Humanistic

There are six films under this category. *Ezhavathu Manithan* (1982) directed by K. Hariharan and music scored by L. Vaidyanathan belongs to an engineering graduate joining an industry. But after his joining, he realises both the magnitude and the ways the management indulges in exploitation. He organises the union and calls upon them to strike the work. A lawyer also joins them and tells them the evil designs of the management to destroy their unity and counter exploitative measures (See Photos 54); *Pudhea Padhai* (1989) directed by R. Parthiban and music scored by Chandrabose is a film with a strange slogan 'marry your rapist' (See Photos 56). The film in its remake as *Beenam Badsha* (1991) is not a big hit in Hindi. The film consists of two phases of the villain; in the first part he rapes a woman who is about to be married and in the second phase he gets transformed to a good citizen, and refuses to undertake contractual killings; *Anjali* (1990) directed by Mani Ratnam and music scored by Ilaiyaraaja is a film about a mentally retarded child, namely Anjali, who poses a big problem to the family from the time of her birth. In order to avoid embarrassment to his wife, Sekhar the husband of Anu speaks lie stating that she had given a stillbirth. But, truly speaking Anjali is given away to a doctor who would take care of her for doctors told him that she would not last long. But unfortunately, this secret does not remain hidden for long. Anu and her children started suspecting Sekhar of having an illegal relationship with another woman. But at one point of time Sekhar blurts out the truth and finally Anjalis is brought home. Now the problem is to deal with neighbours' complaints about her regularly. Though the child dies after her second birthday, the film has some cinematic climaxes at the end. The portrayal of Anjali character is simply extraordinary.

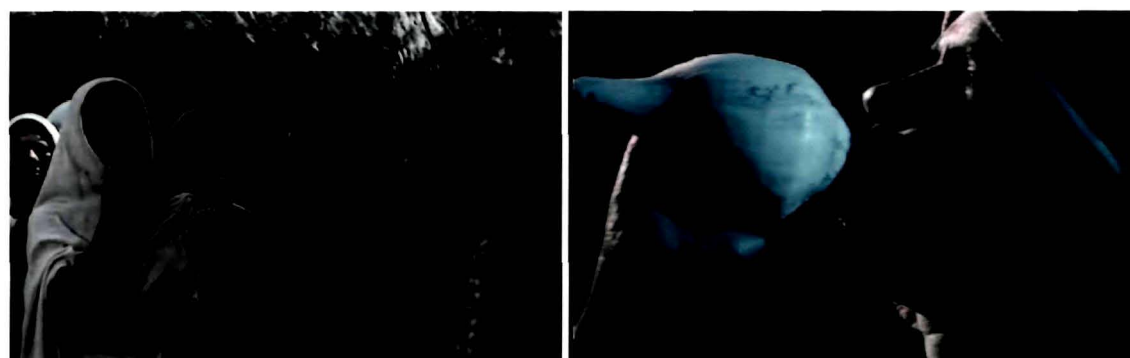
Comparative Frames of Cross-cultural Symbols comprising sub-themes ranging from humanistic, domestic, feudalistic, etc



Photos 54: Scenes from Tamil film *Ezhavathu Manithan* (1982), and Telugu film *Suthradharulu* (1989). Cultural symbols- Flying of birds are often shown to symbolise peace, happiness and freedom.



Photos 55: Scenes from Telugu film *Pandanti Kapuram* (1972), and Tamil film *Mouna Raagam* (1986). Cultural symbols- *Mangalsutra*, the sacred bond of marriage being tied around the neck of woman to symbolize that she is wedded.



Photos 56: Scenes from Hindi film *Arohan* (1981), and Tamil film *Pudhea Padhai* (1989). Cultural symbols- Blowing of conch shells on auspicious occasions or in temples.

Mahanadi (1993) directed by Santhana Bharathi and music scoring by Ilaiyaraaja is a film of avenge and revenge and goes round somersaulting for the property of one Krishnaswamy who owns a good property and a good family at his native place, near Thirichy. Knowingly or unknowingly Krishnaswami enters into a business and as it incurs losses, he is put back behind the bars. The villain hatches several plans against him and his family, but at the end his determination and will power allow him to win. *Nammavar* (1994) directed by K. S. Sethumadhavan and music scored by Mahesh Mahadevan is a film about how the hero as a teacher tries to reform the downtrodden college; *Anthimantharai* (1995) directed by Bharathiraja and music scored by A. R. Rahman is about a platonic relationship between a man who fought for freedom struggle and a young woman. In fact the man stayed in her house on her request but later they get into platonic relationship which they will remember for long.

ii. Domestic

There are ten films under this category. *Kuzhandaiyum Deivamum* (1965) directed by R. Krishnan and music score by M. S. Viswanathan is a tale of two girls who try to bring their separated parents together; *Iru Kodugal* (1969) directed by K. Balachander and music score by V. Kumar is a film with an emotional plot tightly shuttling between two women and one man. The first woman who the man married becomes a collector and comes to the same office where the man is working after getting married second time hiding his first marriage. The emotional drama starts with many rumors and twists and turns. The film was remade in Telugu as *Collector Janaki* (1972); *Pattikada Pattanama* (1972) directed by P. Madhavan and music score by M. S. Viswanathan is a film dealing with the cultural relationships playing vital role in the married life of a foreign returned woman, the heroine and the village rustic Mookaiah starred by Sivaji Ganeshan. First love against the parents wish, and later separation due to cultural differences and again reunion due to make up of cultural differences from Mookaiah side and finally once she becomes a mother of Mookaiah' child, she compromises life with him; *Dikkatra Parvathi* (1973) directed by Singeetham Srinivasa Rao and H. M. Sanjeeva Reddy and music scored by Chitti Babu is another woman centric film like the earlier film. It deals with the problems and dynamics of alcoholism in middle class economies. Once man gets addicted to drinking, how family life goes haywire is best illustrated in this film.

Apoorva Raagangal (1975) directed by K. Balachander and music score by M.S. Viswanathan is another woman centric film. The film deals with man-woman relationships despite wide age differences. The story deals with two such couples. The flash end is that one of the women's actual husband surfaces after the woman (Jayasudha) develops a relationship with a man double of her age. The climax has been very controversial as much as the film itself in Tamil Nadu which is a conservative culture state; *Achamillai Achamillai* (1984) directed by K. Balachander and music score by V. S. Narasimman is a film where two women enter the life of a man. The film combines politics and womanising by the politicians to show how politicians are so brazen today; *Muthal Mariyathai* (1985) directed by Bharathiraja and music score by Ilaiyaraaja is a theme all about of unlawful relationships between man and woman and how they complicate the life of villagers and the elders. *Mouna Raagam* (1986) directed by Mani Ratnam and music scored by Ilaiyaraaja is a film centers around one character Divya (starred by Revathi). Though she begins her career as a woman of fun and pranks, she gets to the business of life with a lot of seriousness. When her marriage proposal comes with Mohan, she refuses to marry but due to her elders and Mohan's love she would agree but soon they discover that they cannot live together and finally file a case of divorce in court (See Photos 55). Meanwhile, Mohan gets to know her past when she was already in love with another person. So, he would like to part with her giving freedom to choose her past lover as husband. But, the court insists that they must live together for one year. By the end of that probationary year, they realize that both of them love each other; *Veedu* (1987) directed by Balu Mahendra and music scored by Ilaiyaraaja; *Thevar Magan* (1992) directed by Bharathan and music score by Ilaiyaraaja is a film of unending feuds between two families of feudalists. Their reprisals and counter reprisals form part of the story and at the end, it is Shaktivelu starring Kamal Hasan who wins over the villain as Kamal follows rules and does not indulge in unlawful activities like his opponent Maya Thevar. He also does well with his foreign returned knowledge to the village by enabling them to perform their regular chores properly. The film was India's entry for Best Foreign Language for Academy Awards in 1993.

iii. Romantic

Thillana Mohanambal (1968) directed by A. P. Nagarajan and music score by K. V. Mahadevan is a film which deals with classical native cultures of India for which Tamil Nadu is one of the best places. The film centres round the love affair of a Nadeswaram player and a dancer. Though initially it was the dancer who loves the Nadeswaram player; it was later

mutual love. But, one vicious woman tries to separate them by inviting them to a royal palace where the king, seeing the beauty of the dancer pressurizes her to be his mistress. But, the woman cleverly escapes with the help of the king's wife. But, this leads to a misunderstanding between the close lovers. However, at the end, the king clarifies and tells the Nadeswaram player that his love is very pure and pious and she should not be forgotten. It ends with their happy married life. *Vanna Vanna Pookkal* (1991) was directed by Balu Mahendra with music scoring by Ilaiyaraaja. The film deals with an instant love of a youth after protecting a woman from committing suicide. He brings her home and helps her recover. He wants to marry her against the wish of another woman, who is his neighbour. But, on the day of marriage, this woman, who he rescued disappears suddenly. The hero desperately searches for her and discovers that she is in the hospital counting her last minutes. She is suffering from an incurable ailment. The film ends on a tragic note.

iv. Corruption

Thaneer Thaneer (1981) directed by K. Balachander and music scored by M. S. Viswanathan is a film, a political drama, exposing the indifference and apathetic attitude of politicians to the suffering of villagers who live in villages where water is a big problem. The villagers make every effort to draw the attention of government/politicians to their problems, but nothing succeeds. The film finally shows a solution of forming a cooperative and arranging water regularly for all.

v. Patriotic

Kappalottiya Thamizhan (1961) was directed by B. R. Panthalu and music was scored by G. Ramanathan. It is a patriotic film in which the protagonist Chidambaram Swami, who is also a freedom fighter and owner of a salt company plans to run an Indian ship for the benefit of Indians between India and Colombo. But British traders who did not like an Indian in the business pitted against him causing serious losses to Chidambaram Swami. Later he was arrested on charges of sedition and sentenced to forty years of imprisonment. His brother becomes insane at these developments. However, on public protest, the British reduces his sentence to six years and soon he gets released. But, by then it becomes too late and he could save nothing despite having spirited approach to freedom struggle (See Photos 57 and 58).

Comparative Frames of Cross-cultural Symbols comprising sub-themes ranging from Humanistic, Domestic, Feudalistic, etc.



Photos 57: Scenes from Tamil film *Kappalottiya Thamizhan* (1961), and Telugu film *Mister Pellam* (1993). Cultural symbols: Dressing children as lord Krishna in a social drama as part of narrative (diegetic).



Photos 58: Scenes from Tamil film *Kappalottiya Thamizhan* (1961), Telugu film *Varakatnam* (1968), and Tamil film *Mahanadi* (1993). Cultural symbol- Garlands on the images of deceased family members and people offering prayers to the deceased as a mark of respect on occasions.

vi. Historical

Parthiban Kanavu (1960) directed by D. Yoganand and music score by Vedha is a film related to establishing separate Chola kingdom free from the yoke of Pallavas. To fulfill the father's desire, son Vikraman, who is also in love with Pallava's daughter, wages war with the Pallavan King Narasimhavarman. Once the latter catches him in guise and sentences him to imprisonment at a far off place but unfortunately there the people accept him as King. Getting the public support, he retaliates Narasimhavarman and marries his daughter.

vii. Adventurous

Malaikkallan (1954) directed by S. M. Sriramulu Naidu and music scored by S. M. Subbaiah Naidu is a historical fiction about the legendary heroism of one Kumaraveeran defeating the other goons and dacoits of the time. Though one does not know the timing of this folk film, the story runs in an intense action packed successive sequences. Ultimately, the protagonist wins both his sweet heart and the kingdom.

