Sentimental Songs, Melodrama and the Nature of Filmic Narrative in Hindi Cinema (1951–1963)

Jasmine Sofia Jannif Dean

MS (Wisconsin)

This thesis is submitted for the degree of Doctor of Philosophy to the Department of Media, Music, Communication and Cultural Studies in the Faculty of Arts at Macquarie University.

June 2015

Table of Contents

Abstract *iii*
Declaration *iv*
Dedication *v*
Acknowledgments *vi*
Note on Transliteration *viii*
Introduction *ix*

Chapter One
Background, Scope and Approach 1

Chapter Two
Hindi Cinema and Film Songs: A Literature Review 19

Chapter Three
A Theoretical Consideration of Melodrama, Sentimentality and *Rasa* Theory 59

Chapter Four
In the Beginning Was the Song: Hindi Film Songs to 1950 83

Chapter Five
1951–1963: The Consolidation of Stylized Sentimentality through Song 109

Chapter Six
Hindi Cinema and the Epic Genre 145

Chapter Seven
Auteur Theory and the Legacy of Raj Kapoor 181

Chapter Eight
Songs of World-Weariness: Guru Dutt 234

Summary and Conclusion
Love, Death and Desire: The Role of the Hindi Film Song 279

Filmography *289*
Bibliography *290*
Appendix 1: Table of Information on Songs from Selected Films: 1951–1963 *309*
Appendix 2: Song Register Data Analysis *337*
Appendix 3: Rasa Data Analysis *346*
Appendix 4: Song Texts from Chapter 7 *354*
Appendix 5: Song Texts from Chapter 8 *370*

Abstract

This thesis examines the dominance of the melodramatic voice in Hindi popular cinema, traces its emergence and analyses its consolidation between 1951 and 1963 – a period often referred to as the "Golden Age of Hindi cinema." Sentimental songs during this period came to dominate Hindi cinema not only because of their own aesthetic power, but also because of their direct connection to the narrative structure of films. After examining the place of songs and dramatic performance since the arrival of talkies in 1931, the thesis moves to a more detailed discussion of the power of songs and music, their emotional appeal, and their place in the narrative flow of the films of the 1950s and early 60s. The analysis links songs to cinematic genres including the melodramatic epics, to the work of key auteurs, and to reception aesthetics notably *rasa* theory.

The thesis argues that there is an emotional dimension to Hindi cinema which songs of this period carefully construct, and this construction elicits moments of "cathartic" experience from the spectator. Here the classic *rasas* of *karunā* [the tragic] and *śringāra* [the erotic] play an important role in connecting narratives to the moods captured in the songs. The analysis provides a broad overview of characteristics from films of the period 1951–1963 – notably their generic registers, their singers, their musicians, their moods and their *rasas* – and presents a close reading of a selection of key films and songs to identify specific examples of the melodramatic voice.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university or institution. The thesis contains no material previously published or written by another person, except where due reference has been made.

Jasmine Sofia Jannif Dean

Dedication

In memory of my parents, Ben and Amina, and my aunt Saira.

In ever-renewed homage.

chitthī nā koī sandeś

jāne vo kaun sā deś

jahān tum chale gaye

—Anand Bakshi

Acknowledgements

This thesis has a long history as it has grown out of a passion for Hindi (Bollywood) films going back to my childhood. That passion was nurtured by my late father who was a beautiful inspiration to me. I want to thank my supervisor Dr Andrew Alter for his patience with someone who did not come with specialist training in either film theory or ethnomusicology. He has read the thesis carefully and steered me towards areas which were my strengths. His expertise and dedication have sustained me throughout this project.

The research for the thesis was undertaken in a number of libraries. In particular I wish to thank the Humanities Librarian of Macquarie University, Diane Mitchell, and the Chifley Librarian of the Australian National University for use of the facilities of these libraries. I thank Macquarie University for a travel grant which took me to India for research. In India the Librarian of the Film and Television Institute of India in Pune, Mrs Reema Murti, and its archivist, Mrs Seema Vartak, gave me access to the rich collection of its Film Library and Archive. I wish to thank the Director, Mr Narain and the Institute's historian Mr Devaar, for permission to view rare films in the Institute. In Mumbai Amrit Gangar was my guide to film studios, especially Mehboob Studios and R K Studios. I am indebted to the Manager of the latter, known to all as Mamaji, for allowing me to view the sets of a film in the making. My visit to Film City, Mumbai, was made possible by its director Mr Laxmikant Deshmukh. I want to thank Mrs Reema Murti for my visit to Prabhat Studios, Pune, where Guru Dutt worked on many scenes of his films.

I wish to thank Shah and Abida for never doubting me. Other family members notably Abdul, Rose, Iqbal, Shereen, Doreen, Rosemary, Kelsey,

Uncle Jack, Aunty Gul and Veena were my first informants on whom I tried out rudimentary questionnaires about aesthetic responses to film songs and their emotional value in their lives. I thank them for their continued interest in my work. I also thank my friends and colleagues Chelsea, Siobhan, Cheryl, Helen, Debby and Shruti for their support. Finally as a student of Hindi/Bollywood Cinema I am grateful to the scholars who over the past fifteen years have made it a serious object of scholarship.

A Note on Transliteration

The names of Hindi/Bollywood films are given in Roman text using the style of the Indian film industry and without diacritical marks. By contrast, song titles and song texts are presented in Roman using a style that combines diacritical marks with some aspects of conventional film industry practice. Consequently, when song titles, song texts and specific Hindi, Urdu or Sanskrit terms are used, then diacritics are supplied. These include the long "a" (ā), the long "i" (ī), and the long "u" (ū) while the cerebral vowel is given as ri. The palatals are given as ch (non-aspirate) and chh (aspirate), the spirals as ś and sh, and the nasal resonant and anusvāra as either n or m. The cerebrals do not carry diacritical marks, nor does the visarga. This results in a form that is more readable yet not greatly distant from film practice. While this results in a number of inconsistencies and some ambiguity, the texts appear closer to the tradition from which they originally come.

Words and names which are in common use such as raga, Rama, Krishna have not been either italicized or given diacritical marks.

Introduction

Gīt suno vo gīt saiyyān
Jo ham sab ke hoś udhā de
Rasa aur madh ke sot bahā de
Gīt suno vo gīt

Listen to song, to that song my friend
Which makes us all delirious;
Which releases the capillaries of *rasa* and honey
Listen to song, to that song (Gulzar 1990: 12).

The Hindi film lyricist Gulzar chooses this lyric to open his essay on the place of the song in the history of Indian cinema. The lyric he chooses implores the listener to listen to the song for its emotional power and for its near-narcotic affects. This thesis follows Gulzar's directive, and thereby contributes to what I believe is an absence of in-depth scholarship on the emotional value of Hindi film songs. While there have been notable studies on film songs undertaken by Arnold (1991), Mishra (2002), Morcom (2007), Booth (2008), Gopal and Moorti (2008) and Kavoori and Punathambekar (2008) and others, these, by and large, avoid a close analysis of different modes of emotional expressions and their central role in the production of Hindi movies. My aim may be reformulated as a series of inter-related research questions: How do Hindi film songs carry melodramatic emotion? What are the different lyrical and musical elements through which emotion is expressed in film songs? How does an examination of songs reveal the interrelationship between emotional coding and melodrama? What role do songs play in the narrative structure of this cinema? By seeking answers to these questions, I want to contribute to a better understanding of why and how melodrama and songs of sentimentality become such a dominant feature of film songs during the period between 1951 and 1963?

With some exceptions, scholarly works tend to remain disengaged with the emotional force of songs. I suggest that these emotions are not only expressed through lyrics and music, but gain strength because they are embedded within filmic narrative. In addition, few authors consider the intertextual dimension of many songs, a dimension through which producers and composers make reference across a broader corpus within the Hindi cinematic tradition. Songs provide texts and sounds through which the roles of music directors, the playback singers, and the poet-lyricists may be better understood. I argue that the auteur in popular Hindi cinema is recognized as much by his choice of songs and their place in the overall narrative of his films as by the formal elements of film production, which mark off the latent structure of his composite oeuvre (see Wollen 1972: 167).

Consequently, this thesis takes up the question of melodramatic/sentimental songs in Hindi films, traces their growth in the middle of the twentieth century, links them to various cinematic genres, illustrates ways in which *rasa*, or reception theory, is reflected in their composition, demonstrates the ways in which they offer a framework with which to interpret film and accounts for their continued vitality throughout the period 1951–1963. While this thesis deals directly with songs and music in films of a specific period, it is not an in depth musicological endeavour; that is, the thesis examines songs and music but does not set out to provide analysis of musical elements in terms of standard systems of music theory. Rather, the analysis is focused more on the picturization of songs and a heuristic interpretation of those songs within the broader contexts of their lyrics, music, composers, producers, social history and cultural history.

The thesis is organized into eight chapters. Chapter One discusses the scope of the thesis and identifies which songs, directors and films are the central foci of the study. In so doing the chapter considers the variety of ways in which scholars have organized the history of Hindi cinema and clarifies why the period 1951 to 1963 has been chosen for particular consideration. In addition, the chapter clarifies the analytical approach adopted for the thesis and demonstrates the process undertaken for the creation of the tables that appear in Appendices 1, 2 and 3. Chapter Two presents a critical review of the literature relevant to the thesis. Chapter Three considers the concepts of melodrama and sentimentality and discusses these concepts within the context of *rasa* theory. By so doing, the chapter contextualizes the study within an aesthetic framework that acknowledges an Indian approach to reception theory. Chapter Four presents a historical overview of Hindi cinema. Through this historical overview, key moments of technological development are identified in order to understand the influence that the medium of the cinema had on the songs under discussion. The retrospective account of the genesis of the Hindi film song offered here establishes the intertextual background to the songs of 1951–1963. Chapter Five focuses on the period in question and provides in-depth analysis of songs in order to provide a sense for the period as a whole. The chapter explores the nature of sentimentality and identifies the key features that help define the melodramatic voice of the period. Chapter Six provides a closer reading of a single film from the period – *Mughal-e-Azam*. The film is "read" through its songs and their framed *mise-en-scènes* to better understand the ways in which songs contribute to the development of the epic genre. Chapters Seven and Eight are case studies of two of the best-known auteurs of Hindi cinema – Raj

Kapoor and Guru Dutt. The chapters show how these auteurs used songs to advance their respective take on the place of songs in melodramatic narratives. Additionally, and in many ways central to the argument throughout, is an engagement in these chapters with the manner in which an auteur is defined by his choice of songs and their compositional features.

My point of entry for understanding the songs will be translations of the relevant parts of songs (with the original in transliteration where required), and their location in the narrative diegesis of the film in which they appear. In addition, particular reference will be made to musical composition, the lyricist, the director and the playback singer. The manner in which the spectator responds to the song, and how narrative, lyrics, music, *mise-en-scènes*, all come together to accentuate sentimentality and melodrama will be my thematic concern. To this end, it is argued, two *rasas* – the *rasas* of love (*śringāra*) and the tragic (*karunā*) – emerge as the dominant *rasas* of the songs and indeed of the overall narratives themselves.

In presenting the analysis I am mindful of the fact that narrative, poetry and songs often mean different things to different people. Their readings vary on the basis of past experience, cultural backgrounds and the sensibility one brings to the film. Furthermore, there is the overriding constraint of translation. In translating songs into English it is not always easy to bring out the emotion and the beauty of the Urdu and Hindi lyrics. Nor is it possible, in translation, to invoke the dominant *rasa* of the lyric. Nonetheless, through providing an analysis of songs within the context of each film's narrative structure, my analysis provides a more considered examination of the way sentimentality and melodrama are an integral part of Hindi cinema. Too often films are dismissed through a pejorative use of the term "melodrama." My

intention is not only to understand melodrama more deeply but also to understand how it may be valued in the context of Hindi cinema more generally.

Chapter One

Background, Scope and Approach

The period 1951–1963 has been chosen as the focus for this thesis for a number of reasons. First, it has been referred to in the scholarly literature as the "Golden Age" of Hindi cinema because of its concerns with the conventions of filmic realism, its role in nation-building and its somewhat unified set of narrative themes. Second, the films that frame this period – from *Awaara* (1951) to *Gumrah* (1963) – are particularly representative of a certain style of the melodramatic song. Third, the films of this period are particularly coherent as a group because structurally they reinforce narrative patterns with which Indian spectators are familiar and to which they bring a shared viewing experience. This is, therefore, a relatively discrete period of predominantly black and white films through which I want to explore melodrama and the melodramatic song. Under this broad category I wish to locate such things as songs of love, songs of personal loss, songs of world-weariness and songs of estrangement.

This chapter provides background information relevant to the theoretical framework adopted in the thesis. In particular, the chapter sets the scene for the discussion of the melodramatic voice that is evident in the songs from 1951–1963. It also outlines the framework adopted for the analysis of these songs, not only as individual texts that illustrate the melodramatic voice, but also as a corpus of songs that illustrate an overarching uniformity directed towards a unique filmic design.

The Central Role of Film Songs in Hindi Cinema

Sentimentality and melodrama have been assumed by many scholars and film critics to be the staple overarching emotional framework within which Hindi film songs engage with their audiences. In many cases such sentimentality is reflected not only in the songs themselves but also in a number of recurrent plotlines throughout the early history of the industry. Narratives frequently revolved around such things as star-crossed lovers and angry parents,[1] family ties and conflicts,[2] sacrifice for family honour,[3] corrupt politicians and or society issues,[4] long lost siblings or relatives,[5] kidnapping,[6] dramatic reversal of fortunes,[7] conniving villains,[8] courtesans with hearts of gold,[9] and the caste system.[10] Such plots tended to appeal to the emotions of the spectator and often, as I will argue, the emotions were expressed through songs. This point is presented more generally by Skillman (1986: 138) who states, "Songs were used to express sentiments which could not be spoken

---

[1] For instance, see *Tarana* [Love Triangles], (1951), *Anhonee* [The Impossible] (1952), *Amar* [The Eternal] (1954), *Deedaar* [The Sight] (1951) and *Andaz* [Style], (1949).

[2]For instance, see *Choti Bahen* [Young Sister] (1959).

[3]For instance, see *Main Chup Rahungi* [Eternal Silence], (1962), *Bombay Ka Babu* [The Gentleman of Bombay] (1962), *Usne Kaha Tha* [She Said So] (1960), and *Saranga* (1960).

[4]For instance, see *Patita* [The Fallen Woman] (1953), *Pyaasa* [The Thirsty One] (1957).

[5]For instance, see *Anhonee* [The Impossible] (1952) and *Chaliya* [The Trickster] (1960).

[6]For instance, see *Awaara* [The Tramp or the Vagabond] (1951).

[7]For instance, see *Shree 420* [Mr. 420] 1956.

[8]For instance, see *Uran Khatola* [The Aeroplane] (1955) and *Phir Subha Hogi* [Every Dark Cloud Has a Silver Lining] (1958).

[9]For instance, see *Pakeeza* [The Pure One] (1972).

[10]For instance, see *Sujata* (1959), *Adalat* [The Judgement] (1958).

and when dramatized in film, the body language, covered by the veil of a song, suggested a display of affection which was forbidden in public." More specifically, with reference to Hindi (Bollywood) cinema, Panjwani states the following about the power of emotional songs:

> The power of the musical word (that which makes the impossible possible) lingers for years and years in the rag-and-bone shop of our hearts—on a shelf there called "utopia." Treat the average Hindi movie goer to one of a hundred favourite songs, and no matter where he happens to hear it, he will *be transported* (Panjwani 2007: 95).

In the works of some Indian scholars writing in Hindi and/or English (see Chaudhury 1965, Sharma 2006 and Anantharaman 2008) and among western scholars too (Basham 1954, Gerow 1977 and Schechner 2001) it is not uncommon to locate enthusiastic, but often schematic, accounts of the relationship between the Hindi film songs and Indian performance and drama, both classical and folk. In explaining why "Indian sound films, unlike the sound film of any other land, had from its very first moments seized exclusively on music-drama forms," Skillman writes:

> From ancient India to the present, music, dance and drama have been regarded as interrelated and inseparable, in both classical and folk traditions. In the late 19th century, under the influence of British dramatic traditions, there was a renaissance of classical theatre among the English-educated Indian minority. As the renaissance spread, the folk dramatic tradition with its reservoir of songs and dances became the primary resource for a new theatrical tradition (Skillman 1986: 113).

The same point is made a little less critically by Thoraval whose comments are symptomatic of the general enthusiasm with which many people come to a reading of song and music in Hindi cinema. Thoraval notes that Indian

cinema has been recognized worldwide for its use of songs and links this usage to historical antecedents.

> For the last 5000 years, India has had one of the richest musical traditions in the world … and its theatrical traditions are derived from the classical plays written in Sanskrit and based on the theories of *rasas*, often with musical accompaniment (3rd-11th Century). These plays were performed all over the country by popular theatre companies …(the *Natak* companies) (Thoraval 2004: 54).

Song, music and dance are, therefore, not a new phenomenon in Indian dramatic traditions. Discussion portals on the Internet have taken this view with uncritical enthusiasm. On one such website (Bali UpperStall.com. n.d. [11]), it is suggested that from "Sanskrit theatre in Ancient India" to "Indian theatre in Bengal under the British in the nineteenth century, the tradition of Jatras in Bengali theatre or the Ojapali of Assam, the first Jashn of Kashmir, the Kathakali of Kerala and the Swang of Punjab" there has been a continuous presence of song and dance in numerous performance genres and theatre.

As part of the first "premodern" and culture-specific strategy of classification almost all scholars with some training in Indology have acknowledged the pervasive power of the classic Sanskrit text on drama and performance, the *Nātyaśāstra*. This text, it is argued, laid the foundations of performative art in India: how drama should be performed, what sentiments (*rasas*) should go into them, how the narrative should be framed and so on. In a sense all subsequent theatre and performance indirectly paid homage to this text and

---

[11] Upperstall is a website that offers one of the Internet's more serious critical examinations of Indian cinema, Hindi and otherwise, and provides a highly narrativized "Evolution of the Hindi Song" which largely focuses on biographies of film singers and composers. The article is written in 6 parts (Booth 2008: 89).

one could suggest that its presence in the performing arts has been pervasive. Among Indian scholars writing in Hindi, Indu Sharma's work demonstrates the lure of this "pre-modern" argument. After stating that there "is no art – classical painting, architecture, dance – which has not made its way into film" (Sharma 2006: 15) she goes on to extend the *Nātyaśāstra's* own claim that "there is no art that cannot be expressed through performance" (Sharma 2006: 2). In the case of the film song, its place and significance too can be traced back to this seminal text. "To show how closely allied Hindi film *sangīt* [song] is to the *Nātyaśāstra* we need to cast our attention," continues Sharma "to this 2,000-year old text":

> *yathāvarnādrite citram śobhate na niveśanam*
> *evameya binā gānam nātyam rāgam na gacchati*
> *Nātyaśāstra* (cited in Sharma 2006: 7).
>
> [Just as no mansion is beautiful if not ornamented through painting, likewise no theatre can excite the spectator without song.]

In establishing continuities between Hindi film songs and other genres, Sharma stresses the role of the *nāya dhruvā* as being pivotal. The term *dhruvā* refers to those songs sung within a performance. Writes Sharma (2006: 7), "Today those songs in films which are sung as part of the narrative, re-enact the place of the *dhruvā* in theatre." Sharma points out that *dhruvās* were predominantly sung in Prakrit like the song with which Kalidasa's *Śakuntalā* begins. In this way, continues Sharma the tradition of contemporary film has its antecedent in the concept of *dhruvā* advanced in the *Nātyaśāstra*. The *Nātyaśāstra* states:

> *yānivākyaistu na bayāttāni gitairudāharet*
> *gītaireva hi vākyārtheh rasapāko balāśrayah* (cited in Sharma 2006: 8).

Sharma (*ibid*.: 8) translates the verse as "In other words, what we cannot say in words, should be presented through song because songs sung are informed with intense *rasas.*" Indeed, all folk forms by and large begin with song: *rāsalīlā, svāng, nautankī, jātrā, tamāśā*, and so on. Parsi theatre too added the local tradition of song to its adaptation of English and European plays, especially melodramatic forms. This theatre used *yakshagān, rāsalīlā, svāng, nautankī, jātrā, tamāśā, sangīt, kaharvā, bhamvāī* and other folk forms with minimal music often limited to two harmonium players and one *tabla* player.

In the same way as Bharatamuni's classic work, the *Nātyaśāstra*, is historically relevant to the Indian performing arts, the *Rāmāyana* and *Mahābhārata* are foundational epics which are also highly influential. This claim is further supported by Mishra (cited in Williams 1991: 195): "…the Indian films all retrieve the rules of their formation from the *Mahābhārata* …we may indeed claim that all Indian literary, filmic and theatrical texts rewrite the *Mahābhārata."* In fact the first Indian film, *Raja Harishchandra* (1913), was based on a short reference to this king in the *Mahābhārata*. Apart from being the source of religious narrative, these epics have also provided material for such things as political infighting, family troubles and social change. But beyond that there is the ethical side of films with their frequent emphasis on *dharma* [duty] and *karma* [action] and on a more detached engagement with the world. The same epics have served as inspiration for numerous artforms with individual segments and characters often recast and/or rewritten into new forms. Kalidasa's adaptation of the story of *Śakuntalā* (third to fourth century CE) is one such example:

> *Śakuntalā* tells the story of King Dushyanta who, while on a hunting trip, meets Śakuntalā, the adopted daughter of a sage, and marries her. A mishap befalls them and the king is summoned back to court.

> Śakuntalā, now pregnant with their child, inadvertently offends a visiting sage and incurs a curse, by which Dushyanta will forget her completely until he sees the ring he had given her. On her trip to Dushyanta's court in an advanced state of pregnancy, she loses the ring, and has to come away unrecognized. The ring is found by a fisherman who recognizes the royal seal and returns it to Dushyanta, who, upon receiving it, regains his memory of Śakuntalā and sets out to find her. After more travails, they are finally reunited.[12]

Kālidāsa himself was conscious of the role of song and dance in his plays and indeed *Śakuntalā* itself begins with a song aimed at keeping the spectators engaged as the director gathers his actors together (see Kalidasa 2008). There are a number of film versions of this play which being a "boy meets girl" story (Barnouw and Krishnaswamy 1980: 155) readily lends itself to the melodramatic conventions of Hindi cinema. Such was the popularity of *Śakuntalā* that when sound came to Indian Cinema in 1931, two filmic adaptations of this film were made (by J. J. Madan and M. Bhavnani). In later years the best known versions were made by the well-known director V Shantaram (1943 and 1961, the latter as *Stree*). In all these versions Kālidāsa's play undergoes a decidedly melodramatic conversion in the hands of the director.

Although the classical Hindu corpus of epic and dramatic material and the theoretical impact of the *Nātyaśāstra* is foundational to any reading of Hindi cinema, the more immediate antecedent of the form was no doubt Parsi theatre, which is characterized by melodrama, sentimentality and romance. Songs grew out of this complex tradition, or were a product of these

---

[12] Their son's name, Bharata, is the name given to India in all Indian languages except Urdu. Bharata is the ancestor of the lineages of the Kauravas and Pandavas who fought the bloody war of the *Mahābhārata*.

interlocking networks and therefore have a much longer history in performance. Since songs in their classical and theatrical forms have been informed by *rasa* theory, this same theory should be of value when analyzing the moods of film songs.

Two further points require a gloss. First, Indian genres were normally mixed forms in which tragedy intermingled with comedy as for instance in the character of the *viduśaka* [the comic buffoon] who was frequently present throughout a play. These characteristics made their way into Parsi theatre and into folk performances such as *Nautanki* and Marathi plays. Second, although Hollywood musicals were popular in India well into the fifties, Indian film makers departed from their Hollywood counterparts in several ways. While Hollywood musicals were pure entertainment, Hindi cinema, in line with the tradition of narrating mythology through song, dance and music, used songs and music to advance the narrative in their films. As well, Hindi cinema attempted to bring realism to the screen by demonstrating how the narrative intersected with people's daily lives in complex and interesting ways. There was therefore no specific genre of "the musical" distinct from non-musical dramatic forms.

Before the advent of the Internet, recordings of songs were released on vinyl, tapes or CDs in advance of the release of films (Barnouw and Krishnaswamy 1980: 157). Thus, songs functioned as advertisements, and spectators came to cinema very often on the basis of songs. As a general rule it may be suggested that box office hits were invariably those films which had popular songs. In the very early period, especially with songs on 78 rpm vinyl records, the names of the playback singer would be withheld. What was revealed was the name of the film which carried the songs. Majumdar (2001: 171) points out

that it was only with Raj Kapoor's film *Barsaat* [Monsoon] (1949) that vinyl records began to list the names of playback singers.

Nothing points to the power of the Hindi cinema more clearly than the action in 1952 of Dr B. V. Keshkar who, as Minister of Information, made a policy decision that the names of films should not be mentioned on All India Radio (A.I.R) because it would give films unnecessary publicity. It was generally felt that the hidden agenda behind this new policy was to limit the playing of film songs over the radio as it was felt that it encouraged behaviour contrary to the ethos of a new nation. In addition, in this policy, if songs had to be broadcast, however selectively, titles of films from which the songs came were to be withheld from being announced. The new policy also replaced the time slot previously allocated to the airing of film songs with the airing of classical Indian music (Barnouw and Krishnaswamy 1980: 208). In response to this policy film producers withdrew rights to broadcast songs on A.I.R. and struck a deal with Radio Ceylon. What happened was quite extraordinary, as Indians switched their allegiance from A.I.R. to Radio Ceylon and Radio Goa which quite happily broadcast film songs. Writes Skillman:

> The Indian masses identified with film songs instead of classical music…. To continue listening to film songs broadcast on the radio network the All India Radio audience switched to Radio Ceylon and Radio Goa. Radio Ceylon … eagerly accepted the opportunity to broadcast Hindi film songs on an unrestricted basis. Radio Ceylon broadcast the latest hits from Bombay…. Each hour featured the hit parade of film songs and, as a result, aided in further popularizing a song prior to a film's release. Radio Ceylon dominated the subcontinent broadcasting market through the 1950s and 1960s (Skillman 1986: 140).

Songs thus continued to act as an advertisement for films and were an important –possibly the most important – factor in the market growth of

Hindi films. But songs and music too became more and more complex, especially with the impact of Anglo-American popular culture and even western classical music in Hindi film songs. In his book, *Our Films, Their Films*, the noted filmmaker Satyajit Ray observes how in the 1961 film *Chhaya* [The Shadow] the first theme from the first movement of Mozart's Symphony No. 40 in G Minor was adapted for a film song.

> But I feel less anger than admiration for the composer who can lift the main theme of the finest movement of Mozart's finest symphony, turn it into a *filmi geet* and make it sound convincing (Ray 1983: 75).

Satyajit Ray doesn't mention it, but the song is *itnā nā mujh se tū pyār badhā, kī mai ek bādal āvārā* [Don't love me too much because I am free like a roaming cloud] rendered by Talat Mehmood and Lata Mangeshkar.

Periodization

A central issue in discussing the history of film songs is the problem associated with the creation of a chronology to organize the discussion into periods. Scholars such as Anantharaman, Alauddin and Prasad, Arnold, Mishra, Morcom, Gopal and Moorti, have all at some point been faced with this question of periodization. What links can be established between film songs and prior traditions, be they folk or high culture? Furthermore, if film songs draw upon earlier pre-filmic traditions, how best can one incorporate these traditions without skewing one's argument in favour of a larger continuity? Can one speak about periods in the production of the Hindi film song? In one sense by isolating 1951–1963 am I not suggesting that this time frame constitutes a period?

No period can be confined by specific years and there is often chronological overlap. But as a general rule a period's distinctiveness needs to be articulated in order to write coherently about commonalities and conventions that link a set of films together. How then have scholars attempted to periodize Hindi cinema in terms of their songs? In her book *Hindi film Songs and the Cinema* (2007), Anna Morcom suggests the following schema for the periodization of film songs:

1. The First Few Years of Sound film
2. The early 1930s to mid–1980s – The gramophone era
3. The early 1980s–2000: The cassette revolution and the spread of commercial television
4. 2000 and beyond: From boom to bust

In her PhD thesis, "On the History of Commercial Indian Popular Music" (1991) Arnold had offered the following more limited time-frame associated with the early history of cinema:

1. Film Song in the 30s
2. From Actor-Singer to Playback Singer (1930s–1940s)
3. The Transition from Film Studios to Independent Film Production (1940s)
4. Post-Independence Growth and Development (1948–Mid 1950s)
5. Since 1955

In a much more schematic, and critically less productive, manner A. Kala's Google Musicopedia (Posted January 2007) classes Hindi films into four periods:

1. Clone Age
2. Golden Age
3. Age of Banality
4. Renaissance

No dates are given by Kala but the instances of period classification given above reinforce the importance of examining and explaining songs in terms of

periods. In a very provisional manner and drawing on the foregoing examples of periodization, for the purpose of my study, I offer the following as an instance, quite specifically, of Hindi film song classification:

1. 1931–1946: The star as singer: K. L. Saigal, Surendra, Khursheed and others
2. 1946–1950: An Interregnum: Transition from Actor-Singer to Playback Singer
3. 1951–1963: The Consolidation of Stylized Sentimentality through Song
4. 1964 –1985: Extending the Palette of Colour and Song
5. 1986 –2000: Looking Outwards: the Global Bollywood
6. 2001– The Song as Item Number Performance

The focus of this thesis is clearly on stage three of this schema. I argue that three issues come together during this period that set it out as a critical stage in the development of Hindi film song. First, the songs became fully integrated into the melodramatic nature of the form. Second, they evoked the dominant Indian *rasas* of love [*śringāra*] and pathos [*karunā*].[13] Third, they led to spectatorial involvement in a way that dramatically caught the attention of a newly independent nation.

In order to examine the details of a broad selection of songs from this period, I have created three tables. These three tables appear in the appendices to this thesis and are labelled: 1) Information on Songs from Selected Films; 2) Song Register Data Analysis; and 3) *Rasa* Data Analysis. These tables will be my reference point for analysis and discussion. Most significantly, Tables 2 and 3 provide a statistical picture of song register and their links to the various *rasas* outlined in the third chapter of this thesis.

---

[13] Chapter Three examines the links between *rasas* and songs in more detail in relation to the patterning that is shown in the Appendices.

Regarding the Term "Bollywood"

The emergence of the term "Bollywood" as a label for Hindi cinema needs some clarification. Many recent scholars have identified how the term has created for itself a subordinate role to the western English language Hollywood cinema. In addition, however, the term is indicative of a certain mode of industrial production as well as a particular globalized aesthetic which is not always relevant to all Hindi cinema. Nonetheless, the term "Bollywood" has made it into the *Oxford English Dictionary* (hereafter the *OED*) (2001), in which it is said to circulate as the commonly acceptable term for what is seen as India's "national" cinema – this, in spite of the fact that the Hindi language is not representative of all Indian cinema.[14] Although it may be argued that even before Hindi cinema "became" Bollywood, the features that go into the making of Bollywood cinema (as we now understand it) were present in Hindi cinema from its inception. I draw on Rajadhyaksha's (2003) discussion of the term to suggest that the period under study designates a period before the arrival of Bollywood. Indeed there are crucial differences between Hindi cinema of the 50s and 60s and "Bollywood" of today. For this reason, I have chosen to avoid the term "Bollywood" in this thesis unless I am specifically referring to Hindi cinema of the past 40 years.

---

[14]The *OED* citation reads: "a name for the Indian popular film industry, based in Bombay. Origin 1970s. Blend of Bombay and Hollywood."

Considerations for a Discussion of Melodrama, Sentimentality and Songs

Three other terms are particularly significant to the analysis and argument of this thesis. These are: "melodrama," "sentimental" and "sentimentality." Although I return to these terms for a longer commentary in Chapter Three, it is important to state at the outset that for purposes of this thesis all three words carry a sense of excess. Melodrama is a concept central to many Hindi films and, not surprisingly therefore, melodramatic songs are used to advance the narrative of a film. In addition, these songs frequently, address tragic personal/social issues which cannot be contained or cannot be spoken about through a normal dialogic format. In this respect melodrama functions as a "coding" device with which to address what may be called the censored (or even repressed) Indian socio-personal order. In Hindi cinema, melodrama/sentimental songs dealing with highly charged emotional issues speak of lost love or unfulfilled love, longing, and loneliness. In these instances the song is filled with a sense of world-weariness in which the singer in the film connects his/her loneliness with what he/she sees as a lonely and forlorn world. Often the world is in opposition to him/herself.

Film theory recognizes the relationship between songs and cinema, a fact acknowledged in the Bordwell and Thompson's 2004 primer (*Film Art*). In this book, the authors make a number of substantive comments on songs in cinema. Using their generalist commentary, one could argue that in Hindi cinema songs may be seen as a "function" of a relationship between lyricists (the poets), music directors, singers and film directors, as well as the film's implied spectators. Bordwell and Thompson (2004: 49) write about the manner in which "music serves to describe certain characters and actions" and suggest that songs respond to the question: "What message does the

director wish to put across to the spectator?" Like other filmic elements, songs have more than one function and in any study of them one has to be conscious of the many ways in which they inform cinema.

The point here, and noted by Gopalan (2002) too, is that songs have a different value and meaning in Hindi cinema as compared to film traditions elsewhere in the world. Hindi cinema is not simply a tradition of musicals. Instead, I suggest that it is located in a much older tradition of Indian theatre and performance (as argued also by Thoraval, 2000). Consequently, to analyze the full complexity of the songs, one must also closely consider music directors, lyricists and key playback singers. One needs also to address the idea of successful groupings (commonly referred to as "camps") of film director, music director, lyricist, the play back singer and the actor.