Table 10.b.: Theme wise categorization of Best Feature Films in Tamil

Sl. No.	Year	Film	Director	Music Director	Theme
1	1954	<i>Malaikkallan</i>	S. M. Sriramulu Naidu	S. M. Subbaiah Naidu	Adventurous
2	1960	<i>Parthiban Kanavu</i>	D. Yoganand	Vedha	Historical
3	1961	<i>Kappalottiya Thamizhan</i>	B. R. Panthalu	G. Ramanathan	Patriotic
4	1965	<i>Kuzhandaiyum Deivamum</i>	R. Krishnan	M. S. Viswanathan	Domestic
5	1968	<i>Thillana Mohanambal</i>	A. P. Nagarajan	K. V. Mahadevan	Romance
6	1969	<i>Iru Kodugal</i>	K. Balachander	V. Kumar	Domestic
7	1972	<i>Pattikada Pattanama</i>	P. Madhavan	M. S. Viswanathan	Domestic
8	1973	<i>Dikkatra Parvathi</i>	Singeetham Srinivasa Rao H. M. Sanjeeva Reddy	Chitti Babu	Domestic
9	1975	<i>Apoorva Raagangal</i>	K. Balachander	M.S. Viswanathan	Domestic
10	1981	<i>Thaneer Thaneer</i>	K. Balachander	M. S. Viswanathan	Corruption
11	1982	<i>Ezhavathu Manithan</i>	K. Hariharan	L. Vaidyanathan	Humanist
12	1984	<i>Achamillai Achamillai</i>	K. Balachander	V. S. Narasimman	Domestic
13	1985	<i>Muthal Mariyathai</i>	Bharathiraja	Ilaiyaraaja	Domestic
14	1986	<i>Mouna Raagam</i>	Mani Ratnam	Ilaiyaraaja	Domestic
15	1987	<i>Veedu</i>	Balu Mahendra	Ilaiyaraaja	Domestic
16	1989	<i>Pudhea Padhai</i>	R. Parthiban	Chandrabose	Humanist
17	1990	<i>Anjali</i>	Mani Ratnam	Ilaiyaraaja	Humanist
18	1991	<i>Vanna Vanna Pookkal</i>	Balu Mahendra	Ilaiyaraaja	Romance
19	1992	<i>Thevar Magan</i>	Bharathan	Ilaiyaraaja	Domestic
20	1993	<i>Mahanadi</i>	Santhana Bharathi	Ilaiyaraaja	Humanist
21	1994	<i>Nammavar</i>	K. S. Sethumadhavan	Mahesh Mahadevan	Humanist
22	1995	<i>Anthimanthaarai</i>	Bharathiraja	A. R. Rahman	Humanist

c. National Film Awards for the Best Feature Films in Hindi

Among the thirty films sample which we got under this head, the film distribution into various categories is as follows: i. Biopic =2, ii. Humanist= 13, iii. Romance= 4, iv. Feminist=2, v. Feudalist=4,vi. Domestic=3, vii.Patriotic=1 and viii. Corruption=1.

i. Biopic films: Under this category we have only two films: *Mirza Ghalib* (1954) and *Bandit Queen* (1995). Regarding *Mirza Ghalib* (1954) we discussed enough in the foregoing about this poet laureate and how he became a pauper at the end of his life. As for *Bandit Queen* (1995), it goes part as fiction and part as real with the original Bandit Queen Phoolan Devi's biography. The film shows the cruel politics of feudalism coupled with sexual abuse and exploitation of women. Phoolan becomes a captive of various warring groups and attempts to lead a dignified life; however, in every attempt she has been subjected to humiliation and molestation both from *thakurs* and from bandits. A bitter enmity develops between two groups to win her over and at the end Phoolan also will have her way out. She also becomes a queen of bandits and learns to flaunt gun.

ii. Humanistic films: There are 13 films under this category. Though humanist angle of projection is common, some have been in relation to partition and religious fundamentalism, some relate to friendship, rural empowerment, street children and life of people living in poverty and slums.

Do Aankhen Barah Haath (1957) directed by Rajaram Vankudre Shantaram and music scoring by Vasant Desai; *Dharmputra* (1961) directed by Yash Chopra and music scoring by N. Dutta; *Dosti* (1964) directed by Satyen Bose and music scoring by Laxmikant Pyarelal; *Anand* (1970) directed by Hrishikesh Mukherjee and music scoring by Salil Choudhury; *Manthan* (1976) directed by Shyam Benegal and music scoring by Vanraj Bhatia; *Shatranj Ke Khiladi* (1977) directed by Satyajit Ray and music scored by himself; *Katha* (1982) directed by Sai Paranjpye and music score by Raj Kamal; *Salaam Bombay!* (1988) directed by Mira Nair and music score by L. Subramaniam; *Salim Langde Pe Mat Ro* (1989) directed by Saeed Akhtar Mirza and music score by Sharang Dev; *Dharavi* (1991) directed by Sudhir Mishra and music score by Rajat Dholakia; *Diksha* (1991) directed by Arun Kaul and music scoring by Mohinderjit Singh; *Suraj Ka Satvan Ghoda* (1992) directed by Shyam Benegal and music scoring by Vanraj Bhatia; *Mammo* (1994) directed by Shyam Benegal and music score by Vanraj Bhatia;

We have discussed about *Do Aankhen Barah Haath* (1957) in the foregoing, the film is an experiment with prisoners in an open house jail. The film dwells on their struggle to improve the barren land in a village against the vested interests of the landlord (See Photos 62). In *Dharmputra* (1961) directed by Yash Chopra with music scoring by N. Dutta, the film deals with the paradigm shift in the attitude of a Muslim boy adopted by Hindu parents belonging to a Nawab legacy. The boy turns a fascist and becomes part of the group who would like to drive out Muslims from India in the aftermath of partition. *Dosti* (1964) directed by Satyen Bose and music scoring by Laxmikant Pyarelal is a film which exemplifies the values in friendship and meaning of friendship. More so, the film's greatness is in showing friendship between a blind boy and a crippled boy. The film has a number of superhit melodies. The film *Anand* (1970) directed by Hrishikesh Mukherjee and music scoring by Salil Choudhury is another film which talks high of friendship and sacrifice. Anand, a patient suffering from incurable cancer, likely to pass away in a few months meets a sober doctor starred by Amitabh as Bhaskar Banerjee. The dialogues and conversation between these two will enable Bhaskar to overcome many obsessions he has formed about the world. The film, which runs as a revelation from Bhaskar's diary speaks how Bhaskar's life was before Anand's entry and how it would be after Anand's impacting on his life.

Manthan (1976) directed by Shyam Benegal and music scoring by Vanraj Bhatia is a film produced by Gujarat Milk Federation Cooperative Ltd. Its script written by Verghese Kurien the father of white revolution, the film is about how unity and concerted planning and effort by milk producers had yielded the white revolution.

Shatranj Ke Khiladi (1977) directed by Satyajit Ray and music scored by himself is a story that deals with how the Muslim Nawabs ruling parts of Lucknow and Awadh have been engaged in the game of playing chess disowning their families and living aloof from the efforts they need to put in to resist the British forces. The film is set in the back drop of events that culminated in Sepoy Mutiny in 1857. *Katha* (1982) directed by Sai Paranjpye and music score by Raj Kamal is a routine love stuff where one coward Rajaram cannot express his love to Sandhya first. As another smart guy Bashudev gets closer to her and everything goes as per wish. Finally time comes for their marriage when suddenly Bashudev's affair with another woman comes to lime light. By then, Sandhya is already pregnant because of her closeness with Bashudev. Yet, Rajaram shows his broadmindedness and true love for her and gets married to her.

Salaam Bombay! (1988) directed by Mira Nair and music score by L. Subramaniam is a narrative of a boy who in order to get back the money to his mother for burning the motor bike of his brother runs into difficult errands which would make him a drug peddler and a man involved with prostitutes, etc. *Dharavi* (1991) directed by Sudhir Mishra and music score by Rajat Dholakia, is a film which narrates how optimism haunts a taxi driver to one day become a rich person. He lives in a place called Dharavi, the largest slum in Bombay with his wife in a single room. He indulges in every dubious scheme to earn more money but fails every time. Yet, he does not leave his hope.

iii. Romantic

We could get four movies under this category. *Jhanak Jhanak Payal Baaje* (1955) directed by Rajaram Vankudre Shantaram and music scoring by Vasant Desai; *Madhumati* (1958) directed by Bimal Roy and music scoring by Salil Choudhury; *Anari* (1959) directed by Hrishikesh Mukherjee and music scoring by Shankar Jaikishan (See Photos 60); *Mughal-E-Azam* (1960) directed by K. Asif and music score by Naushad.

The film *Jhanak Jhanak Payal Baaje* (1955) revolves round the two dancers' lives, with the parents acting as middlemen, the film goes round vexed twists and turns common to Indian melodrama. The best part of the film is the superb dance performances and melodies which have cross-cultural influences on the rest of India (See Photos 61). *Madhumati* (1958) is a film based on reincarnation. The story is about a village girl engaged to Anand, but the girl gets killed by a ruthless contractor. Though Anand and Madhumati fall in love, the contractor ensures that it did not succeed. Anand gets married later and in the course of time, after his forgetting the whole past, he comes to same bungalow which is once familiar to him. Here Madhumati's memories and ghost would reveal to him how contractor killed her. The film then follows the familiar path of avenge and revenge. The film is a commercial superhit in those days with wonderful tunes (See Photos 59).

Mughal-E-Azam (1960) directed by K. Asif with music score by Naushad is a block buster film with a number of super hit songs glorifying the love of Salim and Anarkali. Even this film is cross-cultural in its theme. The film *Anari* (1959) directed by Hrishikesh Mukherjee and music scoring by Shankar Jaikishan is a story of a man, who is unable to fend himself on meagre earnings. When he gets an employment under an employer as a reward for his honesty, he gets in love with his servant maid. But, as time passes, he realizes that the woman

Comparative Frames of Cross-cultural Symbols comprising sub-themes ranging from Humanistic, Romantic, Domestic, etc



Photos 59: Scenes from Hindi film *Madhumati* (1958), Telugu film *Doctor Chakravarthy* (1964), and Tamil film *Thevar Magan* (1992). Cultural symbols- folk dancers.



Photos 60: Scenes from the Hindi film *Anari* (1959), Telugu film *Meghasandesam* (1982), and Tamil film *Ezhavathu Manithan* (1982). Cultural symbol- Love birds/couples singing in boats.



Photos 61: Scenes from Hindi film *Jhanak Jhanak Payal Baaje* (1955), Telugu film *Bharya Bharthalu* (1961) and Tamil film *Nenjil Oor Alayam* (1962). Cultural symbols- Playing and singing traditional instruments on occasions like brides newly wed would play to please their grooms.

whom he loved was not indeed a servant maid but the daughter of his employer. He runs away from them and keeps serving his earlier land lady. But unfortunate twists and turns land him in jail. However with the intervention of his employer and lady love, he gets released innocent.

iv. Feministic

Bandini (1963) directed by Bimal Roy and music scored by Sachin Dev Burman; *Mirch Masala* (1986) directed by Ketan Mehta and music scored by Rajat Dholakia. *Bandini* is a film of a woman prisoner who was serving life imprisonment for murder during British Raj. Like every other heroine of Indian films, she also has first a love with one Bikash, who deserts her half way and as she migrates to city in search of her love, she learns that she is taking shelter in the same person's house who has cheated her. Many twists and turns happen which ultimately lands her in prison. Even in prison she cannot avoid overtures of love from the prison doctor. The first ever full feminist film from Bimal Roy in those days. *Mirch Masala* (1986) is a film which stars Smitha Patil as Mukhi, a most rebellious and free woman different from the other ignorant women of the village. She spurns all overtures to her by the Subedar of the Village and in the process faces a number of problems. But, at the end she is able to awaken the women of the village against Subedar who ultimately kneels down before her.