Analytical Methodology

The methodology I use, is largely qualitative, drawing on archival, intertextual and comparative identification of elements in films in order to highlight commonalities, themes, emotions and production elements that contribute to an in depth understanding of melodrama. It draws upon close readings of the works of lyricists, playback singers and music directors. The thesis emphasizes the language of the songs themselves, their emotional register, their place in the narrative diegesis of the film, their connections to *rasa* theory and their impact on the spectator. *Rasa* theory in particular is valuable because it provides an indigenous historical theoretical framework for discussing the reception of film songs. At each point of my analysis there is a sense of convergence insofar as the analysis uses the moment of the song

as the starting point for a complex series of semiotic interpretations. By this I simply mean the play of various registers and such things as music, song, image, iconography and aesthetic response. Commentaries on the songs include discussions on lyrics, music, singers, mood and *rasa* in order to illustrate how narrative, lyrics, songs, music, *mise-en-scène* all come together to contribute to a unified melodramatic whole. As illustrative material, where necessary, *mise-en-scènes* will be scrutinized and studied with the aid of film stills where song genres (celebratory, romantic, melancholic) will be linked to body movement (high, medium, low) and to shot duration.[15] In this way the thesis traces the various styles of songs, the growth of playback singers, the importance of musicians and song writers, the link between a theory of reception (*rasa* theory) and the emotional content of songs. Most significantly, the thesis identifies the manner in which songs are linked to the narratives of specific films.

In support of my qualitative analysis, and to give some basis on which to judge the coherence of the period under consideration, I also offer quantitative data on films from the period. This quantitative data is presented in three tables which appear in Appendices 1, 2 and 3. The appendices give information on songs from between four and six films for each of the years under examination, making a total sample body of 70 films in all. The selection of 70 films was made in a manner to include a representative selection of films from the period. Critical to the information given in the appendices is the idea that various songs within these films are expressed

---

[15] Sher Muhammed Doupota and Sumanta Guha, "Automatic Analysis of Movies for Content Characterization." Paper presented at "Networking and Information Technology (ICNIT) International Conference," 11-12 June 2010. The paper was published in conference proceedings pp. 465-469.

through different registers. Some songs have dual registers. For example, a song while serving as a title song may also be heard as a background song in other instances. In such a case the song is shown in Appendix 2 to be in both registers. Similarly, some songs map on to two *rasa* classifications as seen in Appendix 3. The quantitative data provides the broader context within which the analysis of individual songs may be undertaken. Thus, analysis of particular songs are provided in Chapters Six to Eight in a manner that draws on the patterns identified in the appendices. Songs and their registers are then linked to the manner in which they work with the narrative organization of the films. Appendix 1 classifies the songs in terms of their registers, moods and *rasas.* The classifications in Appendix 2 give a percentile breakdown of the songs in their respective registers. A similar breakdown according to dominant *rasas* is presented in Appendix 3. My designation of various *rasas* listed in the Appendix has been determined by my own evaluation of the song's emotion taking into account both visual elements (facial expressions, *mise-en-scène*, costume, actor movements, shot duration,[16] and montage) and sonic elements (music, lyrics/poetry, vocal expression, music arrangements) with the narrative situation in mind. These elements guide spectators into a desired mood. As well, some consideration is also given to the raga[17] in which the song is sung. Although representation of *rasas* in Appendix 1 may imply a

---

[16] For example, analysis of songs undertaken by Doudpota and Guha (2010: 466) identify different speeds and amounts of actor movement along with shot duration and link these to particular types of songs. High actor's movement + low shot duration suggest fast or pop song; medium actor's movement + medium shot duration suggest romantic or general song; and low actor's movement + long shot duration suggest sad songs.

[17] Connections between ragas and *rasas* have been an area of interest to many scholars. While a direct one-to-one link between raga and *rasa* is not possible, a generalized association between the two has been attempted by a number of authors. For example Balkwill and Thompson (1999: 51) suggest that *rāg bhairavi* can express *karunā rasa*; *rāg khamaj* can express *hasya rasa* and *rāg yaman* can express *sānta rasa*.

subjective decision, nonetheless an overall view of the kinds of emotions mapped on to *rasa* theory is possible. Like any numerical/statistical analysis, the investigation may have a margin error; even so, the numerical/percentile breakdown provides sufficiently reliable and supporting evidence to validate that most of the films are associated with the *rasas* of *karunā* and *śringāra*.

Consequently, my analysis begins with the translation of relevant parts of songs, with the original in transliteration where required, then locates the song within the narrative diegesis and links the narrative to the musical composition, the lyricist, the director and the playback singer. Where possible, I locate the specific raga in which the song is sung, the musical styles of the composer, the manner in which the latter affects the song, and perhaps most importantly, the manner in which the narrative, lyrics, music and *mise-en-scènes*, all come together to contribute to sentimentality and melodrama. In this context, the thesis examines the manner in which the melodramatic song expresses specific *rasas* – in particular the *rasas* of love (*śringāra*) and the tragic (*karunā*). Additionally, and in many ways central to the argument throughout, is an engagement with the role of the auteur in Hindi cinema whose works are also defined by their choice of songs and their compositional features.

Chapter Two

Hindi Cinema and Film Songs: A Literature Review

This chapter presents a review of literature specific to Hindi film songs and Hindi cinema. The review discusses sources that provide information and commentary on films and songs within the areas of film studies, musicology, cultural studies and film history. The majority of sources are in the English language. However, some critical sources in Hindi (with citations from Urdu and Sanskrit) are also briefly mentioned. More broadly focused sources that deal with theoretical perspectives associated with melodrama and reception theory are discussed in Chapter Three. The critical literature points to the turn of the twenty-first century as a period when literature on popular Indian cinema dramatically increased with books and essays by Dwyer, Mishra, Morcom, Prasad, Vasudevan, Rajadhyaksha and others. This does not mean that writers ignored Indian cinema before then; rather, that Popular Hindi cinema (often referred to as Bollywood Cinema) received considerable scholarly attention beginning just before the turn of the century.

The period of study for this thesis – 1951–1963 – is a period which Rachel Dwyer has referred to as a "Golden Age of Hindi cinema with its great directors, Guru Dutt, Raj Kapoor, Mehboob Khan, and Bimal Roy, along with the stars, music directors, and others whose influence continues until today" (Dwyer 2011: 131), and was seen as a watershed moment.[1] My purpose here is

---

[1]Dwyer's identification of different periods of Hindi cinema is expanded somewhat by Sangita Gopal (2011: 5) who identifies the "classic period" of Hindi cinema as 1947–1970. She argues that this period was characterized by the dominance of the "social film" which drew upon the multiple genres of "musicals, romantic comedy, action-adventure, and drama" (Gopal 2011: 5).

not to examine key critical texts on Hindi cinema generally, but to identify their relevance to my research period and to the study of film *songs*. For ease of reference I have organized the chapter under the following headings:

1. Books, Monographs and Theses
2. Journal Articles and Book Chapters: Thematic Approaches to the Analysis of Songs
3. Publications in Hindi

Books, Monographs and Theses

Seven contemporary scholarly book-length accounts and an unpublished doctoral dissertation are focused directly on Hindi film songs. These are: "Hindi Filmigit: On the History of Commercial Indian Popular Music" (1991) by Alison Arnold, *Cassette Culture: Popular Music and Industry in North India* (1993) by Peter Manuel, *Hindi Film Song: Music Beyond Boundaries* (2006) by Ashok Da Ranade, *Hindi Film Songs and the Cinema* (2007) by Anna Morcom, *Behind the Curtain: Making Music in Mumbai's Film Studios* (2008) by Gregory Booth, *Bollywood Melodies: A History of the Hindi Film Song* (2008) by Ganesh Anantharaman and *A Journey Down Memory Lane* (2011) by Raju Bharatan.

Arnold's PhD thesis "Hindi Filmigit" (1991) marks the beginning of serious interest in Hindi film songs, and traces their early history from folk and Parsi theatre music and the light classical styles of Northern India, to a distinctive *filmi* style of the 1940s. Arnold provides western notation of film songs and contextualizes them in their various modes of production. She identifies various styles of film songs, but her emphasis is more on the music directors than on the singers or even the lyricists. Of particular interest is Chapter 5, in

which she writes on "The Golden Age of Melody," an age marked by the songs of the 1950s and onwards. Arnold presents arguments to support why the songs of this period were popular then, and why it is that the Indian public still remember and sing these "evergreen songs" today. She states, "While most songs expounded the singular theme of love in its various aspects, lyricists managed to express this limited subject matter in descriptive, poetic language, elegant style with meaningful lyrics, qualities that all but disappeared in the 1970s. The musical accompaniment rarely if ever overpowered the text but rather enhanced the words and sought to mirror their emotion in musical sound" (Arnold 1991: 147).

Manuel's 1993 book is the first major study in the West that examines the manner in which the cassette revolution transformed the construction and dissemination of popular songs in Northern India. Before this revolution the distinction between popular songs and film songs was negligible as the song-industry was effectively controlled by film producers, many of whom held the copyright to the songs of their films. For Manuel, the introduction of cassette technology marked a shift away from what he called "mass music" controlled by a close-knit film community, to a "people's music" in which cassettes led to a more democratic dissemination of the kinds of songs that people had been familiar with for generations.[2] The "democratic dissemination" was not without its "unforeseen consequences." Notable among these was the pervasive influence of the playback singer Lata Mangeshkar whose popularity meant that her vocal style, partly as a result of her extensive range, became the dominant voice of all the lead female stars of

[2] Film songs continued to dominate the popular song industry in India even while cassettes began to introduce a wider repertoire.

the period.[3] The repackaging of Lata Mangeshkar, notes Manuel, was also a feature of a mode of production where film songs were "superimposed [by producers] on a heterogeneous audience" (Manuel 1993: 53). There was, in this repect, a degree of ideological control as cassettes, on the whole, propagated "feel good" songs.

Ranade's book *Hindi Film Song: Music Beyond Boundaries* (2006) looks at the topic from another perspective. The book provides detailed background information on individuals involved in creating Hindi film songs from the 1930s through to the 1970s. However, the book is schematic in its approach and remains focused on the songs and their creators rather than their modes of production. As a consequence, the book is a descriptive account of film songs over a chosen period. Limited attempts are made to justify the principles governing the period chosen or the manner in which the songs themselves evolved and developed. Yet the book is a valuable source reading for the films and songs that have been chosen for analysis.

Morcom's *Hindi Film Songs and the Cinema* (2007) is an ethnographically based study of film music and songs. It is the most important work on the subject of Hindi film songs written so far, and it is one that requires extensive consideration. The book deals with a general account of the field of study, the production process of Hindi film songs, the musical style of Hindi film songs, the connections between music, narrative and meaning in Hindi films, the commercial life of Hindi film songs and audience reception of songs in and beyond the parent film. For Morcom, film songs are a "mass-mediated,

---

[3] For Manuel, the Lata Mangeshkar case is proof of what Anna Morcom has called the "stylistic homogenization" of the Hindi film song (Morcom 2007: 8). In a similar vein Mishra (2002: 165-68) describes this as "the hegemony of Lata Mangeshkar."

popular music of India" because for over five decades (and before the advent of cassette technology) these film songs "almost exclusively constituted what was popular music in South Asia" (Morcom 2007: 1). Significantly, she parts company with those critics who see Hindi film songs either as a marker of difference from Hollywood or as "fillers" to expand the length of a film. She makes the point that songs belong to a longer classical and folk tradition in Indian culture and their use in cinema is therefore nothing unusual.

Morcom's (2007: 10) interest is in the relationship between "film songs and the cinema in terms of production, musical style and reception." In addition, she notes an absence of any serious understanding of the interconnections between songs and film narrative, and contests the view that songs are "para-narratives" or come "as pre-packaged items" (*ibid.*). In examining these issues she posits two questions: first, "[a]re film songs really produced independently from films, irrelevant to their plots?" and second, "[i]s there in fact a deeper dynamic at work between film songs and films?" (Morcom 2007: 13). To answer these questions she argues that music is central to melodrama and since the latter is the genre within which Hindi cinema is framed – and the term melodrama refers to drama accompanied by music – emotion finds its correlate in song. Morcom also refers to the success and life of Hindi film songs with reference to what she calls the "parent film." In other words, the film in which the songs are placed has an influence on the reception of the songs. She analyses selected Hindi film songs and song sequences and discusses their role in Hindi cinema, and how this affects their wider life in India and across the globe.

As a study which is "ethnographically based" (*ibid.*: 20) Morcom's contribution to the subject (which expands on work by Arnold) is in the area

of the production process in Hindi films, the musical structure of the standard film song (instrumental introduction, refrain, first musical interlude, verse, refrain), scale patterns, song styles and a thorough engagement with the modern Bollywood genre. As such, except for references to *Mother India* and *Mughal-e-Azam*, Morcom's work does not engage with the films discussed in this thesis. Morcom's interest in Bollywood is also seen in her book on Indian dance (Morcom 2013) in which she has a chapter specifically on the impact of Bollywood dance since the 1990s, which she sees as the "culmination of long-term processes of embourgeoisement of performing arts" (*ibid.*: 110).

Booth's book *Behind the Curtain: Making Music in Mumbai's Film Studios* (2008) examines the Indian film industry from the perspective of the instrumentalists who, he argues, have experienced and shaped the Indian film industry but have always remained back stage. The book is an oral history of the process of musical production from the late 1940s to the mid-1990s, before the advent of digital recording technologies. The book is defined by the metaphor contained within its title: "behind the curtain," which refers to all those music directors and musicians now almost forgotten. The book, as Booth himself points out, is not organized strictly along chronological lines. Instead it is structured in three parts, with each of the chapters within these parts examining a specific aspect or theme. The work is based on extensive interviews with musicians interspersed with critical commentary. Many of these musicians are given "life" and "history" through the author's accounts of their work. Their role in the music industry, their links to changing technology and the manner in which their music affected the production of the song are all examined. What the work establishes is something one has known all along: cinema is a work

of combined labour and behind every great song and its "parent film" many hands are involved.

Like the books described above, Ganesh Anantharaman's *Bollywood Melodies* (2008) and Raju Bharatan's *A Journey Down Melody Lane* (2011) are focused on film songs. However, their tone is less academic than those mentioned above and they are therefore of only marginal value here. Nonetheless, both are worth mentioning because they provide some useful information regarding songs and their histories. In particular, Bharatan provides a chronology of music directors and playback singers that is helpful in broad terms even though it lacks critical commentary.

While these seven sources are the major contemporary books that deal specifically with film songs, there are a number of monograph length sources from before 1990 which also provide commentary on the topic, even though they are less directly focused on film songs. The first major study of Indian cinema in English was by Barnouw and Krishnaswamy (1963; 1980) and it remains to this day a seminal and frequently quoted source. It has a much larger brief as it deals with Indian cinema as a whole, and not just Hindi films. The book locates the interest in Indian Cinema in the West in the latter's encounter with Satyajit Ray's *Apu* trilogy (1956–58). In relation to songs in films before the early 60s, Barnouw and Krishnamurthy (1980: 150) accept, somewhat uncritically, that the relentless "formula of a star, six songs, three dances" has worked successfully. However, they also recognize the crucial role played by songs in the growing market for Hindi films and point to the fact that by the 1950s "the film song had become a key to successful film promotion" (Barnouw and Krishnamurthy 1980: 150).

The eminent Indian filmmaker Satyajit Ray is not known for his thoughts on the popular Indian cinema. However, in his collection of essays (*Our Films, Their Films*, 1976) he includes an essay specifically on "those songs." This is a short essay, originally published in 1967, in which he begins with the question he is often asked, "Hindi films? You mean the ones with a lot of singing?" Indeed, the practice of songs is so old and so widespread, writes Ray (*ibid.*: 73), that "we tend to lose sight of the unique traits it has developed." One of these traits is that it is not seen as being "alienating" and removed from personal experience. The second is that the mismatch between the actor's voice and the playback singer's voice is unremarkable and therefore of little concern to the Indian spectator. The same spectator, however, is concerned if the playback singer's voice is not recognized. What is striking for Ray, is the growing sophistication of the choreography and the brilliance of the lyrics and their accompanying music: "I keep on being amazed at the inventiveness that is poured in them … and the main thing is that it all makes sense as music" (*ibid.*: 74–75).

Chidanananda Das Gupta was one of the earliest Indian critics who wrote essays on Indian as well as western cinema. Two essays in his collection (*Talking About Films*, 1981) are of particular value to this thesis. The first, which deals with the cultural basis of Indian cinema, has sections on Hindi cinema which, although competently crafted remains formulaic and in the end "self-conscious, didactic, and pretentious" (1981: 10). Clearly Das Gupta does not find redeeming qualities in Hindi cinema; nor does he apply a theory of popular culture to it. Das Gupta does acknowledge the quality of some of the lyrics which he says are "the best thing about the commercial cinema in India" (1981: 31). However, he remains critical of the "piercing high-pitched

virtuosity" (ibid: 32) of Lata Mangeshkar and her domination of the female playback industry and the "unalterable convention" of the playback. There is little by way of actual analysis of the songs and their impact on spectators, and certainly no discussion of the reasons behind their continued use except that, unlike folk and classical music which always evolved in response to changing social circumstances, this is not the case with film music and song.

In a later collection of essays titled *Seeing is Believing* (2008), Das Gupta includes his 1992 essay entitled "Why the Films Sing" (2008: 33-43). Here he has shifted his earlier position and now refers to the song as "the transcendental element in the language of popular cinema" and as the instrument that turns "fact into fiction." He continues,

> It [the song] expounds philosophies; proposes inductive and destructive syllogisms on the truths of individual life in relation to the social universe; explains hidden meanings; comments, like a chorus, on the worth or consequences of an action, besides providing aural enchantment to the otherwise music-less urban world at its grassroots (Das Gupta 2008: 33).

Kishore Valicha's book *The Moving Image* (1988) begins by summarizing the not uncommon view of Hindi cinema as shallow and without substance. The form understands the desires of the audience which it seeks to satisfy, as it vicariously offers "them sex, glamour, riches: things they lack" (Valicha 1988). Valicha offers creative and astute readings but for my purpose it is the next chapter entitled "The Turntable of Love" that is more useful. Referring to the music of films such as *Deedar* (1951) and further back in time to *Street Singer* (1938), Valicha writes about the manner in which emotions get expressed through songs. In *Deedar* the hero expresses his unrequited love through song and in *Street Singer* K. L. Saigal (hero and singer) breaks off his relationship

with Kanan Devi (heroine and singer) because the latter is unable to sing the haunting song *Bābul morā* [My Father]. The link between romantic love and music is underlined by Valicha but not before he links it with what he refers to as a lack of psychological maturity on the part of the romantic hero.

Vallicha's concept of the immature hero in Hindi cinema is adapted from Sudhir Kakar's studies of Indian sexuality. The latter's *Intimate Relations* (1989), and specifically Chapter Three, "Lovers in the Dark" in which he discusses fantasy, are particularly relevant. In the opening paragraphs of this chapter Kakar confesses his passion for movies and he glosses "passion" to indicate that the meaning is literal not metaphorical. Indeed such was Kakar's passion that he saw *Rattan* (1944), a film about a suicidal lover incapable of action, sixteen times (Kakar 1989: 25). As a practicing psychoanalyst his approach is with the psychological underpinning of this cinema. To Kakar, Hindi cinema is "a collective fantasy, a group daydream"(Kakar 1989: 26). "Fantasy," he continues, "is the *mise-en-scène* of desire, its dramatization in visual form"(ibid: 27). It is not uncommon in cultural theory to relate the attraction of fantasy to socio-economic conditions – as an escape from reality. Kakar (1989: 28) locates this in what he sees as a peculiarity of the Indian character where the "child's world of magic is not so far removed from adult consciousness as it may be in some other cultures." In other words, there are signs of an Indian underdeveloped ego which gets replayed in cinema and which explains the desire to identify oneself with the sentimental hero of cinema. From the male perspective there may be something of the homoerotic here. Referring to the film *Deewar* (1975), in which Shashi Kapoor plays the role of Amitabh Bachchan's brother, Kakar (1989: 40) writes, Shashi Kapoor "came to be popularly known as Bachchan's favourite heroine!" Kakar's

psychoanalytical reading is very productive and links desire and its fulfilment to so many of the songs of the period, 1951–1963. Loss, yearning and estrangement underline these romantic songs.

After Das Gupta and Valicha's studies a number of book-length studies of Hindi cinema and books with chapters on the subject were published. These may be schematically addressed here as they do not add in any significant manner to the role of songs in Hindi cinema and, more specially, in the films of the period examined in this thesis. Sumita Chakravarty's *Indian Popular Cinema* (1993) which covers the period 1947–1987, reads Hindi cinema as a national cinema which requires an understanding of the manner in which the idea of the nation, and especially the nation's own anxieties, are expressed in cinema. Chakravarty uses Raymond Williams' expression "structure of feeling" to link the artistic with the socio-cultural; in other words, to show the manner in which feelings in cinema reflect national yearnings and desires. In fact, she argues that cultural battles over what is authentic Indian popular culture are best expressed in Hindi popular cinema.

How Hindi cinema is received in the burgeoning Indian diaspora gets a chapter in Marie Gillespie's *Television, Ethnicity and Cultural Change* (1995). Gillespie points out that romantic fantasy is the chief source of pleasure for her target viewers, but her fieldwork also points to the continuing impact of the film song in the diaspora. As one of her informants said, "The songs back everything up … they have real feeling in them and it's not just any old songs, they relate to the actual situations in the films, they get you emotionally involved and influence you." As in melodrama, undischarged emotion is expressed through songs and music (Gillespie 1995: 84–5). There are then

cathartic and therapeutic aspects of the film song, which in the diaspora also take the form of a longing for the absent homeland.

In Ashis Nandy's chapter "An Intelligent Critic's Guide to Indian Cinema" in his influential book *The Savage Freud* (1995) Nandy shows that Hindi cinema now responds to the demands of a new mass culture where spectacle rather than middle class values become important. Nandy (1995: 200) describes how this new mass culture "underplays the classical elements of Indian culture without rejecting them fully" and consumes cinema without interacting emotionally with it in the same way that popular cinema mediated between the modern and the traditional. The new mass culture oriented Hindi cinema – which Rajadhyaksha (2003) and others refer to as Bollywood – is pan-Indian and, as such, is more interested in the spectacle even as it projects the nation's cultural values.

Prasad, in *Ideology of the Hindi Film* (1998), points to the impact of the heterogeneous mode of production on the nature of the film song. He suggests that this heterogeneous mode is broken, haphazard and non-linear, partly because of the ambiguous nature, or even absence, of a script. Consequently, songs simply repeat elements from a catchy repertoire of "images, and tropes for themes like romantic love, separation, rejection, maternal love, etc" (Prasad 1998: 44–45). My unease here is not with Prasad's analysis of the manner in which Hindi films are produced but with his failure to link the songs with the narrative, even if the narrative did not have a prior script.

Mishra's *Bollywood Cinema* (2002) corrects the neglect noted in Prasad's book by clearly emphasizing the role of songs and dialogue in Hindi cinema. There

are many places in the book where songs, music and dialogue are specifically cited and described. In particular, songs are described in the context of their prior usage in Indian drama and performance. He makes the case that Hindi films songs have grown out of earlier dramatic forms and thus there is a continuity between drama and film in the Indian cultural traditions, including popular cinema. In his extended notation on the songs of *Baiju Bawra* he makes the very original case that the film is all about the manner in which a challenger to the legendary Tansen can defeat him only after he has mastered all the major ragas including Tansen's own *rāg darbāri*.

This is done within an overarching theory of the melodramatic staging of the Hindi film. He is aware of continuities between classical and folk themes and he argues that the cinema is one grand cultural narrative that draws on the great religious epics and various folk stories of the subcontinent in ways that demonstrate numerous levels of intertextuality. Because of this, Mishra argues that an "ideal" spectator with a complete archive can enter into a Hindi film at any point and grasp the story.

Chapter Six of the book, where Mishra examines segments from two films is of special value to this thesis because of the analytical approach he adopts. His methodology is essentially structuralist even as he draws on current film theory to write about Bollywood (Hindi) cinema as a single inter-connected system. To make this point about the continuity of the form he examines how key Bollywood auteurs begin by working within the tradition and then rewrite that tradition from their understanding of the demands of contemporary Hindi cinema. Mishra extends this argument by looking at key texts – *Mother India* (1957), *Baiju Bawra* (1952), *Amar Akbar Anthony* (1977), the films of Raj Kapoor and Guru Dutt, amongst others – and the figure of

Amitabh Bachchan as a parallel text. His book ends with two very revealing points: the ambiguous reading of fundamentalism in Hindi cinema and the conscious positioning of the Bollywood film as a popular cultural art form that speaks to the burgeoning Indian diaspora as well as Indian's in India.

Elsewhere, in a short monograph published as an occasional paper in 2006, Mishra makes references to mythologicals and to the role of the Muslim courtesan. In this essay he finesses his 2002 work by rethinking the term "Bollywood" and then, contrary to current usage by Rajadhyaksha, Prasad, Vasudevan, Gopal and others, he suggests that the term "Bollywood" may also be applied to Hindi talkies of an earlier era. He therefore redefines the term and then, after Žižek's work, suggests that Bollywood, like the Eastern Sublime, offers a "useless solution to a real problem" (*ibid.*: 12). The section dealing with the Muslim courtesan with its emphasis on key films such as *Anarkali* (1953), *Pakeezah* (1972) and *Umrao Jaan* (1981) looks at the use of the courtesan to insinuate the link between contemporary Hindi cinema and a glorious Islamic past. In this context the mediating form is Urdu poetry and song.

Gopalan's *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema* (2002), as the title suggests, takes one back to Prasad's idea of the heterogeneous and the loosely structured nature of Hindi cinema. In this reading, narrative, dramatic sequences, song-performances and carefully choreographed action spectacles are not markers of chaotic structure but draw spectators selectively to a range of "attractive" elements of the form. The term "cinema of interruptions" thus captures the unusual relationship Indian cinema generally shares with the audience. What is seen by the uninitiated viewer as a sign of chaos, excessive digression and seamless plotting, Gopalan

argues, are devices that assist in the construction of a distinct visual and narrative time-space. Although the films she analyzes are outside the scope of this thesis – films such as *Sholay* [Flames] (1975), *Nayakan*[The Actor] (1987), *Parinda* [The Birds] (1989), *Hathyar* [A Tool] (1981) and *Hey Ram!* [O Rama] (1999) – Gopalan's reading of the non-linear production of the Bombay/Bollywood film shows that even when song sequences are separately choreographed and filmed, their place in the overall context of the narrative remains pivotal.

Three sources are valuable for their discussion of sexuality and its expression in films/songs and expand on ideas originally explored by Kakar (1989). Though each of them is focused on films produced at the end of the twentieth century, their approach to matters of love, longing and desire are relevant to Hindi cinema from earlier in the century. These are Jyotika Virdi's *The Cinematic Imagination* (2003), Tejaswani Ganti's *Bollywood: A Guidebook to Popular Hindi cinema* (2004; revised 2012) and Gayatri Gopinath's *Impossible Desires* (2005). Although Virdi and Ganti raise questions about latent homoerotic desire, it is Gopinath who presents the most complete account of how so-called "aberrant" sexuality finds expression in this cinema. She writes, "The song and dance sequence, which is one of the key components of Bollywood cinema, takes on particular significance in the context of queer spectatorship" (Gopinath 2005: 100). Referring to a song in *Hum Aap ke Hain Kaun?* [Who Am I to You?] (1994), she writes:

> Yet *HAHK*'s most famous song and dance sequence (the staging of its hit song "*Didi tera devar divana*") ("Sister, your brother-in-law is crazy") constitutes a moment of rupture and queer incursion into the film's dominant Hindu nationalist, patriarchal ideology … Curiously, however, the gendered sexual dynamics of this particular scene in the film were, for the most part,

> unremarked [by commentators]. The scene takes place during an all-female celebration of an upcoming birth; into this space of female homosociality enters Rita … cross-dressed as the film's male hero … (Gopinath 2005: 118).

Gopinath's own critique is valuable even though it is outside my own frame of reference because of the manner in which she reads song and dance sequences by people with different sexual preferences. Gopinath refers to the "illogic and unintelligibility of the Bollywood song and dance sequence" in as much as the sequence, in this instance, is "never referenced in the remainder of the film" (*ibid.*).[4] And yet for the queer spectator the scene manifests the hidden codes of sexuality in Indian culture.

Amongst Rachel Dwyer's extensive writings on film, the one that is of particular value to this thesis is *Filming the Gods* (2006). As the title indicates, this is a book about one of the most respected genres of Indian popular cinema – the "mythological." Dwyer is conscious of the role of songs – expecially devotional ones – in this genre. Her chapter on the "Islamicate film" (Dwyer 2006: 97-131) has sections on the role of Urdu in the creation of songs, a matter of great value to the discussion of lyrics, particularly in the *ghazal*. She writes about the impact of the *ghazal,* a form "consisting of simple, rhymed couplets mostly using stock imagery of passionate but unrequited love, full of misery and woe" (*ibid.*: 106). The other Muslim form which uses Urdu texts is the *qawwālī* (*ibid.*: 109-110). In *Mughal-e-Azam* the *qawwālī "Tere mehfil me kismat ājmā kar ham bhī dekhenge"* [In your assembly I too will put my fate to the test] is a classic instance of this form. In addition, there are touches of *qawwālī* in the well-known song from the film *Dhool ka Phool* [The Reject]

---

[4] The "illogic" referred to here is a specifically "Bollywood" phenomenon.

(1959) cited by Dwyer which curiously takes up a decidedly humanist/atheist position in "its criticism of religious prejudice: *tū hindu banegā nā mussalmān banegā/insān kī aulād hai insān banegā* [You won't become a Hindu or a Muslim/You are the son of a human and you'll become a human]" (Dwyer 2006: 138).

Rajinder Dudrah's book entitled *Sociology Goes to the Movies* (2006) provides a comprehensive examination of the place of Indian cinema in the context of Indian social norms as well as the possible relationships between cinema, culture and society. Like Shakuntala Banaji (2006), this is also an ethnographic study which looks at the manner in which variant "meanings" and "pleasures" are constructed by British-Asian and Indian viewers. Of special value to this thesis is Dudrah's chapter on songs in the Bollywood films, which carries a quotation from the music director Kalyanji: "In India life begins and ends with music." This is an overgeneralization and many scholars such as Gopal (2011) and Sen (2003) have questioned such bland explanations of the link between culture and song. Dudrah, however, is much more concerned with "stylistic features and production process" to show how music directors, musicians, playback singers and actors enter into a "symbiotic relationship" which defines the aesthetic qualities of Hindi films (Dudrah 2006: 47). Dudrah (2006: 48) endorses my own argument that in the Black and White movies – and certainly the movies between 1951 and 1963 – "films use singing and dancing to show you the story." Songs therefore play an "organic" role, in that they may quote classical performances, a "route back to mythic discourses," and at the same time move beyond to embrace modernity (2006: 48).

Dudrah examines song picturization in *Hum Aap Ke Hai Kaun* to show that even as songs are part of the narrative they also mark religious ceremonies, weddings and celebrations of child birth. Significantly, such songs can now be taken out of their contexts and played as autonomous songs at "real" weddings and other ceremonies. Writes Dudrah, "Not only the playback singers and the stars of Bollywood 'sing for India', but the Bollywood audience, in India and throughout the world, joins in the song" (Dudrah 2006: 64).

In Ranjani Mazumdar's *Bombay Cinema* (2007) one sees the links between the city and the often estranged hero. Many of the key songs either celebrate the city or indicate the manner in which the city rejects or accepts the newcomer**.** From *Āwārā hūn* ["I am a vagabond"] (*Awaara*) to *Merā jūtā hai jāpānī* ["My shoes are Japanese"] (*Shri 420*) and *Ai dil hai muśkil jīnā yahān* ["O my soul it is so hard to live here"] (*CID*) the city is either the context or the destination. In the film *Shri 420*, *Ramaiyyā vastā vaiyyā* [Come to me Ramaiya] brings the folk song into the confines of the city. In Guru Dutt's *Pyaasa* and *Kaagaz ke Phool* the city once again is the backdrop against which the alienated hero's life is depicted. In fact, Sahir Ludhianvi's well-known lyric in *Pyaasa* ["Even if I were to win this world"] is sung against the backdrop of a city brothel (Mazumdar 2007: 84). Mazumdar goes on to show that the new language of Bollywood cinema, a peculiar hybrid Hindi called *Bambayya*, now makes its way into the songs and dialogues of Hindi cinema. She examines what is now called the "*tapori* films" [the vagabond films] with reference to films such as *Rangeela* (1995) and *Ghulam* (1998) to show how the purity of Hindi-Urdu is now being displaced by a distinctive metropolitan Hindi dialect. This change

clearly is in contrast to the chaste Urdu used for many of the songs of the classical period.

Although in *Seduced by the Familiar* (2008) Raghavendra's interest is primarily in the narrative structures of films and their inner patterns, he concedes there are "other significant elements in Indian cinema and the most important of those is the film song, which is only one of several (often) autonomous attractions." He leaves his comment in abeyance because the study of songs requires an explanation of material extraneous to a narrow definition of narrative. For Hogan (2008) the extraneous materials are "generalizable cultural particulars" that one should be familiar with. One of these is the "theory of *rasa*dhvani" (Hogan 2008: 3), which he argues has not been addressed adequately. To him *rasa* theory carries universal principles of reception which may be understood by anyone. At one point in the book Hogan explicitly connects Aristotelian emotions of fear and pity in the context of tragedy with the pathetic *rasa karunā* (Hogan 2008: 109). However, he also counters the criticism made of this theory (that it is "ill-defined") arguing instead that it is a theory of emotions which requires careful attention and analysis. Hogan subjects eleven films to close analysis in this relatively large book as he examines modes of cognition in respect of these films. These are useful points but the most valuable section for my own work is Hogan's chapter on the "cognitive universality of the Hindi musical" (Chapter 4). Here Hogan argues that "far from being a disruptive case of cultural difference, song and dance numbers in Indian cinema are … cultural specifications of universal patterns" (Hogan 2008: 161). To study this effectively one has to examine the principles that generate song and dance numbers in Indian films and the manner in which they are received by the spectator. On the matter of

principles Hogan sees them as segments which have a very long history in Indian culture and points to the ways in which songs were "paradiegetic" elements in Sanskrit drama, that is, they existed alongside the story. On the question of reception he explores how spectators respond to songs both emotionally and with an awareness of their place in the overall structure of the film. For instance "a song interlude" may signal "an alteration in the discourse" (Hogan 2008: 165). None of the films that Hogan analyzes is from my period of study but his insights are of value to my own thinking on the subject.