v. Feudalistic

Sahib Bibi Aur Ghulam (1962) directed by Abrar Alvi and music scored by Hemant Kumar; *Nishant* (1975) directed by Shyam Benegal and music scored by Vanraj Bhatia; *Arohan* (1981) directed by Shyam Benegal and music scoring Purna Das Baul; *Paar* (1984) directed by Gautam Ghose. Sex, violence, revenge and torturing women and poor peasants or farmers have been the hall marks of all the films listed here. The only difference one finds here is slight detour in the film of *Sahib Bibi Aur Ghulam* (1962) where the lonely wife of one of the two way ward brothers would endeavour to seek the love and support of the assistant of the land lord. At the end, there would be attempt to kill her also. The whole family of Chaudhuris gets wiped out in the feud between two land lords and the only man who remains witness to this gruesome tragic end is the man whom one of the two brothers's spouses loved most. *Nishant* (1975) is no different from the other pictures. In this film one of the good brothers of the two, who has no vices till then suddenly gets drawn towards a school teacher's wife and sends people to abduct her at dead of night. After her modesty was outraged by him, there is a

lot of rebellion from women of the village. Her husband mobilizes support to fight the evil of both brothers as police and law remained indifferent to his complaints. In the rebellion that ensued the master's wife and the brother's innocent wife also get killed. In *Paar* (1984), a village couple try to oppose the brutality and exploitation of the land lords of the village in Bihar. The couple moves out but after failing to eke out living for some time, they decide to go back to their village. As they need money, they agree to take care of a herd of pigs for some amount for some time. As they are crossing a river with pigs, they all get washed to ashore along with the pigs and the couple surely thought their time is over. But, luckily both of them survive. *Arohan* (1981) by Shyam Benegal offers the exact conditions of feudalism in Bengal before the first leftist government got established there. It again portrays sex, violence and class conflict as a parallel to the fast spreading naxal movement in Bengal that time.

vi. Domestic

Hamraaz (1967) directed by B. R. Chopra and music scoring by Ravi; *Aashirwad* (1968) directed by Hrishikesh Mukherjee and music scoring by Vasant Desai; *Satyakam* (1969) directed by Hrishikesh Mukherjee and music scored by Laxmikant Pyarelal. Most of these films, though pertain to personal problems of individuals, involve some kind of sex or immoral or unethical content involved. The film *Hamraz* (1967) is thus an outright crime film where the police officer tries actually to hunt for the criminal. *Ashirward* (1968) is a film in which a principled man unable to compromise with his principles leads whole life in misery including going to jail. He remains innocuous for long but finally gets identified by the people when he goes to bless his daughter who gets newly married.

vii. Patriotic

Shaheed (1965) directed by S. Ram Sharma and music scored by Prem Dhawan. It is a film which begins with the disappearance of brother of Bhagat Singh which incident brings an instantaneous change in Bhagat Singh. Finally under the leadership of Chandra Sekhar Azad Bhagat Singh also fights for Indian cause and dedicates his life to nation (See Photos 63).

viii. Corruption

Ardh Satya (1983) directed by Govind Nihalini music scored by Ajit Verma. The film shows how mafias have developed with the collusion of police and criminals besides officials.

Comparative Frames of Cross-cultural Symbols comprising themes ranging from Humanistic to Romantic and Patriotic



Photos 62: Scenes from the Hindi film *Do Aankhen Barah Haath* (1957), Telugu film *Namma Bantu* (1959), and Tamil film *Muthal Mariyathai* (1985). Cultural symbols- Singing while driving bullock carts. Bullocks bells and foot steps rhyme with the rhythm.



Photos 63: Scenes from Tamil film *Kappalottiya Thamizhan* (1961), Hindi film *Shaheed* (1965), and Telugu film *Sudigundalu* (1967). Cultural symbols- Singing patriotic songs with the Indian map in the background.

Table 10.c.: Theme wise categorization of Best Feature Films in Hindi

Sl. No.	Year	Film	Director	Music Director	Theme
1	1954	<i>Mirza Ghalib</i>	Sohrab Modi	Ghulam Mohammed	Biopic
2	1955	<i>Jhanak Jhanak Payal Baaje</i>	Rajaram Vankudre Shantaram	Vasant Desai	Romance
3	1957	<i>Do Aankhen Barah Haath</i>	Rajaram Vankudre Shantaram	Vasant Desai	Humanist
4	1958	<i>Madhumati</i>	Bimal Roy	Salil Choudhury	Romance Dealing with reincarnation
5	1959	<i>Anari</i>	Hrishikesh Mukherjee	Shankar Jaikishan	Romance
6	1960	<i>Mughal-E-Azam</i>	K. Asif	Naushad	Romance
7	1961	<i>Dharmputra</i>	Yash Chopra	N. Dutta	Humanist- Partition and Hindu fundamentalism
8	1962	<i>Sahib Bibi Aur Ghulam</i>	Abrar Alvi	Hemant Kumar	Feudalism
9	1963	<i>Bandini</i>	Bimal Roy	Sachin Dev Burman	Feminist
10	1964	<i>Dosti</i>	Satyen Bose	Laxmikant Pyarelal	Humanist Friendship
11	1965	<i>Shaheed</i>	S. Ram Sharma	Prem Dhawan	Patriotic
12	1967	<i>Hamraaz</i>	B. R. Chopra	Ravi	Domestic
13	1968	<i>Aashirwad</i>	Hrishikesh Mukherjee	Vasant Desai	Domestic Principles
14	1969	<i>Satyakam</i>	Hrishikesh Mukherjee	Laxmikant Pyarelal	Domestic
15	1970	<i>Anand</i>	Hrishikesh Mukherjee	Salil Choudhury	Humanist
16	1975	<i>Nishant</i>	Shyam Benegal	Vanraj Bhatia	Feudalism
17	1976	<i>Manthan</i>	Shyam Benegal	Vanraj Bhatia	Humanist Rural empowerment
18	1977	<i>Shatranj Ke Khiladi</i>	Satyajit Ray	Satyajit Ray	Humanist
19	1981	<i>Arohan</i>	Shyam Benegal	Purna Das Baul	Feudalism
20	1982	<i>Katha</i>	Sai Paranjpye	Raj Kamal	Humanist
21	1983	<i>Ardh Satya</i>	Govind Nihalini	Ajit Verma	Corruption
22	1984	<i>Paar</i>	Gautam Ghose		Feudalism
23	1986	<i>Mirch Masala</i>	Ketan Mehta	Rajat Dholakia	Feminist
24	1988	<i>Salaam Bombay!</i>	Mira Nair	L. Subramaniam	Humanist Street children
25	1989	<i>Salim Langde Pe Mat Ro</i>	Saeed Akhtar Mirza	Sharang Dev	Humanist- Communal conflict
26	1991	<i>Dharavi</i>	Sudhir Mishra	Rajat Dholakia	Humanist- Poverty and life in slums
27	1991	<i>Diksha</i>	Arun Kaul	Mohinderjit Singh	Humanist and religious practice
28	1992	<i>Suraj Ka Satvan Ghoda</i>	Shyam Benegal	Vanraj Bhatia	Humanist
29	1994	<i>Mammo</i>	Shyam Benegal	Vanraj Bhatia	Humanist
30	1995	<i>Bandit Queen</i>	Shekar Kapur	Nusrat Fateh Ali Khan Roger White	Biopic

Analysis from data based on questionnaire and focus group discussions

In this concluding Chapter, indeed we have very few questions of questionnaire both written and open-ended left out. Most of them have been covered and discussed in Chapter IV and V already. Questions 10-14 have not been covered earlier. One of the main questions left out of these is whether cross-culturalism in Indian cinema is integrating the nation. Further questions relate to cross-culturalism through films and another through film songs by virtue of remakes.

For Question No. 10, we have very good response from the respondents. About 5.7% expressed strong agreement and 51.4% expressed agreement. For Q.11, we have got further higher strong agreement (15.2%) and agreement (63.8%). For Q.12 related to remakes of films, the strong agreement is 7.6% and agreement is 43.8%, and for remakes of film songs (Q.13) the strong agreement is 6.7% and agreement is 41.9%. With regard to Q.14, whether cross-culturalism influences the life styles of Indian viewers in general, the respondents expressed strong agreement 14.3% and agreement 56.2%.

All these answers have encouraged us to understand and interpret how cross-culturalism had been viewed central both the structuralist and post-structuralist traditions. Though we have grounded our research work in structuralist traditions, the scholars whom we interviewed have specialized in post-structuralism and post-critical theory. The latter school scholars considered the Qs. 12-14 as questions posed from the economy perspective. In our earlier Chapter, Rajadhyaksha argued from the nationalist perspective. But, in the following one finds Rajadhyaksha arguing the cross cultural changes from the economics and marketing perspective.

In continuation of earlier Chapter's interviews with Rajadhyaksha and other scholars, we are giving a few more excerpts from their interviews below:

Ashish Rajadhyaksha, Centre for Studies of Culture and Society, Bangalore

Many directors work in multiple languages. Interestingly they found ways of or try to find ways of transiting cultural legacies into different kinds of market. So, it is possible for example to look at the L.V. Prasad film from the 50s. It seems to make a Hindi film for a national audience with major Hindi stars and still to identify some sort of Telugu elements or some sort of a structure.

We have to pick a number of distinctions on national integration. One would be historical. In the 1920s for example Phalke's film, national integration would be in the nature of indigenous practices, Swadeshi.

By the time you get into the worst situation you are talking about high nationalism which is at the surface of Indian state, patriotism, often to do with anti-China, anti-Pakistan sentiments, something or the other. There is a kind of majoritarian nationalism associated with the citizenship.

Third, very importantly and differently is the commercial marketing of national sentiment or the commercial use of the patriotic feeling or making a formula film (Qs. 11-13).

I think the fourth category may be the realism of Satyajit Ray for example and more to do with assembling a new kind of citizen subject that is rational thinking a form of realism which defines a citizen gaze.

So the commercial use of national sentiments sometimes happens in collusion with the state. Part two and three come together. So you have state sponsored nationalism and you have independent nationalism but which is with the state blessing that comes together in a number of films. So, *Mother India* (1957) would be one such, or some of Bimal Roy's film *Do Bigha Zamin* (1953) would be one such. In other words there would be nationalism with exquisite descendant something which the state would also endorse but you can have illegitimate nationalism which is outside the state support. Some claim to have a copyright over nationalism it is a State's subject you cannot claim to be nationalistic if you are not under our category. Mani Ratnam went into that slightly grey area. He started with *Roja* (1992) which was supposedly a nationalistic film, more of a Tamil entity associated with India. In *Bombay* (1995) he landed into trouble because of the question: Was this authorized? Authorized nationalism is a big issue. Is this endorsed or not?

There are numerous films on nationalism based on Kargil war like *Border* (1997). And none of them have an authorized structure unless they want some tax exemption.

Sandeep Chatterjee, Film and Television Institute of India, Pune.

You also find a lot of cross culturalism in the social films made by Shantaram or say films made by Bombay Talkies studio, the cameraman, the art directors are from German but the films are so Indian. But after 1990's films are more lifestyles driven (Q 14), advertisement

driven, a cosmetic phase came in during this period. The variety and the varied facets of cinema you see in Manmohan Desai's film are not seen in present day cinema; the facets have become limited.

Anil Srivastava, Film and Television Institute of India, Pune.

Mythological films definitely has a lot cross- culturalism, because of the fact Ram, Sita, Shiva, Parvati are worship by most of the people and seeing them in films everyone understand them. It is universal in nature.

Naushad brought typical Uttar Pradesh into Bombay films songs like *Dhoondo dhoondo re sajna*; in the film *Ganga Jamuna* (1961), similarly S.D. Burman. Another interesting fact is that these directors put the melody in such a way that even a common man can hum the song. Laxmikant Pyarelal brings Bundelkhand lok geet *Jhoot bole Kauwa Kaate* in the film *Bobby* (1973), or Ghulam Mohammed in *Pakeezah* (1972), *Inhi logon ne* is a folk song. All these songs are a strong link.

Ek Dujhe Ke Liye is a good example of cross-culturalism. The story is about the love between a Tamil man and a North Indian woman. The movie was a hit among the youth and the name of the two characters Vasu and Sapna were so famous that every boy seems to be Vasu and every girl seems to be Sapna.

Actors do play their own part in cross culturalism. For example Waheeda Rahman from Andhra Pradesh acting in numerous Hindi film or say Sharmila Tagore or Jayalalitha acting in a Hindi film *Izzat* (1968) etc.