"Songs," writes Anil Saari create "poetry on celluloid," with every moment captured in a song charged with feeling and emotion as "the various strands of story and philosophical content are held together by the poetry of songs" (Saari 2009: 14). This is certainly the case with songs from the "classical" period which continue to be remembered even when the films themselves are forgotten. For Neepa Majumdar "both, melodrama and the aesthetics of *rasa*" placed "an emphasis on the stylized display of emotion" (Majumdar 2009: 140). More recently the repackaging of films and songs has created commodities for a more global consumer. In the works of Amit S. Rai (2009) the 'Bollywoodization of Hindi Cinema' (Rajadhyaksha 2009) has created a new form of assemblage whereby song and dance sequences circulate separately from their film contexts to other economies of reproduction and reception in which the new multiplex cinema with its "multiplex menu" plays a part (Athique and Hill 2010). A classic instance of this is the manner in which the song and dance sequence *Chal chainyyā chainyyā* from Mani Ratnam's film *Dil Se* (1998) is used by Andrew Lloyd Webber in his musical *Bombay Dreams* (2002). Given the dramatic changes in sound recording and

the re-packaging of song (the rock re-mixing of Asha Bhonsle's songs is a case in point) even songs from 1951–1963 are not immune from the principles of digital media "assemblage."

Ajay Gehlawat's book *Reframing Bollywood* (2010) also deals primarily with post 1990s films and is therefore outside my frame of reference. Reading filmic song and dance as a break in the "realistic" narrative of the Hindi film – "as a way of 'breaking up' the story and creating 'multiple diegesis'" (Gehlawat 2010: 40) – is, for instance, an attractive way in which one can explain the phenomenon of song and dance. However, the Indian spectator comes fully prepared for the song, which he/she sees as being part of the experience of cinema.[5] This is certainly shown with reference to the life of the singer K. L. Saigal in Pran Neville's study (2011) of the actor-singer of the thirties and forties.

Sangita Gopal (2011) provides a fine critique of Hindi cinema and examines the ways in which heterosexual desire are expressed in the "New Bollywood song." For Gopal the song functions as a displaced sign of the "censored" kiss; it is "much more than a kiss" (2011: 25) and takes her to a retrospective examination of the film song in the classic period. The kinds of analyses she offers (such as her close reading of the K. L. Saigal and Umasashi song *Prem nagar me banāungī ghar mai* ["I will build my abode in the city of love"])

---

[5]Gehlawat devotes an entire chapter (Chapter 2) to song and dance in which he extends the Brechtian thesis by making the case that the spectator's expectation of the song and dance brings a new element in one's understanding of this cinema. Brecht remains important as he provides one with an important way in which one understands the structure of the Hindi film. Nevertheless, whether filmmakers themselves are aware of these principles of estrangement is less important than the ways in which they function and are received. It is as if the sign is the real, as if the map precedes the "territory" and "contemporary Bollywood song and dance sequence supplants mimesis as a mode of representation" (Gehlawat 2010: 49).

provides me with a good model for my own analysis of song sequences. The placing of songs in an intertextual history (that is songs which echo earlier songs) is also a useful paradigm. Once the romantic duet became an Item Number in the New Bollywood and the stable relation of "narrative to song and dance" weakened, the narrative began to give the couple privacy without "the intervention of song and dance" (Gopal 2011: 57-58). For Gopal, songs ceased to play the role of censored desire.

How character is constructed publicly finds an exemplary analysis in a song-sequence which is explored by Vasudevan (2011). Vasudevan returns to Sahir Ludhianvi's composition in Guru Dutt's *Pyaasa* (1957) *Ye duniyā agar mil bhī jāye to kyā hai* ["Even if I were to win this world"]. The ending of this song and the climax of the film – *Jinhe nāz hai hind par vo kahān hai* ["Where, O where are those with pride in Hindustan?"] – "is a register both interior to the character, the poet Vijay, and the public." Continues Vasudevan,

> The song fuses subjectivity with a public address that subordinates and enfolds the diegetic public into its sensory orbit, its lyrics, melody, and sound structures, with musical strains … This is a highly personalized rendering of the public arena …. (Vasudevan 2011: 46).

Journal Articles and Book Chapters: Thematic Approaches to the Analysis of Songs

The number of scholarly articles and book chapters written about Hindi film songs is extensive and points to an explosion of research on the topic over the past twenty to thirty years. In some cases, these articles/chapters take up themes similar to those highlighted in the review of books presented above. In other cases, these articles move in new directions to establish novel ways to

understand Hindi film songs and the cinematic tradition of which they are a part. In this section I list the major articles and chapters that are relevant to my research, and do so by grouping sources within specific thematic headings. These thematic headings provide a means by which to review a large body of literature, and through which I may summarize connections and debates.

Classical, Folk and Popular Music Influences

Broader idiomatic categories of musical style are frequently the basis by which scholars examine and categorize film songs. Writing in 1985, Chandavarkar (1985: 244–51) notes how the Indian film song requires the skills of an interdisciplinary scholar comfortable with ethnographic, musical, linguistic, sociological as well as aesthetic analysis. Such is its pervasive presence in Indian culture that "nothing since the Bhakti movement of the 10th to 15th Century A.D. has had such impact on the life of the common man" (*ibid.*: 245). While this statement may be an exaggeration, the citation draws attention to the importance of songs in Hindi cinema during a period when scholarship on the topic was limited. Chandvarkar then traces the way in which the classical styles or schools [*gharānas*] made their way into Hindi cinema. In addition, he highlights the role of the *ghazal* as well as common instrumentation including the *harmonium* and the *tabla*. He also notes the legacy of key singers such as K. L. Saigal and Noor Jehan who, while not classically trained, were *ghazal* singers in the older style of the genre.

Three chapters in Heidi R. M. Pauwels edited volume *Indian Literature and Popular Cinema* (2007) deal with the film songs and their relationship to other

genres. The essays are by Pauwels herself and by Hines and Mir. The latter two authors deal with *ghazals* while Pauwels herself focuses on the *bhakti* tradition of *bhajan* singing. Hines (2007: 147-69) examines the way Ghalib's high Urdu *ghazals* undergo changes in the cinematic context. Mir (2007: 205-219) locates the *ghazal* genre as a genre that expresses a progressive secular spirit while at the same time keeping its erstwhile role as a key marker of Hindi cinema's theatrical (and melodramatic) narrative. Drawing on Thoraval (2000), Mir writes,

> The deployment of songs to propel a narrative has a long and varied tradition in India. Many of the country's popular art forms have used these techniques for a long time: the traditions of Kutiyattam and Kathakali from Kerala…Lila from Orissa and of course, the various enactments of *Rāmāyana* and *Mahābhārata* (Mir 2007: 206).

Parsi theatre, of course, took up songs with enthusiasm and it is not at all surprising that Indian cinema so readily incorporated songs in their theatrical narratives (*ibid*.: 206). However, Mir points out that the history of film lyrics in fact predates the talkies era and gives the example of the film *Bhakta Vidur* (1921) in which "Vidur's wife, spinning a charkha, mouthed the words of a song that was lip-synched for the audience by a live singer in the audience (the audience sang along, often demanding encores)."

The rise of the talkies also coincided with the anti-colonial struggle and Mir points to the use of film songs to advance a revolutionary spirit in spite of heavy censorship. In the immediate aftermath of the departure of the British one comes across songs like the one from the film *Majboor* [Helpless] (1948): "*Chal gayā gorā angrez, ab kāhe ka dar"* ["The white British have departed, what do we have to fear now?"]. In the early phase, gramophone records served the

purpose of popularizing film music beyond the cinema halls and lyrics were printed on cheap booklets and distributed with records (*ibid.*: 208). Much of that socially responsible and creative function has been lost in Bollywood films where cinema presents a "universal text" which reflects a normative, "gentrified," social order. It is my contention that in the classic period with which I am concerned the link between poetry, song and feeling remained unified and there was no major dissociation of sensibility.

In contrast to Hines and Mir, Pauwels examines the Hindu devotional genre of *bhajan.* She looks at the manner in which traditional devotional songs are recast in films. Her target text is Gulzar's *Meera* (1979) a filmic rendition of the life of the well-known female saint who was at the forefront of the medieval devotional or *bhakti* movement. In spite of her iconic standing as the definitive Krishna-devotee who sacrificed family and friends for love of God, there are few film versions of her story. In his film, Gulzar, who composes the lyrics for the film as well, attempts to recast the received tradition of her life and the form of her songs. For instance, one of the more successful moves he makes is the reworking of the opening lines of the classic Meera *bhajan "Mere to giridhār gopāl, dusrā na koī*" [I call Giridhar Gopal my own, no one else] by incorporating them into other *bhajans* of Meera. What emerges is a new but evocative devotional song. A similar conflation occurs with Meera's renunciation of wifely life by the use of contrastive bridal/ascetic imagery: "*Bālā main bairāgan hongi"* [Friend I'll be an ascetic]. These transformations are not uncommon and in many devotional or mythological films (such as the many *Ramayana* films) the "original" undergoes considerable changes.

In "Re-embodying the 'Classical': The Bombay Film Song in the 1950s," Jhingan (2011) examines how classical music was re-embodied in film songs

of the 1950s, "the golden era for Hindi film music." Jhingan discusses three films of the period in the wake of the directive of the Minister of Information and Broadcasting, B. V. Keshkar, to ban film music from All India Radio (AIR). As many researchers have noted, this ban forced people to tune in to Radio Ceylon to catch their favourite film songs.[6] What the Keshkar act showed was a cleavage between the classical and the popular. Using three films from the 1950s, Jhingan shows how filmmakers negotiated this cleavage and redefined the relationship between the two. He argued that films like *Baiju Bawra*, *Basant Bahar,* and *Shabab* – based on the lives of classical musicians – were central in shaping this debate, "articulating an aesthetic that privileged the 'affective' registers of the film song over the technical virtuosity of the classical/court musician." Released around the time when film songs ceased to be played on AIR, *Baiju Bawra* played out a strong critique of the state for imposing restrictions on music and privileging classical music. Like Mishra, Jhingan undertakes a close reading of this film. For Jhingan the courtly ban on the popular is a critique of the AIR ban. The folk singer Ghasit Khan's humble *bhajan* is denounced in favour of the court singing of Tansen. And Baiju's own triumph over Tansen is shown as the triumph of the folk/popular over the courtly/classical.

Booth (2005) also examines *Baiju Bawra* to consider the ways in which classical musicians and their music are portrayed in Hindi cinema. The fact that performances by classical musicians themselves (including Amir Khan of the Indore *gharana*) were used in the sound track of the film, was a departure from standard film production practices of the time. Ghasit Khan's comical

---

[6] See Aswin Punathambekar's 2010 article "Ameen Sayani and Radio Ceylon: Notes towards a History of Broadcasting and Bombay Cinema" which looks at the part played by radio in shaping the trajectory and development of Bombay cinema.

appearance in the film is an unsettling image that implies a deep seated prejudice towards Muslim professional musicians in India at the time of the film's production.

In contrast to the relatively infrequent references to classical music found in films like *Baiju Bawra*, *Basant Bahar,* and *Shabab*, many Hindi films make reference to, or use, folk music forms as their inspiration. Numerous examples could be given. However, Scott Marcus examines an interesting case of reverse appropriation where the folk appropriates the modern Hindi film song with all its syncretic elements. Of value in Marcus' article is the breadth of perspective he provides on folk music in India generally. Thus the *Rāmāyana* is chanted in *rāmdhun*, the rainy season in *kajalī* and narratives of separation in *biraha*. Taking up the latter as an example, Marcus shows how this folk form picks up a film song *tarz/dhun* [melody] and incorporates it in the narrative of the *biraha.* Marcus points out that traditionally the *biraha* was sung to a single melody. However, with the advent of the talkies, and especially since the late 1940s, singers began to incorporate lines from film songs which not only introduced new melodies but brought the narrative of the film from which the song was taken into the *biraha's* reception by the audience.

Song Forms and Sounds

In his essay entitled "The Singer, the Star and the Chorus," Jhingan (2009) examines the evocative power of the chorus and its place in the narrative of the film. His examination points to a very important component of the film experience – the sound itself and how particular sound formations, such as

group singing, are used by film producers, directors, editors and musicians to evoke particular reactions amongst audience members.

Because the chorus is collective singing it has a political and social force that is consciously utilized. The chorus – often performed in street corners and public arenas – like their Greek antecedents, became the focal point for ethical and moral judgments as well as critical commentaries on the film itself. In films like Raj Kapoor's *Awaara* (1951) and *Shree 420* (1955), both written by K. A. Abbas, the street-singer with a chorus became an important signifier for the nation. Directors like Bimal Roy, Amiya Chakravarty and Mehboob also used the chorus in films such as *Do Bigha Zameen* (1953), *Seema* (1955), and *Mother India* (1957) respectively. Writes Jhingan, "The use of the chorus not only expanded the tonal colour of the song but also allowed audiences to reach out for the voice of the lead playback singer via the presence of the on-screen star" (2009: 66).

The use of instruments can also evoke particular responses from the audience. Interviews with instrumentalists undertaken by Booth (2008) regularly confirm their understanding of the power of their instruments. Elsewhere, Qureshi (1997) also points out how musical instruments are part of the language of feeling: the *shahnai's* "double-reed tone proclaims wedding festivity and stirs exhilaration" (1997: 2). When the *sarangi* is played "listeners hear sadness, longing, loss and sensuality" (*ibid.*: 31). A connection between music and meaning is also noted by Morcom (2001) who discusses the use of the "stinger" (a sudden, accented loud chord) to enhance a particular mood. This often takes the form of Hollywood-style derived "heavy chromatcism, diminished 7th, augmented scales" and the like (*ibid.*: 68). Morcom is also conscious of what she refers to as "musical universals" (2001: 69), by which

she means the manner in which Hollywood-style music has made its way into Hindi cinema. It is therefore not uncommon to find in films such as *Mother India* (1957) and *Mughal-e-Azam* (1960), the use of western musical instruments "as a code to convey different messages to the audience" (2001: 65). This kind of coding is not limited to dramatic moments alone since specific ragas are also used to suggest a particular mood: a soft raga is used for meditative and romantic moods (2001: 78).

Narrative and Song

Different authors have approached the relationship between songs and filmic narrative in different ways. In general, scholars are often divided on how they view the connection between songs and a story's narrative. For instance, amongst the books discussed above, Gehlawat (2010: 40) considers songs to be a break in the reality of a film. By contrast, Saari (2009: 14) highlights the philosophical connections between a song's lyrics and the intentions of the film as a whole.

Two essays in the Rachel Dwyer and Jerry Pinto edited *Beyond the Boundaries of Bollywood* (2011) contribute to this discussion and require an extended commentary here. The first is Rosie Thomas' (2011: 53-76) who looks at the manner in which one of the seminal producers of Hindi cinema, J. B. H. Wadia used the Persian *mathnavī* romance as the narrative foundation of his Arabian Night fantasies. *Lal-e-Yaman* was a great success in 1933 for reasons explained by Wadia himself who said that the film brought the dramatic and the musical together (*ibid.*: 56). By "dramatic" Wadia in fact means the melodramatic mode of the earlier Parsi theatre. Although the central narrative

of the film is the rescue, by a handsome prince of a beautiful princess held captive by an evil *Jinn,* it was the film's *Sufi*-inspired songs that captured the imagination. The song with which the film ends, although at one level a directive to follow the path of Islam (peace), was seen as a statement about a nation, India, discovering itself:

> *har ghar ko islām banāo, nām ko tum chamkāo – tum pe sāyā rab kā*
>
> [Make every home the home of Islam, glorify its name – May God shower you with His blessing]. (Thomas 2011: 68).

The film, as a nationalist allegory, also establishes the desire on the part of film makers to encode films and songs in such a way that they might impart a political message. In this respect Thomas suggests that the "visceral power of song" (ibid: 71) also creates an after-life of the film because it exists outside the cinema and is used towards political ends.

The second essay in the Dwyer and Pinto volume is by Morcom. In her contribution to this volume, she returns to points she made in her earlier work that "film songs exist as a part of the film narrative" (Morcom 2011: 156). Countering Manuel's (1993: 41) observations that film songs are "more or less gratuitous insertions into the plot, to be enjoyed for their own sake," Morcom (2011: 160) examines the role of songs in dance, their place in introducing a film's key protagonists, their function as "key agents of emotional expression" and their function as a way of exploding what may be called the "concealed offences" of Indian culture.

The question about the degree to which songs are parts of the narrative and when they become pure spectacles (as in the Item Numbers in Bollywood) is also taken up by other authors, notably by Basu (2012) and Trivedi (2006).