In the film *Shaheed* there is a song *Ae Watan Ae Watan*; so the songs speak of patriotism and national integration.

PM Ramteke, Film and Television Institute of India, Pune.

Cross culturalism starts with the mythological movies and is very popular among the Indian audiences. Especially the place we are sitting now belongs to the very old studio called the Prabhat Studio. Initially they started with mythological films based on *Ramayana* or *Sant* like *Sant Tukaram* (1936), *Sant Dnyaneshwar* (1940). They are very popular during those days and still majority of the masses like such movies. Every Indian family is bind together through the messages given by these mythological epics.

In Maharashtra we have *lavani*, *tamashas*, in the folk traditions and *Bhajans* as devotional songs, the central themes of *lavani* are *romance*, love, affection and they are used in films. The *lavani* used in films and the one performed nowadays is very different from the old tradition. They adopted a new style of music composition in the *lavani*, but the genre remains the same, the word, the language belongs to the old folk lore but still they represent a new form where electronic instruments replace the traditional instruments.

Music, songs has a very close relationship with nature and agricultural activities in India. When music is played, say *Bhangra* from Punjab, I enjoy the beats and similarly the beats of *dholkis* of Maharashtra, or songs from Bengal or Gujarat. So cross culturalism is thus spread through music. Festival like *Ganesh Chaturthi* also plays a major role in such activities.

Films have become a very important part of our life. In India 70 to 80 percent of the population do laborious work to earn their livelihood. Due to poverty and various other factors most of them could not fulfil their dreams and the commercial films provide a fodder for their dreams or at least help them in forgetting their day to problems. They enjoy the songs in these films and the songs play a crucial role in the success of the film. And yes there are films and songs that have been able to spread the message of national integration or at least make them think that we need to stick in spite of the differences they have. For example songs like *Dukh bhare din beete re bhaiya* of the film *Mother India* (1957) spreads the message of unity and hope.

Indian film music has done a major role in increasing the common integrity of the people. We have music directors like Anil Biswas, Naushad, Shanker-Jaikishen, SD Burman, Madan Mohan who have come out with specific type of film music that mixes different cultures into it and people have accepted them.

Tridib Poddar, Satyajit Ray Film and Television Institute, Kolkata.

In a country like India we definitely have this phenomenon called cross culturalism and cinema being the most powerful expressive medium, there are definite evidences and instances that you find this phenomenon in Indian cinema which is 100 years now. *Baul* is a folk music used in Indian cinema and SD Burman has used this folk tradition in many of his songs.

From the foregoing, it becomes clear that all the hypotheses that we laid down in Methodology Chapter III (See page no. 33) has been supported both by hermeneutic analysis

and by the responses of the structured questionnaire through administering the questionnaire and conducting focus group discussions. Further our open-ended questionnaire helped us get good critical from the scholars whom we interviewed and most of their responses have supported our hypotheses.

CHAPTER VII. SUMMARY

Based on the foregoing analysis given in the Chapters IV, V and VI, we would like to draw the following summary as plausible outcomes of our study.

1. Under first theme of Golden Lotus Awards, we have developed the following categories of films to fit into the themes as: a. Films having Religious and Philosophical themes, b. Films having Humanistic themes, c. Films having Humanist and Biographical themes, d. Films having Feminist themes, e. Films having Marxist themes, f. Films having Romantic themes (See Table 8.b).

2. Films which have fallen under the category of religious and philosophical practices as sub-theme have offered strong messages through frames of cultural symbols such as rivers, boats, sea water, and prayers to God, the human bondages and their fragility and reality, social equality and the problems of existing inequalities both by caste and income, etc. *The Gita* has been offered as a connecting philosophical thread of all regions of India applicable to all irrespective of caste, creed and colour.

3. Though the film *Adi Shankaracharya* was produced in 1983, the songs/slokas of Adi Shankara have echoed much earlier in the South Indian homes down Andhra Pradesh largely due to the rendition of M.S. Subba Lakshmi (1916-2004), and another mellifluous singer on par Mangalampalli Bala Muralikrishna (1930-). Adi Shankara's philosophy offered many solutions and interpretations to the problems plaguing human life from time to time and are quite refreshing in terms of their potential to address complicating human issues even today. Thus, they are at par with the slokas of *The Gita* rendered by Lord Krishna millions of years ago. These hymns have no regional limitations too.

4. Another film *Bhagini Nivedita*, a western disciple of Swami Vivekananda came to Kolkata and stayed with Swamiji till his last. After receiving initiation from Swamiji, Nivedita undergoes cultural transformation. A shot very effectively portrays her taking bath in Ganges and wearing new attire of an Indian sanyasin. This is the second cultural sign in the film suggesting the cross-culturalism offered. Firstly, Vivekananda in Western attire to tune himself to the aptitude of the Western audience. Later, Nivedita' transformed into Indian dress. However, the director has made unique combination in the new dress attire of Nivedita modelling it as both Western dress as well as dress of an Indian sanyasin. One can clearly see the difference between the attire of Mother Sarada and Nivedita. Further transformation of

Nivedita's prayer symbols and mannerisms from Christianity to Hinduism had been carefully worked out by the director Bijay Bose by working out common cultural symbols such as lamp, flowers, etc. Throughout, she performed multi-tasks and continued working for the realization of ideals of Swami Vivekananda and Sri Ramakrishna Guru Dev. Thus the film attained a cross-cultural contour. Firstly the Universality in Indian Upanishads has been a strong and poignant message to the larger family of the world in terms of recognizing one universally pervading formless God, called in Indian terms as *Advaita* form of God (non-dualism), and secondly by involving the orthodoxy Christian followers such as Nivedita to disseminate this message across the globe.

5. The story *Sagar Sangamey* though runs quite slowly to heighten the emotional part of the film, the film is shot for the entire first half on a small boat going over Ganges to Sagar. The travel represents upheavals of human life, separations of individuals and new relations, though unwanted, also emerge. The film's philosophical connotations have far reaching meanings. The caste and the religion are interlinked in Indian tradition but if one looked broadly these are very petty matters when it came to decide the destiny and human relations.

The film is certainly cross-cultural by connotation at conceptual level as the social barriers such as caste and economic disparities are present across India. The river, the boat, the ship capsizing, upheavals of life, the sea, the confluence at sea and the cultural mix at the ghat where people of all faiths have holy dip and finally the girl getting closer to her before her death—all are identical cultural symbols, messengers of fate and destiny one that Supreme prescribes before. This is what we mean by conceptual cross-culturalism in this study.

6. As far as Ray's films are concerned, they dealt with human realism. Whereas the problem in focus in *Pather Panchali* has been one that of economic backwardness, and Apu's family's decision to move out of their native place, the mental condition of Apu after losing his wife, being unable to come to terms with the reality of life, is focussed in *Apu Sansar*. These stories are recurrent in Indian society even today, i.e. fifty years on since these films were first produced by Satyajit Ray. In effectively portraying such natural problems of lower and middle class societies of India, Satyajit Ray won the acclaim of both national and international audiences/critics.

7. Under feminist sub-theme of category, we have examined the films such as *Anuradha*, *Charulata* (1964, Satyajit Ray) and *Unishe April* (1994, Rituparno Ghosh) which have

portrayed the multiple facets of women and the way they tend to express them in keeping with the fast creeping changes both in the social practices and norms.

8. Like wise we found the other sub-themes marking a beginning of radical change in Indian thinking on social and economic issues. There are only three films under this category: *Akaler Shandhaney* (1980), *Dakhal* (1981), and *Chokh* (1982) –all attempting to expose an angle of a social issue. Though there is not much Marxist ideological conflict involving serious theoretical intervention in any of the three films, *Dakhal* (1981) comes closely to the feudal vs peasant conflict in the real sense of Marxist-Leninist ideological war. However, this is an often repeated theme from the Bengali directors. Whereas *Chemmeen*'s love plot is associated with sentiment coupled with popular belief, the love angle in *Bhuvan Shome* (1969) veers round an aged amateur hunter who visits Gujarat occasionally for his hunting practices and incidentally falls in love with a young girl Gouri, half of his age. The theme of *Bhuvan Shome* (1969) has been recurrent in the post 2000s in Indian cinema as post-modern phenomenon (remember Amitabh's starring with Zia Khan in *Nissabd*, 2007- directed by Ram Gopal Varma). For love the age is not an inhibitory factor—is the entire message that emerges from these early films.

9. Our analysis of the films discussed above reflected two realities concerning this question. Firstly, of all the 26 films, 11 films have reflected cross-culturalism in the form of indices we have formulated. The other films have conceptually and connotatively reflected the cross-culturalism. But we have also found an interesting feature of these films: they are truly Indian and cannot be mocked at as copies of Hollywood. In a way these films can be used to explain what indigenization of media theory or media studies could be too (Murthy, 2012).

10. Secondly though regional cinemas, some of which may be called as real cinemas, where as others cannot be, they have got more recognition in the form of national awards-- the very fact that India's core integrity lies in its unifying concepts emerging from the regions than a 'mythical' centre. The more voluntarily it happens, the greater the appeal it will have to Indian audiences.

11. With regard to the second theme of Golden Lotus Awards for Best Popular Pictures for Wholesome Entertainment, we have examined a sample of 17 films of which nine films have been chosen from Hindi where as there are three films from Telugu, two from Bengali, and two from Malayalam and one from Tamil.

12. The films falling under different categories, as was done in respect of first theme of Golden Lotus Awards, are self-explanatory as to what the stories/plots of them. However, in terms of their packaging off entertainment for Indian masses they are self-sufficient. What might have added to the wholesome entertainment is a question to ponder over. While certainly all the departments of film making would have worked hard to get this finishing for each film to have a national appeal, certainly one thing distinctly operates independent of all is –music scoring that is cross-cultural per se.

13. Compared to the earlier films which have been examined for their cross-culturalism and national appeal for winning national awards, these films have outnumbering music scorings. We have given in brackets the number of songs each film has brought out. Most of the films falling under this award have such strong sense of appeal in their songs in terms of lyrical content, melody, pathos, romanticism, etc.

Starting with the film *Kora Kagaz* (1974) which has three songs, by the turn of *Hum Aapke Hain Koun..!* (1994), the number of songs, about fourteen, was outwitting all other films of the past, including that of silent era. No one needs a reminder how the title song of the film *Kora Kagaz* (1974) - *Mera Jeevan Kora Kagaz*-even today haunts us anywhere we go through the FM radio/Mobile radio or speakers at some functions both in urban or rural India. What does it mean? Is it the tune or the melody or the histrionics of Kishore Kumar?-Which makes the song live so long for over half a century since its first recording? At the same time, we are reminded of a fact that in India film music industry is the largest industry and amasses revenues more than the films get by the viewers watching them. Even those films which flopped at box offices have reaped rich harvest of revenues due to the melodies in the films. The cassette, Compact Disc (CD) and DVD industry of Indian film music is perhaps the largest and comparable with Hollywood.

14. With regard to other languages it was Telugu films which made a remarkable presence by virtue of two films bagging national awards for wholesome entertainment. Both the films have superhit songs rendered in classical music and native lyricism. The films are: *Sankarabharanam* (1979) and *Geethanjali* (1989). It is *Sankarabharanam* (1979) that created a wave in Indian classical music tradition-Carnatic.

15. In fact except *Kony* (1984), the other three films have fallen under one category due to their middle class representation, love entanglements complicating the joint family systems,

economic disparities and feudal conflicts. These are the common problems of Indian family system today. Thus the melodies in these films also veer round for sometime around romance and for sometime around pathos. This brings to the fore the philosophical underpinnings of Indian life that –‘life is a mix of both pleasure and pain performing a balancing act’. But, certain films end completely on tragic note.

16. The analysis of the songs sung by male singers and female singers, who were accorded national awards, has yielded a spectrum similar to our analysis in earlier chapters. Most of the songs sung by the male singers have fallen in romantic category (*Chitchor*, 1976; *Ek Duj Ke Liye*, 1981)) though there are a few patriotic songs (*Upkaar*, 1967; *Rudraveena*, 1988) and devotional songs (*Aradhana*, 1969; *Gayathri*, 1973; *Achanum Bappayum*, 1972; *Hamsageethe*, 1975; *Sankarabharanam*, 1979). Both the singers and the lyrics besides moving images offered plenty of cross-cultural images. Singers like Yesudas and S P Balasubramanyam have offered wonderful melodies in different languages and have won maximum number of awards.