Basu provides a particular analysis of Mani Ratnam's *Dil Se* [From the Heart] and considers the degree to which songs remain part of the narrative when they become pure spectacles, or "Item Numbers." Similarly, Trivedi considers similar tensions between the narrative and songs when he observes,

> Songs in some quantity in almost each film are a unique feature of Indian cinema and the most prominent emblem of its much talked about non-realism, as contrasted with the wholly prosaic realism of Hollywood. Not only have songs marked the emotional (or, literally, melodramatic) high point of Hindi films but they have also often been exempt from the narrative burden of films, standing apart in an aesthetic space of their own with its even more non-realistic conventions (Trivedi 2006: 61).

Trivedi later adds that "[h]indi film songs have constituted the emotional imaginary of mainstream Indian life" (*ibid.*: 62). He suggest that songs stand apart in their own aesthetic space, a point that may be true of contemporary films but does not stand to scrutiny for films from the 1950s and 60s. My point is that even as songs from the 50s and 60s mark the emotional high point of a film and remain their melodramatic centre they exist as part of the narrative of the film as a whole. In this respect, they are crucial to the aesthetic organization of the film even as they constitute instances of high poetry.

Emotionality and Melodrama

Central to this thesis is the manner in which songs contribute to and enhance the melodrama and emotionality of films. Nandy (1981) makes three observations about Hindi cinema as a "spectacle" which have been of value to an understanding of melodrama. First, popular Hindi cinema "reverses a major tenet of modern fiction and films" in that it is not about the inner life of

characters but about situations which develop through the characters. This is how melodrama and spectacle both work. Second, the popular Hindi film has no surprising ending because they are always, as Mishra (2009) also points out, twice-told tales. The stories are familiar and thus the ending is frequently already known. A third point which is subtly different to the second, is that endings are embedded in the beginnings. From this theoretical perspective, the narrative flow is a façade as it simply confirms a narrative already present in the opening scenes. Consequently, as Nandy (*ibid.*: 91) suggests, popular Hindi cinema is always "synchronic."

Another essay that considers the strength of sentimentality in Hindi cinema directly is Mishra's "Spectres of Sentimentality" (2009). Working from Sanskrit reception theory, notably *rasa*, Mishra explores how sentimental songs deploy the specific *rasa* of *karunā* [pathos]. He explores this through a close reading of Bhansali's *Saawariya* (2007), a reworking of Visconti's *Le Notti Bianchi* (White Nights, 1957) which was in turn based on Dostoevsky's sentimental romance "White Nights" (1848). Mishra's argument here is that sentimentality and the spectator's cathartic response are key determinants of Bollywood cinema. He draws two conclusions: the first, "melodramatic sentimental romance may be a conduit through which we can mourn collectively" (2009: 457), and the second, drawing on Mulvey's (1975) foundational essay ("Visual Pleasure and Narrative Cinema"), melodrama "elicits from the audience a collective … mourning which is, in fact, the genre's payoff as cultural capital" (2009: 458). Mishra's (2011) interest in the cultural payoff of sentimentality allows him to construct a theory of memorial recall – of songs of love-longing in the rainy season [*sāwan*] in the Indian diaspora. Here too he argues that these songs were received as cultural capital

which was transmitted precisely because of their power to convey loss, absence and pain. Across the troubled black waters, as he writes, these sentimental songs (reinforced with the arrival of film songs in the 1930s) kept memory alive (*ibid.*).

In the same way that Mishra examines sentimentality and melodrama in the context of *rasa* theory, Sarrazin (2008) uses the film *Dil Se* [from the heart] to show the relationship between film song codes and melodrama (ibid : 202). Her essay shows how songs "emotionally… are in a prime position to exploit … *rasa* as well as … embody the performance aspects of the 'heart'"(ibid : 205). Her references to the *rasa* of the erotic love (*śringāra*) and its association with both love-in-union and love-in-separation, as well as her understanding of the ways in which the songs play on culturally meaningful codes to "ensure emotional intensity for the audience" (ibid *:* 217) are a useful model for applying an analytical model to song interpretation that uses an indigenous and Sanskritic theory of aesthetics. This issue as well as the broader theoretical approaches to melodrama undertaken in the discipline of Film Studies will form the focus for Chapter Three.

Hindi Texts

Except for Mishra's study, no major critical account of Hindi/Bollywood Cinema has acknowledged the work on the subject in Hindi, the language of the filmgoers. In the Pune Film and Library Centre the critical literature in Hindi is very large. What follows is a selection of texts in Hindi which demonstrate the positions taken by Indian critics in the vernacular. A book that attempts to offer a historical survey of this cinema is Manmohan

Chaddha's *Hindī Sinemā ka itihās* [A History of Hindi Cinema] (1990) which traces the development of cinema in India since the British Cinematographic Act. A more interesting survey is Indu Sharma's ['Saurabh'], *Bhārtiya film-sangīt men tāl-samanvaya* [The place of musical metres in Hindi film music and song] (2006) which connects Hindi cinema to its classical antecedents. This is a work to which reference has already been made in Chapter One but requires a reprise here. Sharma ('Saurabh' is a pen-name) connects Hindi film *sangeet* to Bharatmuni's 2000 year old *Nātyaśāstra* from which she cites the well-known sentence, "there is no art that cannot be expressed through performance" (2006: 2).

"In this way," argues Sharma, "the tradition of contemporary film has its antecedent in the concept of *dhruvā* (songs sung within a performance) advanced in the *Nātyaśāstra*" (2006: 9). Having made the indispensable connection between the dominant cultural form of Indian modernity and the dominant form (theatre) of the classical period, Sharma sets out to trace a history of Hindi cinema. It is a history which has a strong Indian bias and is meant to show that the soul of film narrative and song has its roots in classical Indian culture where songs were embedded in performances. In this tracing the impact of Amanat's *Indarsabhā* is noted (2006: 11), as is Parsi theatre's addition of the local tradition of song to its adaptation of English and European plays, especially melodramatic forms.

Sharma's is in every way a work which sees Indian film as an extension of a much older theatrical tradition. It may be a product of the modern age of mechanical production but its soul lies deep in the soil of the nation. One may find the work too overtly nationalistic and "emic" but it is important to note that it relflects the manner in which Indians themselves, and especially

Indians who come to the critical bibliography through the vernaculars, read this extraordinary Indian popular art form.

Drawing on a similar reading but written in an autobiographical manner is Brajeśvar Madān's *Sinemā nayā sinemā* [Cinema, New Cinema] (1990). He refers to his early encounter with cinema when in *bazaars* a group of people or an individual would proclaim, with drums or other musical instrument, a new film about to be released or currently being shown in cinemas: *"Us dino galī-galī me sinemā kā prachār gāne-bāje ke sāth kiyā jātā thā*" ["In those days a film would be advertized with the aid of song and music"] (Madan 1990: 11). The first film the author saw was *Awaara* during the screening of which he cried when the theatre was darkened (1990: 13). He refers to the way in which Raj Kapoor builds on what he called *barsāt kā formula* [the formula of the film *Barsaat*]. A key feature of this "formula," says Madan is the use of physical intimacy to accentuate spectatorial voyeurism: *"Yaha formula is drishti se mahatpūrna thā ki rāj kapur ne filmo ke sāririk* intimacy *ko sinemai samarthya se maulika … rūp diye*" ["The formula is significant because Raj Kapoor gave the bodily intimacy of films an original look"] (*ibid.*: 16). He then looks at a scene from the film *Awaara* in which Raj Kapoor and Nargis are in a lagoon (a simulacral lagoon to be precise). Nargis is in a swimsuit and then in slacks as the dialogue captures a culturally inadmissible sexual innuendo. As Raj Kapoor moves towards Nargis, she exclaims, *"Āge nā barho, kishti dūb jāyegī*" ["Don't come any nearer, the boat will capsize"] to which Raj Kapoor replies, *"Dūb jāne do*" ["So be it, let it capsize"] (1990: 17). Madan then looks at an act of filmic "sadism" when Raj Kapoor slaps her. Notes Madan, *"Strī par purush-śakti sthāpit karne valā yaha sadistic drishya bhārtitya purush-charitra par tippani kartā hai*" ["A man's control over women in Indian society is offered here as a

critical commentary on patriarchy"]. Madan links this with the act of Devdas in the film of that name (1935) in which Devdas disfigures Paro's face. I have stressed a small section of Madan's work to show how Indians themselves have responded to cinema. What I notice is a fuller engagement with the form and an understanding of it as products of Indian culture.

The connection between cinema and culture is also the centre of Harish Kumar's book *Sinemā aur sāhitya* [Cinema and Literature] while in *Hindi sinemā me 100 varsha* [One Hundred Years of Hindi Cinema] Dilchapsa (possibly a pen name) classifies Hindi cinema into periods, the sixth (1951-1960) being congruent with my own understanding of the Golden Age of Hindi cinema. The matter of script writing (Prasad for instance had written about the absence of a complete script for Hindi films) is discussed in Umesh Rathor's *Pathkathā lekhan: fīchar film* [Script Writing: Feature Films] (2001) where script writing is given prominence. While the book is primarily about the art of script writing in Hindi films and their importance, it carries an impressive section on *film ke gīt* [film songs] which is of value to my overall argument. Rathor writes, "a good script notwithstanding, if a song does not advance the narrative, then an asynchronous song can destroy an excellent script" (2001: 46). He gives the example of the song in *Sholay – Ye dostī ham nahī chhorenge* [This friendship we shall not leave]– as a consummate song, which holds the film together as it establishes the key relationship (*dostī)*, [friendship] between the two protagonists. The need for a centre in an Indian film is also raised by Kuldip Sinha in his book *Film nidesan* (2007) in which the central argument is that a film director should remember that a spectator can take only one idea or emotion at a time. Sinha's (2007: 31) argument is not too different from the claims made by many Hindi critics that a single emotion or

rasa should inform a film, and this principle imposes considerable demands on the film director who should be called, with an obvious reference to auteur theory, the "filmmaker."

As already noted, the turn to classical drama theory is not uncommon among Hindi commentators on cinema. Anupam Ojha in his *Bhārtiya sine-siddhānta* [A Theory of Indian Cinema] (2002) extensively argues that Hindi cinema may be read as part of the 48 arts prescribed in the *Kāvyaśāstra* [The Manual of Poetry]. As part of *gīt* [song], *nritya* [dance] and *nātya* [drama], cinema combines both the "heard" and "seen" components of drama. Dramatic performance (which is what cinema is for these classic-oriented scholars) is the name for the enactment of any scene or incident: *nātyam rūpam drishyatām ca ucyate* (2002: 31). An interesting aspect of this book is Ojha's section on *patya-kāvya* [screenplay writing] which Ojha suggests should become an essential part of all Indian cinema. In an earlier work, *Sinemai bhāshā aur hindi samvādo ka viśleshana* [The Language of Cinema and the Nature of Hindi Dialogue] (1998), Kishor Vasvani takes up the idea of continuity between classical forms and the popular by asking the question, "What is the connection between a contemporary spectator's response to cinema and the tradition of the classical *nātya*?" (1998: 59). Vasvani gives two rules of a film dialogue. First, it should be natural and, second, it should not be in excess of the narrative and image (*ibid*.: 65). Vasvani quotes dialogues from *Awaara* (1951), *Devdas* (1955) and *Mughal-e-Azam* (1960) among others to make his point.

The interest shown in dialogue extends to songs as well. In this respect Vijay Agarval in *Sinemā aur samāj* [Cinema and Society] (1993) had noted the decline in the quality of the Hindi film lyric. He gives examples of what he

calls the denigration of the song (1993: 149) by commenting on the sad state of the once great Urdu tradition of lyrics in Hindi cinema. Where once even alcohol could be transformed into poetry with words such as *jām* and *mai*; now it has become *dāru*, a means of getting drunk, and no more: "from being part of the baroque *darbārī* (a raga), it has now become a *bājāru*, a prostitute," he writes (*ibid.*).

Concluding Remarks

The Indian psychoanalyst Sudhir Kakar writes that he saw the film *Rattan* (1944) sixteen times. One suspects that the primary motive for multiple viewings was the songs. The renowned filmmaker Satyajit Ray admired the manner in which the popular Hindi film could creatively rework the first movement of Mozart's Symphony No. 40 into a song without creating any dissonance between the local and the borrowed. This critical retrospective shows many instances of the centrality of song in this cinema. However, what does not receive extensive treatment, even when this fact is acknowledged, is the role of songs in the construction of the Hindi cinematic narrative. Sudhir Kakar's excitement upon seeing *Rattan* is also linked to two important features. First, a Hindi film is recalled through its songs and as a general rule (an invariable rule I suggest for films up to the arrival of the Bachchan "angry young man" hero) a Hindi film is a success only if its songs are successful too. Second, songs are an integral component of the narrative of the films. This is especially true of the classic period where songs are carefully constructed to advance the narrative of the film or to provide extra-diegetic commentary on the central theme of the film.

Almost all scholars have, to some degree, commented on the role of songs in Indian art forms especially those linked to its theatrical tradition. Among western critics writing in English, this has been especially so with Arnold and Morcom. Critics writing in Hindi have turned to songs and their lyrics much more enthusiastically, a point which has to be noted given the different readership of their works. All key critics, however, agree that the classical tradition received a modern twist with the formation of Parsi theatre. The latter used song, dance and music extensively in its plays and utilized folk forms in favour of the classical forms. It is apparent that Parsi theatre paved the way for popular Hindi cinema and many of its features were directly transplanted into this cinema. A second look at *Rattan*, a film made a little over decade into the period of the talkies, shows the persistence of the expressive modes of Parsi theatre in its mixture of folk and melodramatic songs. Using the classic period (1951–1963) as my central archive I will extend the claims about the role of song and dance so suggestively made in the secondary literature on Hindi popular/Bollywood cinema. The number of songs are many and their themes and uses varied.

To give the argument a more limited frame of reference the next chapter turns to an exploration of the dominant mode of the songs of the classic period. This mode I refer to as the melodramatic songs of sentimentality which create a space as well for the articulation of sexual desire censored from the domain of the public. Again the power of songs and their links to the voyeuristic and the libidinal have been remarked upon, but fleetingly in the literature. I will flesh out the argument fully and suggest that the "spectres of sentimentality" (Mishra 2009) constitute the defining feature of the form. With reference to my chosen period, 1951–1963, I want to endorse the significance of songs in

advancing the narrative, but most importantly, I seek to validate the importance of the emotional value of songs, their melodramatic power, their importance in establishing the key themes of the films as well as demonstrate their function as the glue that links the spectator to both the image and narrative of the film.

Chapter Three

A Theoretical Consideration of Melodrama, Sentimentality and *Rasa* Theory

Melodrama is frequently thought to be the dominant dramatic mode of Indian Hindi (Bollywood) cinema. Consequently, the term "melodrama" as well as the associated term "sentimentality" need thorough examination here because they are terms that signify concepts which are central to this thesis. I use the term "melodrama" to designate a film genre marked by sentimental songs that appeal to the heightened emotions of the spectator. Because emotionality is central to the concept of melodrama, a consideration of how emotions might be theorized is also needed here. In this context, I also examine the Sanskritic concept of *rasa* in order to provide a theoretical frame that is both historical and indigenous.

In Hindi cinema, melodramatic and/or sentimental songs which deal with highly charged emotional issues frequently are centred on themes of lost love or unfulfilled love. In these instances, songs are filled with a sense of world-weariness in which the singer in the film connects his/her loneliness with what he/she sees as a lonely and forlorn world. Often the world is pitted against him/her. In Hindi cinema's specific use of melodrama – which is not necessarily identical to its use in English/European cinema – songs not only address tragic personal/social issues which cannot be contained or cannot be spoken about, but also advance the narrative of the film.[1] In this respect melodrama functions as a "coding" device with which to address the

[1] In Hindi cinema, songs are not generically defined such that their presence does not constitute a film as a "musical." On the contrary, songs are part of the gilmic drama as a collective regardless of any specific genre such as comedy, romance and the like.

censored – or even repressed – Indian socio-personal order. For example, as Cooper (2005: 7) suggests in relation to the films of Guru Dutt, melodrama was not merely a suitable entertainment mode to woo the box-office or the Hindi film audience of 1950s and 1960s [it was also] a revealing and critical genre" through which he explored many of the contradictions of Indian bourgeois culture.

Before I examine the literature on melodrama in some detail, "sentimental" and "sentimentality" also require some attention. *The Oxford English Dictionary* (*OED*) defines "sentimental" as "dispositions and actions of persons characterized by sentiment." The *OED* points out that in its original use "sentimental" (the word's first written citation is 1749) had a favourable sense as it was linked to elevated and refined feeling. Later it referred to persons "addicted to indulgence in superficial emotion; apt to be swayed by sentiment." It is this latter, less favourable, meaning that is frequently evoked when the word is used in describing Hindi cinema.

According to the *OED*, "sentimentality" is defined as "the quality of being sentimental; affectation of sensibility, exaggerated insistence upon the claims of sentiment." Its first written citation is 1770. Here too "sentimentality," like "sentimental," has a less favourable meaning.