17. An interesting analysis emerged out from the songs of female singers also. About 12 female singers have shared the awards for a total sample of 28 songs. P.Susheela from South topped the list with five awards, followed by S.Janaki with four awards. Lata Mangeshkar, Vani Jayaram, K.S.Chitra have bagged three awards each. Singers like P.Susheela, Janaki, Vani Jayaram, and Chitra have been very cross-cultural in singing both in their own mother tongue as well as other languages. This is an important index we have formulated in the beginning of the study under methodology.

18. Even distribution of songs in to various categories offered a very interesting insight in to the national juries’ priorities. South Indian films have made it more than the Hindi belt. Most of the songs selected for the female singers’ theme have been musical concerts, music and dance concerts. It showed the early female dominance in Indian classical music traditions in South. Further analysis proved that most of the songs that won the awards belonged to classical music base mostly Carnatic as far as South is concerned. For the Hindi films, it was mostly Hindustani and Western hybrid traditions. This confirms our observation that there is a distinct reason why these categories have been included for awards. Such type of awards in fact offered the national viewers greater opportunity to familiarize themselves with the singers and songs of different regions, besides most common and prevalent music traditions.

19. In the next sub-theme of music directors winning national awards for best music direction, our analysis clearly yielded how many film music directors have had a frequent record of composing music for film songs from other languages. Music directors like Ilaiyaraaja, K.V. Mahadevan and A.R. Rahman from South topped the list. Similarly from North India, S.D. Burman and Hridaynath Mangeshkar have shown more cross-cultural approach. Most of the North Indian music directors have confined themselves to Hindi belt and Bombay based film industry. But, almost all of them invariably demonstrated their talent both in native classical music as well as folk music, besides Western music tunes. Especially the romantic songs section, both in South Indian as well as North Indian languages, has shown hybrid music compositions.

20. Our study has done specific analysis of two South Indian films—*Sankarabharanam* (1980) and *Sagara Sangamam* (1983)—both directed by K. Viswanath with the music scoring from K.V. Mahadevan and Ilaiyaraaja respectively. Both the films offered an impetus to revival of Indian classical music and dance traditions.

21. The critical analysis of the songs by male singers, female singers, and music directors has enabled us to confirm that there exists a unique pattern, which may be called as a 'genre' in the composition of musicals. This manifest in several ways as one watches the visual images. Without accompanying visual images, it might be difficult to describe or call Bollywood musicals as a genre by its own stretch/definition. A variety of depiction of songs through an array of themes/concepts makes the 'uniqueness' to be called a 'genre'. For instance the travel songs with a variety of philosophical, contextual and conceptual themes bearing relationship with the plot/theme are significant features of Bollywood musicals.

22. In our analysis of films that have been awarded Nargis Dutt Award for National Integration, we could clearly identify criteria underlying the selection of these films. There are three categories that emerged out of our keen watching of these films: a. Patriotic films *Shaheed* (Hindi, 1965), *Saat Hindustani* (Hindi, 1969), *Garm Hava* (Hindi, 1973), *Tamas* (Hindi, 1987), *Roja* (Tamil, 1992), b. Cross-cultural in terms of inter-religious/inter-caste systems of change *Achanum Bappayum* (Malayalam, 1972), *Bhavni Bhavai* (Gujarati, 1980), *Saptapadi* (Telugu, 1981), *Rudraveena* (Telugu, 1988), *Santa Shishunala Sarifa* (Kanada, 1990), *Bombay* (1995); and c. Biopic films on leading personalities who have impacted on India *Sree Narayana Guru* (Malayalam, 1985), *Sardar* (Hindi, 1993). Thus, our analysis yielded categories consistent with the earlier classifications in the foregoing.

22. Most of these films have been recurrent under various categories in the foregoing as well as in the succeeding also as some of these films' songs have been given best male/female singer awards or best music direction awards or Golden Lotus Awards for Best Popular Picture for Wholesome Entertainment also.

23. The films chosen for this theme have been drawn from a spectrum of various languages. Mostly cross-cultural films have come from other languages. While majority of patriotic films have come by and large from Hindi, biopic films have come from both Hindi and other regional languages. Both the songs and the narrative of these films are new, distinct from *masala* genre, and are inspiring Indian audience to transcend social cultural and traditional barriers.

24. Under regional themes for Silver Lotus Awards, our study has covered three important major film industries in India: Hindi, Telugu and Tamil. Under Telugu about 26 films have been available as a sample. As we viewed all the films, we could get an inkling of the criteria behind choosing these films for awards. Compared to the national Golden Lotus and Silver Lotus awards, the regional film awards (Silver Lotus) appeared to be having different criteria. Primarily, as our topic of research is cross-cultural influences, we looked at the films from this background. Most of the films chosen for the awards have the themes involving domestic problems, human relations in middle class families, love and romantic themes. Almost all the films have a number of songs which are super hit at box office in terms of selling the audio cassettes and video albums of songs. Among all the categories, a few films have a unique place by virtue of their being historical *Tenali Ramakrishna* (1956), *Mahakavi Kalidasu* (1960) and *Mahamantri Timmarusu* (1962) have been historical and religious (*Lava Kusa* 1963).

25. In respect of award winning regional films (Silver Lotus), the cross-cultural indices we laid down in our Chapter III- Methodology could be clearly seen both in original films produced in Telugu and the remakes from other languages in Telugu. Most of the regional awards winning films often get remade in other languages to encash the popularity and the craze the films generated at box office. As remakes are not entitled to be considered for national awards, the remakes in other languages will not get the same acknowledgment at national level. Nevertheless, the cross-cultural flows through the remakes have immense contribution to bring a sense of shared conscience/belongingness among its audiences. Films

like *Ek Duje Ke Liye* (1981) and *Thevar Magan* (1992) have offered such cross-cultural flows aplenty.

26. The award winning Telugu films have been classified as follows: a. Domestic themes, b. Feudalistic, naxalism based themes, c. Social evils and pervert ways of youth living themes, d. Romance or love based themes which included cross-religious themes as well, e. Devotional themes, f. Historical themes, g. Corruption related themes. This classification of categories goes more or less similar to Best Popular Films for Wholesome Entertainment (Golden Lotus) and Nargis Dutt films for National Integration (Silver Lotus).

27. With regard to Tamil films, we could get only 22 films as our sample. Most of these films have domestic themes predominantly though there are different dimensions to it. Next highest category of films is related to humanistic approach though again we found various angles to establish it. On a critical analysis the total 22 films can be categorized as follows: i. Humanistic=6, ii. Domestic=10, iii. Romantic=2, iv. Corruption=1, v. Patriotic= 1, vi. Historical = 1, vii. Adventurous =1. Almost all these films have a number of super hit songs which brought heavy grosses for these films.

28. Concerning Best Feature Films in Hindi, an analysis of thirty films sample offered the following distribution into various categories- i. Biopic =2, ii. Humanist= 13, iii. Romance= 4, iv. Feminist=2, v. Feudalist=4, vi. Domestic=3, vii. Patriotic=1 and viii. Corruption=1.

29. This analysis shows that in regional films the humanist angle had taken a larger base in Indian cinema awards. This is most desirable development for humanism transcends all caste, colour, creed and religious barriers. So much so the Bollywood musicals.

30. Further most of the regional films have offered conceptual cross culturalism in terms of themes/plots. At the same time, as we pointed out earlier, the regional cinema of Telugu and Hindi happened to be more cross-cultural than Tamil films in terms of indices that we laid down in our methodology (Murthy, 2013).

31. An over view of analysis of each Chapter dealing with specific themes has been supported by the data drawn from questionnaires both closed ending and open ending (See page no. 165-169). The questions in the questionnaire, which are based on our hypotheses, have drawn good support from the respondents who were administered both closed ending questionnaire and open ended questionnaire. These responses have been discussed with the

focus groups as well as specialists drawn from the film institutes across India. Eminent authors like Ashish Rajadhyaksha, Centre for Studies of Culture and Society, Bangalore and many other academics from Satyajit Ray Film and Television Institute, Kolkata and Film and Television Institute of India, Pune have given answers which have supported most of our hypotheses (See page no. 33) and analyses in the foregoing.

32. In effect cross-culturalism in Indian cinema is a very important facet of national integration and acts as a binding substance. This happens through many forms. The analysis has shown that the accomplishment of this larger phenomenon happens by virtue of story plots/themes that are applicable to entire India primarily. Secondly, the applicability of these plots/themes happens at various levels. One is extension of concepts cross culturally at abstract level, where film viewers watch the films and draw the spirit of the film. The other is both by way of concept as well as enlisting actors, singers, musicians and other technical experts from various parts of country. As such the audiences would get to know the eminence of people hailing from different schools of arts from different regions of India. Had it not been so, Yesudas, SP Balasubramanyam, P.Susheela, S.Janaki, Vani Jayaram, Chitra, etc would not have become popular entire country. Same is the case of music directors like K.V.Mahadevan, Ilaiyaraaja, A.R. Rahman, etc.

33. Finally the visuals chosen for different themes/plots in films that have been selected for different awards under Golden Lotus as well as Silver Lotus awards have something uniquely common. They appear to be invoking similar feelings, be it religious or romantic or humanistic or patriotic, feudalistic or domestic, and feministic. There is no difficulty for the common man to understand the embedded meanings these signs and symbols convey. The flute, the moon, the hills, the clouds, the morning Sun rise and evening Sun set, the ruddy colour of waters, the boats, the carts, the lotuses in ponds, the lamps, all are part of this symbolism and larger connecting frame work of Indian human schema of understanding a film (See Photos 34-45). This is what we tended to term as 'binding substance' that works as an 'under current' for national integration. Thus this study drawing evidences based on the foregoing supports all its hypotheses.

Bibliography

- Adorno, Theodor. *Introduction to the Sociology of Music*. New York: Seabury. 1976. Print.
- Anderson, James. A., and Timothy.P. Meyer. *Mediated Communication: A Social Action Perspective*. Newbury Park, CA: Sage Publication, 1988. Print.
- Alauddin, Raja Ahmad., and Prajna Prasad. The Songs and Music of the 30s and 40s in the Indian Film. *Jurnal Komunikasi; Malaysian Journal of Communication*. 3 (1987): 166-175. Print.
- Arnold, Alison. "Popular Film Song in India: A Case of Mass-Market Musical Eclecticism." *Popular Music* 7.2 (1988): 177-188. Print.
- Arnold Alison. "Aspects of Production and Consumption in the Popular Hindi Film Song Industry". *Asian Music* 24.1 (1992): 122-136. Print.
- Anantharaman, Ganesh. *Bollywood Melodies: A History of the Hindi Film Song*. India: Penguin Books. 2008. Print.
- Bakshi, Rajni. "Raj Kapoor: From Jis Desh Mein Ganga Behti Hai to Ram Teri Ganga Maili." *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*. Ed. Ashis Nandy. New Delhi: Oxford University P, 1998. Print.
- Baskaran, S Theodore. "Music for the Masses: Film Songs of Tamil Nadu." *Economic and Political Weekly* 26. 11-12 (1991): 755-758. Print.
- Beeman, William O. "The Use of Music in Popular Film East and West." *Indian Centre Quarterly* 8.1, (1981):77-88. Print.*Popular Cinema: Myth and Metaphor*. Ed. Krishen.Spec. issue of *India International*.
- Berman, Marshall. *All That is Solid Melts into Air: The Experience of Modernity*. New York: Simon & Schuster. 1982. Print.
- Bhatia, Vanraj, Film Music Seminar, *Music issue*, 1961.
- Bhattacharya, Nilanjana., and Monika Mehta. "From Bombay to Bollywood: Tracking Cinematic and Musical Tours." *Global Bollywood: Travels of Hindi Song and Dances*. Eds. Gopal, Sangita and Moorti, Sujata. Minneapolis: University of Minneapolis P. 2010. Print.
- Booth, Gregory.D. "Brass Bands: Tradition, Change, and the Mass Media in Indian Wedding Music." *Etnomusicology* 34.2 (1990): 245-262. Print.
- Booth, Gregory.D. "Disco "Laggi": Modern Repertoire and Traditional Performance Practice in North Indian Popular Music." *Asian Music*, 23.1 (1992): 61-83. Print.

- Booth, Gregory.D. Traditional Content and Narrative Structure in the Hindi Commercial Cinema. *Asian Folklore Studies*, 54.2 (1995): 169-190. Print.
- Booth, Gregory.D. "Religion, Gossip, Narrative Conventions and the Construction of Meaning in Hindi Film Songs." *Popular Music* 19.2 (2000): 125-145. Print.
- Booth, Gregory. D. "Pandits in the Movies: Contesting the Identity of Hindustani Classical Music and Musicians in the Hindi Popular Cinema." *Asian Music* 36.1 (2005): 60-86. Print.
- Bose, Mihir. *Bollywood: A History*. New Delhi: Roli Books Pvt. Ltd. 2006. Print.
- Brooks, Peter. *The Melodramatic Imagination: Balzac, Henry James, Melodrama and the Mode of Excess*. New York: Columbia University P, 1984. Print.
- Brooks, Peter. "The Melodramatic Imagination." Ed. Landy. *Imitations of Life: A Reader on Film and Television Melodrama*. Detroit: Wayne State University P, 1991:50-67.
- Brown, Steven R. Q Methodology and Qualitative Research. *Qualitative Health Research* 6 (1996): 561-568. Print.
- Barnouw, Erik., and S. Krishnaswamy. *Indian Film*. US: Oxford University Press, 1980. Print.
- Carifio, James, and Rocco J. Perla, "Ten Common Misunderstandings, Misconceptions, Persistent Myths and Urban Legends about Likert Scales and Likert Response Formats and their Antidotes." *Journal of Social Sciences*. 3.3 (2007):106-116. Print.
- Centre for Social Research. *The Impact of Film on Society -A Study of Tamil Nadu*. Madras, 1974. Print.
- Chatterjee, Paratha. "When Melody Ruled the Day." *Frames of Mind. Reflections on Indian Cinema*. Ed. Vasudevan. New Delhi: UBSPD. 1995:51-68. Print.
- Cooper, Darius. "The Hindi Film Song and Guru Dutt." *East-West Film Journal*, 2.2 (1988): 49-65. Print.
- Das Gupta, Chidananda, *The Painted Face: Studies in Indian Popular Cinema*. New Delhi: Roli Books Pvt. Ltd.,1991. Print.
- Dasgupta, Soma. *Adhunik Samaj Ko Sangitonmukh Karne Me, Calcitra-Sangit Ka Yogdan*. Ph. D. Thesis, Banaras Hindu University. India. 1998.
- Deshpande, Ashwini. "Lata Mangeshkar: The Singer and the Voice." *Economic and Political Weekly*, 39.48 (2004): 5179-5184. Print.

- Dudrah, Rajinder. *Bollywood: Sociology Goes to the Movies*. New Delhi: Sage Publications. 2006. Print.
- Dutta, Aniruddha. "Nation, Liberalisation, and Film Songs: Technology and Hybridisation in Contemporary Hindi Film Music." *Wide Screen*. 1.1. (2009). Web. 29 Sept. 2012.
- Dwyer, Rachel., and Jerry Pinto, eds. Preface. *Beyond the Boundaries of Bollywood. The Many Forms of Hindi Cinema*. New Delhi: Oxford University P. 2011: xiii-xx Print.
- Elsaesser, Thomas. "Tales of Sound and Fury: Observations on the Family Melodrama." *Imitations of Life: A reader on Film and Television Melodrama*. Ed. Marcia Landy. Detroit: Wayne State University P. 1991: 68-92. Print.
- Gehlawat, Ajay. Preface. *Reframing Bollywood. Theories of Popular Hindi Cinema*. New Delhi: Sage Publication. 2010: xi-29. Print.
- George, Darren., and Paul Mallery. *SPSS for Windows Step by Step: A Simple Guide and Reference 11.0. Update*. 4th ed. Boston: Allyn & Bacon. 2003. Print.
- Gliem, Joseph A., and Rosemary R. Gliem. "Calculating, Interpreting, and Reporting: Cronbach's Alpha Reliability Coefficient for Likert-Type Scales." *Midwest Research to Practice Conference in Adult, Continuing, and Community Education*. 2003: 82-88. Print.
- Goode, William J., and Paul K. Hatt, *Methods in Social Research*. New Delhi: Surjeet Publications. 2006. Print.
- Gopal, Sangita., and Sujata Moorti. *Global Bollywood*. New Delhi. Orient Blackswan Pvt Ltd. 1998. Print.
- Gupta, Amlan Das. "Musical Contests: Reflections on Musical Values in Popular Film." *Journal of the Moving Image*. 2007.
- Hansen, Anders, et al. *Mass Communication Research Methods*. UK: Macmillan, 1998. Print.
- Hughes, Stephen P. "Music in the Age of Mechanical Reproduction: Drama, Gramophone, and the Beginnings of Tamil Cinema." *The Journal of Asian Studies*. 66.1. (2007): 3-34. Print.
- Isaac, S. and W.B. Michael. *Handbook in Research and Evaluation*. 3rd ed. San Diego, CA: EDITS. 1995. Print.
- Jensen, K.B. "When is meaning? Communication Theory, Pragmatism, and Mass Media Reception." *Communication Yearbook 14*. Ed. J.A. Anderson. Newbury Park, CA: Sage Publication. 1991: 3-32. Print.

- Jha, Priya. "Lyrical Nationalism: Gender, Friendship, and Excess in 1970s Hindi Cinema." *The Velvet Light Trap*. University of Texas P. 51 (2003): 43-53. Web 9 June. 2012.
- Kabir, Nasreen Munni, *Indian Film Music*. Unpublished, 1991.
- Kaur, Raminder., and Ajay J. Sinha, eds. *Bollywood: Popular Indian Cinema through a Transnational Lens*. New Delhi: Sage Publications. 2005. Print.
- Kracauer, Siegfried. *Theory of Film: The Redemption of Physical Reality*. London: Oxford University P. 1960. Print.
- Lazega, E. "Network Analysis and Qualitative Research: A Method of Contextualization." *Context and Method in Qualitative Research*. Ed.G. Miller and R. Dingwall. Thousand Oaks, CA: Sage Publications. 1997. 119-138. Print.
- Levi-Strauss, Claude. *Myth & Meaning: Cracking the Code of Culture*. New York: Schocken Books. (1978). Print.
- Lindlof, Thomas R. "Media Audiences as Interpretive Communities." *Communication Yearbook 11*. Ed. J.A. Anderson. Newbury Park, CA: Sage Publications. 1988. 81-107. Print.
- Lindlof, Thomas R., and Taylor Bryan C. *Qualitative Communication Research Methods*. New Delhi: Sage Publications, 2002. Print.
- Manuel, Peter. "Popular Music in India: 1901-86." *Popular Music*, 7. 2, (1988):157-176. Print.
- Manuel, Peter. "The Cassette Industry and Popular Music in North India." *Popular Music*, 10. 2 (1991): 189-204. Print.
- Manuel, Peter. *Cassette Culture: Popular Music and Technology in North India*. Chicago: University of Chicago P, 1993. Print.
- Marcus, Scott. "Recycling Indian Film-Songs: Popular Music as a Source of Melodies for North Indian Folk Musicians." *Asian Music* 24.1 (1993): 101-110. Print.
- Marcus, Scott. "Parody-generated Texts: The Process of Composition in BIRAHA." *Asian Music* 26.1 (1995): 95-147. Print.
- Mason, J. "Linking Qualitative and Quantitative Data Analysis." *Analysing Qualitative Data*. Ed. A. Bryman and R. G. Burgess. New York: Routledge, 1994. Print.
- Mast, Gerald., and Bruce F. Kawin. *A Short History of the Movies*. 6th edition. Boston: Allyn and Bacon, 1996. Print.

- McIver, John P., and Edward G. Carmines. *Unidimensional Scaling*. Thousand Oaks, CA: Sage Publications, 1981. Print.
- Morley, D. *Television, Audiences, and Cultural Studies*. New York: Routledge, 1992. Print.
- Morcom, Anna. "An Understanding between Bollywood and Hollywood? The Meaning of Hollywood-Style Music in Hindi Films." *British Journal of Ethnomusicology* 10.1. (2001): 63-84. Print.
- Morcom, Anna. *Hindi Film Songs and the Cinema*. Hampshire: Ashgate, 2007. Print.
- Monette, D.R., Thomas.J. Sullivan and Cornell R. Dejong. *Applied Social Research: Tools for the Human Services*. 5th eds. New York: Harcourt Brace, 2002. Print.
- Mukherjee, Madhuja. "Early Indian Talkies: Voices, Performance and Aura." *Journal of the Moving Image*. No.6. 2007.
- Murthy, C.S.H.N. "Indian Cinema as a Model for De-Westernizing Media Studies: Comparative Study of Indian Philosophical and Western Cultural Theories". *Asia Pacific Media Educator*. 22.2. 2012: 197-215. Print.
- Murthy, C.S.H.N. "Film Remakes as a Cross-cultural Connections between North and South: A Case study of Telugu Film Industry's contribution to Indian Film Making." *Journal of International Communication* 19.1. 2013: 19-42. Print.
- Murthy, C.S.H.N., and Oinam Bedajit Meitei. "The Nuances in the Intertextuality of Film Remakes of Devdas: Situating Romanticism in Devdas from the perspectives of Indian Aesthetics." Unpublished. 2012.
- Nelmes, Jill. *An Introduction to Film Studies*. London: Routledge, 1996. Print.
- Norman, Geoff. "Likert Scales, Levels of Measurement and the 'Laws' of Statistics." *Springer Science + Business Media B.V.* 2010. Web. 15 May 2012.
<[www.fammed.ouhsc.edu/research/FMSRE Orientation & Handout Materials/Handouts 5 Science/Likert Scales.pdf](http://www.fammed.ouhsc.edu/research/FMSRE%20Orientation%20&%20Handout%20Materials/Handouts%205%20Science/Likert%20Scales.pdf)>.
- Prasad, Madhava M. "This thing called Bollywood," Seminar 525. Web. 9 April 2011. <<http://www.india-seminar.com/2003/525/525%20madhava%20prasad.htm>>.
- Prasad, Madhava M. *Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford University P, 1998. Print.
- Priest, Susanna Hornig. *Doing Media Research: An Introduction*. Thousand Oaks, CA:Sage Publications, 2009. Print.
- Propp, Vladimir.*Morphology of Folktale*. 2nd ed. Ed. L.A. Wagner, Austin, TX: University of Texas. 1968. Print.