Melodrama and the Melodramatic Form

The English usage of the term melodrama originated in the early nineteenth century and is derived from Greek *melos* [music] and French *dramé* [drama]. In other words, the etymology of the term suggests its use for a drama accompanied by music. The *OED* describes melodrama as "A stage play

(usually romantic and sensational in plot and incident) in which songs were interspersed, and in which the action was accompanied by orchestral music appropriate to the situations." In later use the musical element gradually ceased to be an essential feature of melodrama. The name now denotes "a dramatic piece characterized by sensational incident and violent appeals to the emotions, but with a happy ending." The *OED* gives its first citation as 1809. As a descriptive noun the *OED* defines melodrama as "the species of dramatic composition or representation constituted by melodrama; the mode of dramatic treatment characteristic of a melodrama." The first citation of this definition is 1814, and is given as "In tragedy and comedy the final event is the effect of the moral operations of the different characters, but in the melodrama the catastrophe is the physical result of mechanical stratagem."

The important point here is that melodramatic endings are not necessarily motivated or causal, but a result of coincidence, the working of fate or even godly intercession. The last citation from a 1902 text in the *OED* connects melodrama with hyperbole: "melodrama thrives solely upon exaggeration." "Melodramatic," the adjectival form is defined as "[o]f or pertaining to melodrama; having the characteristics of melodrama. Often in depreciative sense: characterized by sensationalism and spurious pathos." In common usage melodrama may be applied to any form with these characteristics and is extended to include both its character/nature (as melodramatic) and structure (as melodrama).

The varied meanings of the terms "melodrama" and "melodramatic" point to their extraordinary range and indicate that these words may mean different things to different people. But dictionaries do not help us much beyond providing us with definitional templates on which we can hang other

meanings. Using the *OED's* descriptions, Brooks (1995: xviii–xiv) in his seminal study of the melodramatic imagination, gives these words a more theoretical turn when he writes about "melodramatic as a descriptive term and analytic perspective" and "melodrama as a dramatic genre and an aesthetic."

Keeping both the *OED's* and Brooks' definitions in mind, I want to think through the varied uses of these terms. An early important distinction made from the later nineteenth century onwards (and now seen as a little too simplistic if not spurious) took the form of critics discussing melodrama as the opposite of realism. For instance, Kelleter and Mayer (2007: 10) cite Postlewait (1996) to make the following distinction: "… realism signifies rationality, order, pragmatism, and clear-headedness, while melodrama stands for feeling, excess, sentimentality, and grandiose gestures."

The distinction has had sufficient *caché* to make melodrama a lesser genre than realism as if the latter were all about realistic expression – about feelings expressed in a detached, contained manner – while the former was marked by excess, and excess to a degree which removed experience from reality. Such perspectives tend to devalue the melodramatic in opposition to a fictive realism based on notions of rationality. Such devaluation needs reassessment in the context of Hindi cinema.

Melodrama is treated not simply as an aesthetic mode with its recognizable characteristics including such things as coincidences, excessive sentimentality, binary distinctions between good and evil and the power of patriarchy. In Gabriel's *Melodrama and the Nation* (2010), melodrama is used as a generic structure that is deployed to capture the relationship between the state,

nation, cinema and society. In other words, through the melodramatic mode questions about the proper place of the heterosexual social order through which the nation finds stability, the role of feeling and emotion in the construction of the nation, the manner in which melodrama is an enabling form for the representation of heroes and anti-heroes are all given cinematic value. Although Gabriel's work examines post-1990 Bollywood cinema, the work's value is in its historical survey and its readings of popular cinema within the melodramatic mode. In addition, the emotional valency of melodrama may be located in Sarrazin's essay "Songs from the Heart," which takes up the metaphor of *Dil Se* [From the Heart] (from the name of a Mani Rathnam 1998 film) to show the relationship between film song codes and the formal elements of melodrama (see Kavoori and Punathembekar 2008: 2002). Sarrazin (2008: 217) notes that the emotional excesses of melodrama are exploited by Hindi cinema to connect with the culturally meaningful codes of the spectator to ensure "emotional intensity for the audience." Elsewhere, Willeman (1993) connects one of the key themes of melodrama – the concept of evil – to the growing capitalist order in the newly independent nation. The argument here is that melodrama may be used as a critique of capitalism by linking how the inner world of desire, emotion and feeling get distorted by the demands of capital and patriarchy. For instance, Mehboob Khan's classic *Andaaz* (1949), produced soon after Indian independence, has this theme as its sub text.

Mercer and Shingler (2004: 8–14) place melodrama under scrutiny to identify the critical value of the genre. A lengthy quotation from David Morse given by Mercer and Shingler (*ibid.*: 8) exemplifies the use and abuse of the term, its

generalized usage but at the same time its absolute necessity as a term through which one engages with cinema.

> In general, melodrama is a term of little critical value; it has been so corrupted in common usage that to give it a more specific field of reference is a task which almost verges on the impossible (Morse 1992 cited in Mercer and Shingler 2004: 8).

To give the term greater critical value, commentators began to relate melodrama to a more discrete corpus of films which were marked by "greater consistency in terms of visual style, thematic content, performance and ideology" (Mercer and Shingler 2004: 9). The "Hollywood Family Melodrama" was one such designation, as this corpus could be studied with reference to the generic features of melodrama. Thomas Elsaesser's (1972) pioneering work is often cited as the first work that identified the constituent features of the Hollywood melodrama. The studies that followed on from Elsaesser's seminal work gave the Hollywood Family Melodrama a "generic status within Film Studies [similar to the status of] the western and gangster film" (Mercer and Shingler 2004: 9). A key figure in advancing this argument was Thomas Schatz (1981) who delineated a number of features of this genre, all of which are influential to the critique presented in this thesis. In his reading of Hollywood melodrama Schatz suggested that there are three subgenres (widow-lover melodramas, aristocratic family melodramas, the male weepies), four major themes (the intruder-redeemer figure, the search for the loved one by an anxious off-spring, the household as the centre of social interaction, the function of marriage), and four recurring motifs (victimized heroes, conflict between generations, superficial plots, coded social criticism).

The pre-eminent film director whose ouvre provided extensive examples for these theorists was Douglas Sirk[2] (*All That Heaven Knows*; *Written on the Wind*; *Imitation of Life*). As Mercer and Shingler (2004: 11) state, Sirk "orchestrated audience sympathies and emotions in significantly different ways from most other melodramatists … especially by refusing to adopt happy-endings." In an interview with Jon Halliday in 1971, Sirk described melodrama as "… the trials and tribulations of family life … that often deals with highly charged emotional issues … by an overly emotional mode of address" (cited in Mercer and Shingler, 2004: 1). These conflicts and tensions could be about personal emotional traumas based on social or economic issues, or even about everyday family life. In dealing with the crisis of human emotion, melodramatic films tend to use plots that more often than not are about failed romance or friendship, illness, death, emotional or physical hardship, strained family relationships, oppression, depression, alcoholism, domestic violence, rape, and so on. The key statement in Sirk's description, however, is "an overly emotional mode of address" which may be likened to the old "catharsis" of Greek tragedy where emotion figured strongly. A similar point is made by Brooks (1976: 35), with reference to literary texts, when he states, "melodrama is similar to tragedy in asking us to endure the extremes of pain and anguish." In spite of the fact that tragedy and melodrama are closely linked, as genres the two can be distinguished on the basis of how central emotionality is to the moral message of the film. The melodramatic format allows the character(s) to work through their problems and difficulties with a great deal of determination, perseverance, and acts of sacrifice, unwavering

---

[2] Douglas Sirk (April 26, 1897 – January 14, 1987) was a Danish-German film director who was best known for his work in Hollywood melodramas in the 1950s. He retired to Switzerland in 1957.

loyalty, honour and bravery. The character will either win or lose. In tragedy on the other hand the character is divided between his desire and what is morally right. He may lose even in winning or *vice versa* (Smith 1973: 7). In structural terms, the villain is crucial to both genres. The villain in a tragedy has a world view which is morally meaningful even if he disrupts that world; the melodramatic villain lacks that sense of moral understanding and in Hindi cinema is often constructed as a character who is congenitally evil.

Mercer and Shingler construct a generative basic model for melodrama on the basis of the works of Elsaesser, Schatz and the films of Sirk. There are five key constituent features of this model. First, melodrama frequently engages with generational conflicts and tensions and these are often in upwardly mobile middle-class families marked by emotional trauma. Second, the central protagonist of these films, is often the victim of the drama and invariably a son or a daughter or even a mother (but never a father) with whom the audience identifies and through whom the spectator sublimates his or her own anxieties. Third, melodrama usually deals with the direct portrayal of the psychological situation, often involving repression, hysteria or an oedipal triangle, so that there is an immediate involvement in the situation by the spectator for whom characters in the melodrama re-enact the strong emotions they themselves have repressed.[3] Melodrama uses *mise-en-scène* and music to express the psychological states and exploits the spectator's own sense of wish-fulfilment which leads to happy endings. The latter is often forced since the narrative structure may not carry such a "sense of an ending." In other

---

[3] In this regard, Brooks (1995: 83) writes about the "sentimental identification between spectator and character."

words, melodrama closes off the text/film against the underlying narrative momentum of the film, as if it were ideologically necessary to do so.[4]

Mercer and Shingler concede that this basic model is highly flexible because it allows for the discussion of films which may not necessarily carry all these features. As they themselves state, not surprisingly, melodrama has been "…defined differently at different times by different people (both within and beyond the film industry)" (Mercer and Shingler 2004: 37). The crucial point, however, is that melodrama is deployed as a convenient explanatory model for what has come to be seen as the dominant and universal part of popular Hindi cinema.

Returning to Brooks' (2004) study of the literary melodramatic imagination I wish to explore further the links between literature and film. After all, Hollywood began as cinematic representation of the realist novel and many of its techniques – point of view, structural juxtaposition and ironic correction by the author – were drawn from the novel (see further Prasad 1998: 57). However, Hollywood tweaks the novel towards emotional intensities so that there is a more immediate response from the spectator. This means that the realist text is invariably over-dramatized, in other words, "melodramatized."

Writing about the author Balzac, Brooks (1976: 12) makes the comment that in Balzac's works melodrama "… tend toward intense, excessive representations of life …" pushing the reader/spectator to the point of hysteria. Characters experience extremes of emotion allowing the spectator the pleasure of self-pity and the experience of "wholeness" (complete identification) in a

---

[4] I will look at such a contradiction in the two very different endings of Raj Kapoor's film *Aah* [The Sigh] (1953) in Chapter Seven.

condition which is referred to, after Robert Heilman, as "monopathic emotion"(*ibid.*: 12). A lengthier quotation from Brooks is valuable here:

> Subjected to horror, virtue must undergo an experience of the unbearable. Melodrama is similar to tragedy in asking us to endure the extremes of pain and anguish. It differs in constantly reaching toward the "too much," and in the passivity of response to anguish, so that we accede to the experience of nightmare … The familial structure that melodrama (like Greek tragedy) so often exploits contributes to the experience of excruciation: the most basic loyalties and relationships become a source of torture. Like the characters, the audience experiences basic emotions in their primal, integral, unrepressed condition. From their full acting out, the "cure" can be effected. Virtue can finally break through its helplessness, find its name, liberate itself from primal horror, fulfill its desires. We awake from the nightmare (Brooks 1976: 35).

Emotion, both as an intrinsic component of the formal structure of melodrama as well as a condition in the reader/spectator, is my point of entry when it comes to an understanding of the manner in which melodrama works in cinema.[5] In Brooks' examination of the literary evidence, the experience of melodrama is located in the condition of the unbearable and the identification with the return of the primal repressed. Excess of emotion then is at the core of the melodramatic experience, which is what leads Nowell-Smith (1977) to argue that melodramas are not stories about action but are mainly about pent-up emotions and built-up tensions. As a result of this tension, the characters are unable to take any action to resolve their problems – problems which must therefore be resolved through other means. Nowell-Smith (cited in

---

[5] For an application of Brooks reading of melodrama on Bollywood cinema see Vasudevan (1989: 32): "Peter Brooks' analysis that characters in melodrama take on essential, psychic features of father, mother, child is also applicable to plot structures. What is played out again and again [in popular Hindi cinema] is the characteristic drama of the family triad: a fearsome father (standing in for the various articulations of Law in its opposition to desire), the nurturing mother and the traumatized son."

Mercer and Shingler 2004: 22–23) further argues that melodramas are stories about "oppressed and repressed individuals." When the narrative of a film is not able to control these highly charged emotions and conflicts, then the "repressed" with the aid of *mise-en-scènes*, finds an outlet (ibid.). The *mise-en-scènes* could take the form of sets, props, lighting, costumes, music, song, movement, gesture, and so on. These filmic features become important because, unlike the novel where the inner feelings of characters may be fully described, or in a play where the soliloquy has this function, in a film the brooding melancholic imagination of a character seeks reinforcement through lighting (in film noir for instance), music (often non-diegetic), gesture, song and all those features mentioned above.

These opening remarks about melodrama and the melodramatic (as genre and descriptive form), which require fuller analysis and qualification, take me to the core of my project which is the ways in which melodrama and the melodramatic function in Hindi cinema. Here melodrama merges at times with the genre of tragi-comedy, a mixed genre that is ever-present in Hindi cinema.[6] Vasudevan's *The Melodramatic Public* (2011) takes this a step further as it examines the ways in which melodrama works in the context of the relationship between cinematic expression of melodramatic themes located at the level of the individual or the family in the Hindi film (issues of loss and suffering, difficulties in getting romantic fulfilment, a narrative driven by contrivance and coincidences) and public consumption of them. In other words, melodrama in Hindi cinema provides a structure which connects the public and the private, the personal and the state-endorsed, by engaging the

[6] Neale (1986) suggests a similar connection between tragedy and comedy for some western theatrical examples.

spectator emotionally. The argument does not see melodrama as a fixed form with a fixed number of identifiable characteristics but as a malleable, adaptable form which can elicit different emotions from the audience. Writes Vasudevan,

> In this book I place emphasis on the importance of melodrama as a public-fictional form deriving from a recalibration of the relationship between public and private spheres which, most scholars would agree, is central to melodrama (Vasudevan 2011: 10).

Cinema in fact addresses spectators by accommodating through mutually intelligible narratives and codes. Having done so it does not simply repeat what is known but introduces elements that may be unsettling through all the devices of the image and sound. Significantly, while commentators regularly identify Hindi cinema as a largely melodramatic form, to suggest that all films are a part of the *genre* of melodrama obscures the detail. Certainly, melodrama is integral to most popular Hindi films, but it is expressed within many genres including the mythological, the stunt film, the comedy, the gangster film and others. Elements of melodrama permeate these genres, as indeed occurs in both old and new Bollywood (Booth 2008).

In the case of Hindi cinema, in addition to pent-up emotions and built-up tensions, for cultural reasons, characters are often unable to take action. The song often becomes the conduit through which failure to act is deflected and a sense of ennui and world-weariness is given expression. In Hindi films, I locate the outpouring of emotion in songs, especially those songs charged with excessive sentimentality. Since songs have a dramatic function, it is essential to read them in the narrative trajectories of the films and within their compositional features, notably their *mise-en-scènes*. Further, since songs are

poetic pieces (and this is a significant feature of the Hindi film song) it is necessary to address the form and content of the lyrics, the creative impulse of the lyricists, the part played by musicians in the composition of the songs and, beyond all that, the manner in which they relate to Indian musical and dramatic traditions generally.

Rasa Theory and the Spectator

One of the notable absences in film theory and criticism of Hindi cinema has been a failure to link the experience of this cinema with Indian theories of spectatorial response. I wish to suggest that the dominant Indian theory of aesthetic response – *rasa* theory – provides a partial theoretical apparatus with which to problematize not only Hindi cinema but also, and more narrowly in the context of the focus of this thesis, the manner in which an Indian spectator might internalize the sentimental songs. What I want to suggest is that *rasa* provides us with a model of affective aesthetic response which may be used to link spectatorial response to an emic theoretical framework linking tradition with popular culture. A brief explanation of *rasa* theory is therefore necessary to contextualize the nature of spectatorial response to Hindi cinema.

Many years ago, in his seminal book on India – *The Wonder that Was India* (1954) – Basham devoted a lengthy chapter to language and literature. Referring to the technique of poetry he stated that rules of studying it were clearly stipulated in a number of texts.

> The purpose of poetry is usually described as emotive: the emotion aroused, however, is not the pity and terror of

> Aristotle, but a calmer experience, an aesthetic sensation based on feeling lifted to such a plane that grief is no longer felt as grief and love no longer as love – according to one definition "impersonalized and ineffable aesthetic enjoyment from which every trace of its component … material is obliterated." The basic *rasas* or "flavours" from which this aesthetic experience should arise are usually classified as eight – love, courage, loathing, anger, mirth, terror, pity and surprise. Theoretically every poem should contain one or more of these flavours (Basham 1954: 419).