- Rajadhyaksha, Ashish., and Paul Willemen, eds. *The Encyclopedia of Indian Cinema*. New Delhi: Oxford University P, 1999. Print
- Rajadhyaksha, Ashish. "The Bollywoodization of the Indian cinema: Cultural Nationalism in a Global Arena." Roskilde University, Occasional paper no.22 and Inter-Asia Cultural Studies 4.1. (2003).
- Ray, Satyajit. *Our Films, their Films*. Hyderabad: Orient Longman, 1976. Print.
- Robinson, Andrew. *Satyajit Ray: The Inner Eye*. US: University of California P, 1989. Print.
- Roy, Anjali Gera, *The Magic of Bollywood: At Home and Abroad*. New Delhi: Sage Publications, 2012. Print.
- Ranade, Ashoke, "The Extraordinary Importance of the Indian Film Song." *Cinema Vision India* 1. 4. (1980).
- Shresthova, Sangitha. "Swaying to an Indian Beat... Dola Goes My Diasporic Heart: Exploring Hindi Film." *Dance Research Journal* 36.2 (2004): 91-101.
- Sinha, Mala. *Naushad: Vyaktitva evan Krtitva*. Ph. D. Thesis, Dayalbagh Educational Institute, Deemed University. Dayalbagh, Agra,1991.
- Skillman, Teri. "The Bombay Film Song Genre: A Historical Survey." *Yearbook of Traditional Music*. 18. (1986): 133-144. Print.
- Spector. P. *Summated Rating Scale Construction*. Thousand Oaks, CA: Sage Publications, 1992.
- Srivastava, Sanjay. "Voice, Gender and Space in Time of Five-Year Plans: The Idea of Lata Mangeshkar" *Economic and Political Weekly* 39.20 (2004): 2019-2028. Print.
- Thoraval, Yves. *The Cinemas of India*, New Delhi: Macmillan Publication, 2000. Print.
- Vasudevan, Ravi.S. "The Melodramatic Mode and the Commercial Hindi Cinema: Notes on Film History, Narrative and Performance in the 1950s." *Screen* 30.3 (1998): 29-50.
- Vasudevan, Ravi.S. "The Politics of Cultural address in a 'Transitional' Cinema: A Case Study of Indian popular Cinema." *Re-inventing Film Studies*. Ed. Christine Gledhill and Linda Williams. London: Arnold, 2000:130-64. Print.
- Vasudevan, Ravi.S. "Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture." *Making Meaning in Indian Cinema*. Ed. Ravi S Vasudevan. New Delhi. Oxford University P, 2000: 99-121. Print.

- Vasudevan, Ravi.S. “The Meanings of Bollywood.” *Beyond the Boundaries of the Bollywood: The Many forms of Hindi Cinema*. Ed. Rachel Dwyer and Jerry Pinto, 2011. P3-29. Print.
- Venkiteswaran, Chittur Subramanian. “Universal and timeless.” *The Hindu* 22 November, 2012, Cinema Plus.< <http://www.thehindu.com/features/cinema/universal-and-timeless/article4123362.ece>>.

Appendices

i) List of institution visited for administering the questionnaire

Sl no.	Name of the institute	Date of visit	Faculty administered	Students administered
1	Satyajit Ray Film and Television Institute	20 th – 25 th March 2012	8	35
2	Film Studies Department, Jadavpur University	26 th - 27 th March 2012	1	17
3	Centre for the Study of Culture and Society	1 st – 4 th April 2012	2	No student available
4	Film and Television Institute of India	5 th - 17 th April 2012	5	17

ii) List of faculty interviewed

Sl.no.	Name	Institute	Specialisation
1	Ashish Rajadhyaksha	CSCS	Film Studies and Cultural Studies
2	SV Srinivas	CSCS	Cultural Studies
3	Pankaj Seal	SRFTI	Audiography
4	Debashish Ghosal	SRFTI	Audiography
5	Oindrilla Hazare Pratapan	SRFTI	Cinematography
6	Neeraj Sahay	SRFTI	Cinematography
7	Biren Das Sharma	SRFTI	Direction
8	Tridib Poddar	SRFTI	Direction
9	Saikat S. Ray	SRFTI	Editing
10	Shyamal Karmakar	SRFTI	Editing
11	Indranil Bhattacharya	FTII	Film Appreciation
12	Anil Srivastava	FTII	Direction
13	Sandeep Chatterjee	FTII	Direction
14	K Rajasekaran	FTII	Editing
15	Arghya Basu	FTII	Editing
16	PM Ramteke	FTII	Audiography

iii) List of students for focus group discussion:

Sl.no.	Name	Institute	Specialisation
Group 1			
1	Vineet Khullar	SRFTI	Editing
2	Sneha Singh	SRFTI	Editing
3	Hira Das	SRFTI	Editing
4	Annapurna Basu	SRFTI	Editing
5	Goutham Nerusu	SRFTI	Editing
6	D. Jaya Prakash	SRFTI	Editing
7	Rakesh Kumar	SRFTI	Editing
Group 2			
8	Arka Ghosh	SRFTI	Audiography
9	Suchisuvrusen Sen	SRFTI	Audiography
10	Vineet Vashishtha	SRFTI	Audiography

11	Moumita Roy	SRFTI	Audiography
12	Mayank Asthana	SRFTI	Audiography
Group 3			
13	Bhabani Tamuli	SRFTI	Direction
14	Niranjana Kumar Kujur	SRFTI	Direction
15	Christo Tomy	SRFTI	Direction
16	Sreedevi P. M	SRFTI	Direction
Group 4			
17	Ankit Arya	SRFTI	Cinematography
18	K. Naresh	SRFTI	Cinematography
19	Stanley Mudda	SRFTI	Cinematography
20	Dhanesh R.	SRFTI	Cinematography
21	Kalluri Lalitha	SRFTI	Cinematography
22	Jayanth M.	SRFTI	Cinematography
Group 5			
23	Madhurima Basu Roy	JU	Film studies
24	Shreosi Ray	JU	Film studies
25	Amlan Dutta	JU	Film studies
26	Srijani Dey	JU	Film studies
27	Mitasha Bhattacharya	JU	Film studies
28	Chumki Sarkar	JU	Film studies
29	Sambit Datta Chaudhuri	JU	Film studies
30	Stotropama Mukherjee	JU	Film studies
31	Aditya Narayan Chatterjee	JU	Film studies
Group 6			
32	Maitri Das	JU	Film studies
33	Anupam Chatterjee	JU	Film studies
34	Shampa Mondal	JU	Film studies
35	Diti Bhattacharya	JU	Film studies
36	Pritha Biswas	JU	Film studies
37	Trisha Chatterjee	JU	Film studies
38	Sreemoyee singh	JU	Film studies
39	Sougata Sardar	JU	Film studies
Group 7			
40	Abhisek Hans	TU	Mass Comm.
41	Imrana Begum	TU	Mass Comm.
42	Archana Sharma	TU	Mass Comm.
43	Debojeet Bora	TU	Mass Comm.
44	Eishita Das	TU	Mass Comm.
45	Hoimawati Talukdar	TU	Mass Comm.
46	Monalisa Kundu	TU	Mass Comm.
47	Devojit Pegu	TU	Mass Comm.

Annexure I

Questionnaire A
(For Meta data of Students / Faculty)

Oinam Bedajit Meitei, Research Scholar (obedajit@gmail.com/ contact no: 9706703065)

(Please tick (✓) the appropriate box)

Personal Details: <i>(these details are required for communication purposes only and will not be disclosed)</i>	
1.Name:	
2.Age:	
3. Sex:	Male <input type="checkbox"/> /Female <input type="checkbox"/> (Please tick (✓) the appropriate box)
4.Educational Qualification:	
5. Income group:	<input type="checkbox"/> 1 (Low income) <input type="checkbox"/> 2 (Moderate income) <input type="checkbox"/> 3 (High income)
6. Interest in film:	<input type="checkbox"/> 1 (Low) <input type="checkbox"/> 2 (Moderate) <input type="checkbox"/> 3 (High)
7. No. of years of experience in film critiquing:	<input type="checkbox"/> 1 (1-5 yrs experience) <input type="checkbox"/> 2 (6-10 yrs experience) <input type="checkbox"/> 3 (11-15 yrs experience)
8. No. of years of experience in film making:	<input type="checkbox"/> 1 (1-5 yrs experience) <input type="checkbox"/> 2 (6-10 yrs experience) <input type="checkbox"/> 3 (11-15 yrs experience)
9. Interest in cross cultural analysis of films:	<input type="checkbox"/> 1 (Low) <input type="checkbox"/> 2 (Moderate) <input type="checkbox"/> 3 (High)
10. Programme enrolled in/ Specialization in teaching (for faculty):	
11. Address:	
12. E-mail id:	
13. Contact no.:	

Annexure II

Questionnaire B
Closed ending questions (Multiple choices)

Please see our operational definition for cross-culturalism for the present study.

Q1. Bollywood musicals are cross-cultural: transcends all narrow considerations of politics, divergent societies and geographical boundaries? (Given they can be cultural too)

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q2. Bollywood musicals bring a sense of oneness, a national form of belonging both through their form (compositions) and content (messages such as philosophical to materialistic)

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q3. Bollywood musicals can be classified and studied as a distinct genre?

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q4. Bollywood songs bear a positive relationship with the main plot?

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q5. Bollywood songs bear no relationship with the main plot?

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q6. Bollywood songs act some times as an extended narrative to the main plot of the film?

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q7. Bollywood songs in Indian cinema embed semiotics of wider cultural significance?

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q8. Bollywood songs in Indian cinema contextualize different *rasabhavas* (*navarasas*).

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q9. Cross culturalism in Indian cinema occurred since talkie era by engaging directors, music directors, actors, singers etc. from different (here after referred to as 'other' cultures).

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q10. Cross culturalism in Indian cinema is integrating the nation.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q11. Cross culturalism in Indian cinema can be seen through the adaptation of novels/stories/epics of 'other' cultures/states.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q12. Cross culturalism in Indian cinema can be easily seen through the lens of remakes of films.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q13. Cross culturalism in Indian cinema can be easily seen through the lens of the remakes of film songs.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q14. Cross culturalism in Indian cinema influences the life styles of Indian viewers in general.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q15. Cross culturalism in Indian cinema does not destroy native/core cultures of 'others' due to flexibility in adaptations/modifications in the remakes/production of novels as film texts.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q16. There is less of cross culturalism/national integration spirit in the 'Best National Award Winning Films'.

————— ————— ————— —————
Strongly agree agree neutral disagree strongly disagree

Q17. Lack of a criterion for judging 'Best National Award Winning Films' is unfortunate.

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q18. Lack of a criterion for judging best director/music directors/ actors/ singers in 'Best National Award Winning Films' is a flip side of the scenario.

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q19. Films not chosen for best 'Best National Award Winning Films'/ Best Regional Films offered more cross culturalism/national integration than 'Best National Award Winning Films'.

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q20. 'Best National Award Winning Films' have less musicals/songs of influential nature than entertainment driven commercial Bollywood cinemas.

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q21. "Film industries with less investment/profit generation by default produce art films/real cinemas"

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q22. Can we say that all those who produce real cinemas/art films are doing so out of a noble spirit/ cause?

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q23. Masses do not like art films/real cinemas because they have no noble mind.

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Q24. Masses like entertainment driven commercial films than real cinemas/art films/new wave cinemas because they need diversion from the problems of real life (or have no noble mind).

_____ _____ _____ _____
Strongly agree agree neutral disagree strongly disagree

Annexure III

Questionnaire C (Open ended questions)

Q1. Are you aware of cross-culturalism in Indian Cinema per se? (For eg. *Ramayana, Mahabharata, Bhagavatam, lives of saints* etc.)

Q2. Are you aware of the cross cultural influences of film songs in Indian Cinema? (Eg: our National Anthem)

Q2. Do you believe in the influences of film songs on national integration (*Dukh Bhare Din Bitere Bhaiya Ab Sukh Aayore* in *Mother India* (1957) was adopted from an Assamese song *Ghon Borosun Pisol Mati Lahe Lahe Diba Khoj* from the Assamese film *Piyali Phukan* (1955))?

Q3. Can you name any song that offers the cross cultural flows towards national integration? (eg: *Aye Maalik Tere Bande Hum, Aab Tumhaare Hawale Watan Saathiyo, Tere Mere Beech Mein*)

Q4. What is your opinion on the cross cultural flows in Indian cinema by engagement of music directors like Naushad Ali, SD Burman, Salil Chowdhury, M. Balamuralikrishna, K.V. Mahadevan, Jaidev, Ilaiyaraaja, towards national integration?

Q5. What is your opinion on the cross cultural flows in Indian cinema by engagement of singers like Lata Mangeshkar, K.J.Yeshudas, P. Susheela, Kishore Kumar, S.Janaki, SP Balasubramaniam, K.S.Chitra towards national integration?

Q6. What is your opinion on the cross cultural flows in Indian cinema by engagement of directors like LV Prasad, V Shantaram, Hrishikesh Mukherjee, Adurthi Subba Rao, K Vishwanath towards national integration?

Q7. What is your opinion on the cross cultural flows in Indian cinema by engagement of actors like Waheeda Rehman, Naseeruddin Shah, Rajinikanth, Sharmila Tagore, Omipuri, Kamal Hasan, Shahbna Azmi in the cross cultural flows towards national integration?

Q8. What do you say of the films like *Saat Hindustani* (1969), *Roja* (1992), *Thevar Magan* (1992), etc. in cross cultural flows towards national integration?

Q9. What do you think about the lack of a criterion for judging the best national film in various categories?

Q10. “Many national award winning films are neither cross cultural nor national integrating”- Why? State your views.

Q11. “There are many ‘other’ films from ‘regional cinema’ which have considered cross cultural and integrating films than Best National Award winning films”, What is your opinion?

Q12. “Is the division of cinema as commercial and art film correct- given both the cinemas are entertainment driven?”- State your views.

Q13. Are not Oscar awards/BAFTA given to ‘Commercial cinema’? “Why should we have a different criterion for this?”

Annexure IV

National Award for Best Feature film: Language wise distribution 1954-1995

Sl No.	Malayalam	Bengali	Tamil	Hindi	Sanskrit	Assamese	Kanada	Marathi
1	Chemmeen (1966) Director: Ramu Kariat	Pather Panchali (1956) Director: Satyajit Ray	Marupakkam (1991) Director: K. S. Sethumadhavan	Mirza Ghalib (1955) Director: Sohrab Modi	Adi Shankaracharya (1984) Director: G. V. Iyer	Halodhia Choraye Baodhan Khai (1988) Director: Jhnu Barua	Samskara (1971) Director: Patabhi Rama Reddy	Shyamchi Aal (1954) Director: Pralhad Keshav Atre
2	Swayamvaram (1973) Director: Adoor Gopalakrishnan	Kabuliwala (1957) Director: Tapan Sinha		Do Aankhen Barah Haath (1958) Director: V. Shantaram	Bhagwat Geeta (1993) Director: G. V. Iyer		Chomana Dudi (1976) Director: B. V. Karanth	
3	Nirmalyam (1974) Director: M. T. Vasudevan Nair	Sagar Sangamey (1959) Director: Debaki Bose		Anuradha (1961) Director: Hrishikesh Mukherjee			Ghatashraddha (1978) Director: Girish Kasaravalli	
4	Chidambaram (1986) Director: Govindan Aravindan	Apur Sansar (1960) Director: Satyajit Ray		Shehar Aur Sapna (1964) Director: Khwaja Ahmad Abbas			Tabarana Kathe (1987) Director: Girish Kasaravalli	
5	Piravi (1989) Director: Shaji N. Karun	Bhagini Nivedita (1962) Director: Bijoy Bose		Teesri Kasam (1967) Director: Basu Bhattacharya				
6		Dada Thakur (1963) Director: Sudhir Mukherjee		Bhuvan Shome (1970) Director: Mrinal Sen				
7		Charulata (1965) Director: Satyajit Ray		Mrigayaa (1977) Director: Mrinal Sen				
8		Hatey Bazarey (Hindi, Bengali, 1968) Director: Tapan Sinha		Shodh (1980) Director: Biplab Roy Choudhary				

9		Goopy Gyne Bagha Byne (1969) Director: Satyajit Ray		Damul (1985) Director: Prakash Jha				
10		Seemabaddha (1972) Director: Satyajit Ray						
11		Chorus (1975) Director: Mrinal Sen						
12		Akaler Shandhaney (1981) Director: Mrinal Sen						
13		Dakhal (1982) Director: Gautam Ghose						
14		Chokh (1983) Director: Utpalendu Chakrabarty						
15		Bagh Bahadur (1990) Director: Buddhadeb Dasgupta						
16		Agantuk (1992) Director: Satyajit Ray						
17		Charachar (1994) Director: Buddhadeb Dasgupta						
18		Unishe April (1995) Director: Rituparno Ghosh						
Total	5	18	1	9	2	1	4	1

Annexure V

The National Film Award for Best Music Direction: Language wise distribution 1967-1995

Sl No	Malayalam	Bengali	Tamil	Hindi	Telugu	Assamese	Kanada	Punjabi	Karbi
1	<i>Ponthan Mada</i> (1993) Music Direction: Johnson	<i>Ashani Sanket</i> (1973) Music Direction: Satyajit Ray	<i>Sindhu Bhairavi</i> (1985) Music Direction: Ilaiyaraaja	<i>Kandan Karunai</i> (1967) Music Direction: K. V. Mahadevan	<i>Sankarabharanam</i> (1979) Music Direction: K. V. Mahadevan	<i>Chameli Memsaab</i> (1975) Music Direction: Bhupen Hazarika	<i>Rishya Shringa</i> (1976) Music Direction: B.V. Karanth	<i>Nanak Nam Jahaz Hai</i> (1969) Music Direction: S. Mohinder	<i>Wosobipo</i> (1989) Music Direction: Sher Chowdhary
2	<i>Sukrutham & Parinayam Sukrutham</i> (1994) Music Direction: Ravi (Bombay) & Johnson	<i>Chorus</i> (1974) Music Direction: Ananda Shankar	<i>Roja</i> (1992) Music Direction: A. R. Rahman	<i>Saraswati Chandra</i> (1968) Music Direction: Kalyanji-Anandji	<i>Meghasandesam</i> (1982) Music Direction: Ramesh Naidu		<i>Ghatashraddha</i> (1977) Music Direction: B.V. Karanth		
3		<i>Hirak Rajar Deshe</i> (1980) Music Direction: Satyajit Ray		<i>Dastak</i> (1970) Music Direction: Madan Mohan	<i>Saagara Sangamam</i> (1983) Music Direction: Ilaiyaraaja		<i>Madhavacharya</i> (1986) Music Direction: Dr. M. Balamurali Krishna		
4				<i>Reshma Aur Shera</i> (1971) Music Direction: Jaidev	<i>Rudra Veena</i> (1988) Music Direction: Ilaiyaraaja		<i>Sangeetha Sagara Ganayogi Panchakshara Gava</i> Music Direction: Hamsalekha		
5				<i>Zindagi Zindagi</i> (1972) Music Direction: Sachin Dev Burman					
6				<i>Gaman</i> (1978) Music Direction: Jaidev					
7				<i>Umrao Jaan</i> (1981) Music Direction: Khayyam					
8				<i>Ankahee</i> (1984) Music Direction:					

				Jaidev					
9				<i>Tamas</i> (1987) Music Direction: Vanraj Bhatia					
10				<i>Lekin</i> (1990) Music Direction: Hridayanath Mangeshkar					
11				<i>Dharavi</i> (1991) Music Direction: Rajat Dholakia					
Total	2	3	2	11	4	1	3	1	1

Annexure VI

Table: Showing Percentage of Sample Collection

Sl. No	Categories	Total no. of films identified in sample	Availability of sample of films	Availability of sample of songs	Percentage of collected sample (Film-wise)	Remarks Availability as DVDs/cds or as soft copies
1	National Award Winning Films (Golden Lotus) from 1954-1995	43	26	60	60.4	1. Eight films in CDs and 16 films in soft copies. 2. For the film <i>Chemmeen</i> only half of the movie is downloaded but all the songs of the film are downloaded 3. For the film <i>Teesri Kasam</i> the full film is not available but all the songs of the film are downloaded.
2	National Award Winning Films for the Best Popular Film Providing Wholesome Entertainment from 1975-1995	17	17	103	100	1. Five films in CDs and 12 in soft copies.
3	National Award Winning Films for Best Male Playback Singer	31	---	28	90.3	1. Eleven films in CDs and 16 songs in soft copies.
4	National Award Winning Films for Best Female Playback Singer	28	---	24	85.7	1. Five films in CDs and 17 songs in soft copies.
5	National Film Award for the Best Music Direction from 1968-1995	29	25	133	86.2	1. Thirteen films in CDs and 12 films in soft copies. 2. For the film <i>Chameli Memsaab</i> only two songs could be downloaded.
6	Nargis Dutt Award for Best Feature Film on National Integration	24	14	78	58.3	1. Two films in CD and 12 in soft copies.
7	National Award Winning Films for the Best Regional Film from 1954-1995					
	i) Best Feature Films in Telugu: 1955-1995	36	26	129	72.2	1. Three films in CDs and 23 in soft copies.
	ii) Best Feature Films in Tamil: 1955-1995	32	22	82	68.7	1. Eight films in soft copies.
	iii) Best Feature Films in Hindi: 1955-1995	37	30	108	81.1	1. Twelve films in CDs and 18 in soft copies.

Annexure VII

Table 1: Showing the calculation of DP (discriminative power) of each item in the Questionnaire:

Group	Number	Item no 1					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		9	5	9	3	84	3.23	1.27
Low	24	6	13	5			47	1.96	

Group	Number	Item no 2					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	2	2	7	11	4	91	3.5	1.79
Low	24	8	15	1			41	1.71	

Group	Number	Item no 3					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	3	12	5	5	1	67	2.57	.57
Low	24	8	10	4	2		48	2	

Group	Number	Item no 4					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		4	7	13	2	91	3.5	1.29
Low	24	2	15	7			53	2.21	

Group	Number	Item no 5					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		5	10	9	2	86	3.31	0.69
Low	24	3	9	8	2	2	63	2.62	

Group	Number	Item no 6					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		12	9	4	1	72	2.77	0.85
Low	24	6	14	4			46	1.92	

Group	Number	Item no 7					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		11	2	10	3	83	3.19	1.07
Low	24	3	17	2	2		51	2.12	

Group	Number	Item no 8					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		7	6	12	1	85	3.27	1.44
Low	24	9	11	3	1		44	1.83	

Group	Number	Item no 9					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	1	11	7	5	2	74	2.85	.85
Low	24	7	11	5	1		48	2.00	

Group	Number	Item no 10					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		6	9	11		83	3.19	1.27
Low	24	5	17	1	1		46	1.92	

Group	Number	Item no 11					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		12	5	7	2	77	2.96	1.38
Low	24	11	12	1			38	1.58	

Group	Number	Item no 12					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	1	4	4	12	5	94	3.62	1.67
Low	24	5	15	4			47	1.95	

Group	Number	Item no 13					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	2	3	3	15	3	92	3.54	1.54
Low	24	1	16	5			48	2.00	

Group	Number	Item no 14					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	2	11	4	9		72	2.77	0.9
Low	24	5	17	2			45	1.87	

Group	Number	Item no 15					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		4	8	11	3	91	3.5	1.08
Low	24	2	12	8	2		58	2.42	

Group	Number	Item no 16					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	1	3	12	9	1	84	3.23	0.36
Low	24	1	9	7	6	1	69	2.87	

Group	Number	Item no 17					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	4	9	7	4	2	69	2.65	0.28
Low	24	6	7	7	4		57	2.37	

Group	Number	Item no 18					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	1	9	12	4		71	2.73	0.61
Low	24	3	11	8	2		51	2.12	

Group	Number	Item no 19					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		9	13	4		73	2.81	0.19
Low	24	1	10	10	3		63	2.62	

Group	Number	Item no 20					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	1	8	8	5	4	81	3.11	0.86
Low	24	2	16	4	2		54	2.25	

Group	Number	Item no 21					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26	1	3	8	9	5	92	3.54	1.12
Low	24	1	12	6	5		63	2.42	

Group	Number	Item no 22					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		1	7	9	9	104	4	1.83
Low	24	8	6	8	2		52	2.17	

Group	Number	Item no 23					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26			2	11	13	115	4.42	0.92
Low	24	1	5	3	11	4	84	3.5	

Group	Number	Item no 24					Weighted Total (Score x number checking that score)	Weighted Mean (Weighted total – number cases)	DP (High Weighted Mean – Low Weighted Mean)
		Score							
		1	2	3	4	5			
High	26		5	4	12	5	95	3.65	1.44
Low	24	7	8	6	3		53	2.21	