Basham gives *rasa* its basic meaning – "flavour" – but it also has the meaning of "taste," "juice" or even "essence." Gerow (1977: 245) states that, historically, *rasa* has the meaning of taste – not just solid taste but liquid taste e.g. sugar cane *ras* or alcohol. Initially it was a word that designated a taste for food and drink. Schechner (2001: 29) makes a similar point when he writes, "just as when various condiments and sauces and herbs and other materials are mixed, a taste is experienced, or when the mixing of materials like molasses with other materials produces six kinds of taste, so along with the different *bhavas* [emotions] the *sthayī bhāva* [permanent emotions experienced 'inside'] becomes a *rasa*." Although the word has this everyday usage in vernacular (non-Sanskritic) languages it is the idea of an essence which is of value here. One may even think of essence (such as the "essence" of vanilla) as something which refers to the defining quality of an emotion, a point made also by an early critic, Chaudhury (1965). In this definition an aesthetic response has to be distinguished from basic emotional response so that one does not simply understand the emotion aroused through reading a fine line of verse as straight forward expressions of tragic pity but through a slightly distanced aesthetic internalization.

Although *rasa* theory is culture-specific to South Asian societies, as a theory of audience response it has wider applicability. There is a large critical literature

of reader-response theory in the West (Ingarden 1973, Iser 1978, Jauss 1982, Fish 1974) and more recent practitioners of affect theory such as Massumi (2002) and Kosofsky Sedgwick (1995) which shows strong parallels with *rasa* theory. Indian readings of English romantic poetry, in particular, have often been read through *rasa* theory. Of note are poems such as John Keats' "Ode on Melancholy" where joy and pain are seen as inseparable, where sadness and melancholy co-exist and where pain is conjoined to pleasure, happiness to sorrow and desire to fear (Nagar 2002).

Although *rasa* has existed as a word in many ancient Sanskrit sources, including the foundational epics *Mahābhārata* and *Rāmāyana*, it was in the *Nātyaśāstra* of Bharatamuni, a collection of commentaries on theatre and dance from roughly the sixth to second centuries BCE, that *rasa* first appeared as an identifiable aesthetic principle. The *Nātyaśāstra* itself is, as Gerow (1977: 245) states, "roughly contemporaneous with the great flowering of dramatic and other literature under the patronage of the Gupta kings (fourth–sixth centuries BCE), and it reflects the cultural and aesthetic realities of that flowering."

Since, historically, *rasa* developed in the context of drama "to designate or mark drama apart from all else," it follows, that *rasa* originated as a theory of drama and not poetry (see also Basham 1954). In drama there was no single *rasa* in a play but a number of *rasas* which refer to those "emotional responses that are sufficiently universal to serve to organize an entire drama"(Gerow 1977: 246). Eight *rasas* were enumerated by Bharatamuni, to which a ninth *rasa śānta* [peaceful, serene, contemplative] was added in the sixteenth century by Indian *bhakti* or devotional poets (ibid.) so that devotional thoughts could be incorporated into *rasa* theory.

Gerow (ibid.) argues that *rasa* should be understood "as a distinctive feature of the dramatic genre" because as Bharatamuni suggests, "there is no art that cannot be expressed through performance" (Sharma 2006: 2). What is significant, though, is that *rasa* is seen not as a formal element of drama but as "a medium of experience, emotional awareness, 'taste' that is first and foremost in or of the audience" (Gerow 1977: 247). In Sanskrit theory, poetry is analysed in terms of its structural features including its sounds, symbols, metaphors and the like. By contrast, drama requires something more because the form of a play is more complex.

In the *Nātyaśāstra*, drama is discussed in terms of the language of gesture (*abhinaya*), costume, stage arrangements, music, song, face makeup, articulation of the language, action and dance. The various combinations of these gestures is also crucial. In drama the *rasa* may be one among many – or a combination – and is read as an organizing mode. Thus, *rasa* may be seen as a mood or an emotional consciousness where a number of the elements of the play come together. At the same time, *rasa* is to be distinguished from *bhāva* which is simply the first level of apprehension and understanding. Indian spectators experience this *bhāva* but for a deeper understanding of the performance, be it play or film, they must experience *rasa*. As Gerow (ibid: 249) argues, the *rasa* is the "discipline form" of a play, or it may suggest the work's single "essence."

It was argued that a basic emotion such as love [*rati*] of itself was not an aesthetic "relish," and had to be located in a corresponding aesthetic response that would capture a higher sensibility. Thus, *rati* the basic emotion was given *śringāra* as its aesthetic response, just as humour [*hāsa*] found its

correspondences in the comic [*hāsya*] and grief [*śoka*] in the tragic [*karunā*], and so on.

The Sanskrit theoreticians designed their theory assuming it to be widely applicable to a variety of performing arts. The theory begins with the assumption that there is a direct relationship between basic emotion [*sthāyī bhāva*] and aesthetic experience [*rasa*]. In terms of *rasa* as reception theory, the work of art undergoes, at the cognitive level, a process that involves the stimulus [*vibhava*], an involuntary immediate response [*anubhava*] and then a considered voluntary action [*vyabhicārī bhāva*]. One can speak of this relationship by linking a number of major emotions to their corresponding *rasas*. The foundational Indian theoretician of *rasa* theory, Abhinavagupta (c. 950-1020) identified eight basic emotions and their *rasas*[7] as follows:

Table 3.1: Classification of *Rasas* by Abhinavagupta based on Basham's (1988: 419) translation cited in Mishra (1998: 222)

Basic emotion *(sthāyī-bhāva)*	Aesthetic experience *(rasa)*
love, desire (*rati*)	Erotic (love) (*śringāra*)
humour, laughter (*hāsa*)	Comic (mirth) (*hāsya*)
grief, pity (*śoka*)	Tragic (pity) (*karunā*)
anger (*krodha*)	Furious (anger) *(raudra*)
energy, vigor (*utsaha*)	Heroic (courage) (*vīra*)
fear, shame (*bhaya*)	Fearful (terror) (*bhayānaka*)

[7] *Rasas* may of course be defined in different ways when translating between Sanskrit and English. Consequently, it is assumed that no direct one-to-one translation for each *rasa* is possible even though a general sense for a *rasa's* meaning can be provided. This is the intention of Table 3.1. However, when *rasas* are mentioned elsewhere in this thesis, the translation can be variable.

disgust (*jugupsā*)	Horrific (loathing) (*bibhatsa*)
astonishment (*vismaya*)	Marvellous (surprise) (*adbhuta*)

Basham's translation of the eight *rasas* are presented within brackets in Table 3.1 above and are shown as erotic (love), comic (mirth), tragic (pity), furious (anger), heroic (courage), fearful (terror), horrific (loathing) and marvellous (surprise).

Rasa theory, then, is a Sanskritic version of what can more broadly be described as reception aesthetics or a theory of affects. As Mishra states, "it is a formal pattern of possible aesthetic moments superimposed upon a grid based on a taxonomy of emotional states" (Mishra 1998: 19). However, because of its generalized formulation *rasa* theory does not, in principle, take into account an individual reader's or spectator's response to a given text. This is so because an individual reader locates her/himself as an ideal/informed reader or spectator (the *sahridaya*) who sees her/himself as representing the author's mind (Mishra *ibid.*).

According to Abhinavagupta's *Locana* [commentary] on Anandvardhana's *Dhvanyaloka* [theory of suggestiveness] (eleventh century), it is the *sahrdaya,* the person of taste, who is able to respond to poetry because he is able to appreciate what is being described/enacted. The response is based on the *sahridaya's* capacity to appreciate the specific *rasa* that pervades a poem (Krishnamoorti 1998: 119). *Rasa* can be suggested by means of word or by means of performance and what is unique to *rasa* is the beauty of the entire technique of representation. Anandavardhana had in fact distinguished poetry or metaphoric language from prose with reference to *dhvani* or

suggestion. According to Krishnamoorti (*ibid.*) it is in his poetics (his theory of poetry), that Anandavardhana argued that *dhvani* expressed *rasa* best through powerful moments of poetic intensity.

Abhinavagupta takes up the classic instance of the *rasa* of pathos [*karunā*] with reference to the epic poet Valmiki's understanding of sorrow [*śoka*]. He refers to the example of the hunter killing the female bird during their act of sexual union. The sorrow of the male bird [*kraunca*] separated from its mate is an emotion that needs to be distinguished from that of the erotic [*śringāra*] because the object of love is no longer available. The *rasa* in question therefore is not *śringāra* but that of *karunā* [pathos] (Krishnamoorti 1998: 120). Abhinavagupta establishes that what Valmiki writes is not the sorrow of the sage himself, because, if it were so, he would not be able to write the verse. The verse in question is as follows:

> *mā nishāda pratishtham tvamagamah śashvatih samah*
> *yat kraunca mithunadekamavadhih kāmamohitam*
> —*Rāmāyana*, Book I
>
> [Because, hunter, you have killed one of the pair of *Krauncas* during the moment of sexual passion, you will not live long.]

In summary, *rasa* is essentially a theory of spectator response to expressive performance in theatre, film, song and music. However, the response itself is to be distinguished from *bhāva*, which is based on the viewer's direct emotional identification with the object. *Rasa*, on the other hand, is a refined aesthetic equivalent of a basic emotional response. *Rasa* is a matter of discrimination and taste from the point of view of the critically detached and self-aware spectator, who is able to see how well a particular performance or item captures a *rasa*. This spectator in classical theory is referred to as

sahridaya who is at one with the author of a play, the dramatist or its director. The critical spectator [the *sahridaya*] connects his/her felt experience (i.e. the experience of grief, anger, astonishment, fear) with the corresponding aesthetic experience but does not conflate the two. In other words, a grief represented in cinema is read in terms of its quality as an aesthetic experience (i.e. how well the grief has been enacted, to what extent it is an advancement on earlier filmic depiction of grief and so on) and not as an unmediated reflection of the spectator's own emotional understanding of grief. According to Nandi (1973: 369) any *rasa* (for example, *karunā*) is not supposed to be a "perception of one's own sorrow," for "such a perception would make one unhappy."

Consequently, the two categories *bhāva* and *rasa* are not absolutely identical. *Bhāva* is a state of feeling – an emotion within the spectator – while *rasa* is an analytical intellectual condition which exists in the mind of the spectator. This particular distinction explains the shift from *śoka* [grief], the basic emotion, to *karunā* [tragic], its aesthetic equivalent.

Rasa and Songs in Hindi Film

By emphasizing and deconstructing the emotional features of Indian cinema, my analysis resonates with aesthetic considerations that appear to be broadly rooted in Indian experience. In addition, it attempts to understand this emotionality not only from the perspective of the cinematic auteur but also from the perspective of the viewer. If Indian auteurs portray as many *rasas* as possible within their films, this should not be particularly surprising. If such a creative approach appears to be overtly melodramatic, it may just as easily be

linked to ancient notions of *rasa* theory as to any contemporary notion of melodrama.

It could be argued that *bhāva* and *rasa* are not mutually exclusive in the sense that *bhāva*, the basic, initial and spontaneous emotional response to a text, is the beginning of the proper aesthetic engagement with that text. As noted above, *rasa* theory constructs the spectator as a *sahridaya* [a person of taste]. However, this is not necessarily the case with film which is a popular culture form. If the spectator does not have the capacity to discriminate, and fails to read the signs in the film itself for guidance, he or she may well respond to a film without the "right kind" of discriminatory taste according to the theory. It follows then that, even when a film is constructed around a variety of *rasas*, the *rasas* themselves are not read or seen by the general populace as detached aesthetic qualities, but as enactments of emotional states. In other words, a scene of pathos (such as the departure of a woman from her parents' home after marriage as in the case of the opening scene in *Mother India* (1957)) may not be read as an aesthetic representation of the *rasa* of *karunā* [sorrow] but as an example of the spectator's own emotional state. The distinction between reception as popular "taste" (that is, emotion) and as aesthetic "taste" (that is, detached from personal emotion) should be kept in mind. An auteur like Mehboob Khan (the director of *Mother India*) may well be aware of what a spectator's immediate response to scenes in a film might be. This could explain why he is concerned with the ways in which a scene can be doubly coded: both as basic response and then as a response through an adequate *rasa* (an aesthetic response).

A logical conclusion of a *rasa* reading of cinema is that a film is not necessarily read in terms of its structure, characters or even ideology, but instead is read

as a carrier of dominant and incidental or peripheral *rasas*. Melodrama, as I have said, plays on a large number of *rasas* – sometimes all eight and even the ninth later *rasa* of *śānta/śānti* [peace]. This point can be schematically shown with a quick reference to Raj Kapoor's *Awaara* (1951) from which ten segments may be isolated to show the "play" of *rasas*. The table below introduces this *rasa* schema.

Table 3.2: The "Play" of *Rasas* in Raj Kapoor's *Awaara*

Seg-ment	Scene Description	*Rasa*
1	Peaceful boat scene	marvellous/ tranquility = *adbhuta*
2	Abduction of the judge's wife by the dacoit	fear = *bhayānaka* / violent =*raudra*
3	The dacoit cannot rape her as she is pregnant	horrific/disgusting = *bibhasta*
4	Her husband's anger on her return	anger/apprehension =*krodha=raudra*
5	She is rejected by her husband	sad/devastated / pity = *karunā = śoka*
6	She seeks refuge in a shelter	pity = *karunā=śoka*
7	The hero comes out of prison happy and sings *āwāra hūn* [I am a vagabond] and emulates Charlie Chaplin	joy = *hāsya =hāsa* comic= *hāsya = hāsa*
8	The heroine – excited to meet her lover sings *ghar āyā merā pardesī* [My wayward Lover has come home]	happy = *śringāra/rati*

9	Obstacles/Realization that there cannot be a union between the thief-hero and the judge's *protégée* -heroine. The singer at the party sings *ek bevafā se pyār kiyā* [I have fallen in love with one who is unfaithful] followed by the hero singing alone on the beach *hum tujh se mohabbat kar ke sanam rote bhī rahe haste bhī rahe* [In your love I have cried and I have laughed]—both melodramatic songs.	sadness/pity/unhappiness/a feeling of hopelessness =*karunā* with the basic emotion of *śoka*
10	The hero is caught and sent to prison again with the final melodramatic utterance *merī sūrat hī aisī hai* [Alas, my looks are like this]	sad/helpless/evokes pity = *karunā*/*śoka*

The schematic segmentation of *Awaara* shows the play of *rasas* but also points to the persistence of the dominant *rasas* of the erotic [*śringāra*] and the tragic [*karunā*] around which melodrama is constructed. As is evident from the segmentation, the other *rasas* such as the comic, the marvellous and so on remain on the periphery.

Awaara is representative of black and white celluloid films of the period 1951–1963, a period in which films regularly reformulated and reworked Indian aesthetic principles of *rasa*. However, since the melodramatic mode works best within the dual *rasas* of *śringāra* [erotic] and *karunā* [the tragic] the narrative moves from the erotic to the tragic, and then back to the erotic. Sentimental songs reinforce this oscillation, an oscillation which according to Mammata (cited in Mishra 1998: 189–90) is based on love-in-union or *sambhoga* [sexual union] and love-in-separation [*vipralambha*].

Having identified the broad features of melodrama and framed its emotionality within the indigenous theoretical schema provided by *rasa* theory, I wish to now turn to a more historical examination of films. The

beginning of cinema in India precedes the period of focus for this thesis by many decades. A number of critical developments from this earlier era, including technological changes and the emergence of the fledgling industrial network, are worth outlining in order to provide context for the more focused investigation of films from 1951–1963 that comprise Chapters Five through Eight.

Chapter Four

In the Beginning Was the Song: Hindi Film Songs to 1950

This chapter looks back specifically at the manner in which Hindi film songs and their lyrical compositions have captured feelings and sentiments in the period before 1951. Of particular note is the relationship between songs, singers and the melodramatic mode of Hindi cinema as well as the way in which Hindi film songs express the "inexpressible." The chapter provides historical background to Indian cinema, a history which is widely available in the discourse. Nonetheless, by providing this background here and, more importantly, by casting this history around the development of the Hindi film song tradition, I focus on the emotional impact on the spectator. Consequently, I wish to address the manner in which songs carry the hyperbolic sense of melodramatic feeling. In this respect my account of Hindi film songs to 1951 is different from standard accounts such as the excellent "UpperStall Feature by Karan Bali" available on the Internet (Bali UpperStall.com. n.d.) or the accounts of Arnold (1998), Ranade (2006), Morcom (2007), Booth (2008) and Anantharaman (2008). To be able to offer an alternative history of the Hindi film song with close reference to the changing lyrics of the songs themselves, I take a retrospective look at the beginnings of the sentimental/melancholic songs in Hindi cinema.

Although the classical Hindu corpus of epic and dramatic material is foundational to any reading of Hindi cinema including its songs, the more immediate antecedent of the form was no doubt Parsi theatre. Parsi theatre is characterized by melodrama, sentimentality and romance, themes which are well rehearsed in the films under consideration here. However, from neither

Thoraval (2000) nor Kala (2007), does one get any precise statement about the transition from stage drama to silent films and thence to talkies. Javed Akhtar, the current doyen of Hindi film lyricists (Akhtar 2007: vii), on the other hand is conscious of powerful intertextual connections. In conversation with Nasreen Munni Kabir, he notes:

> Those musical traditions borrowed their vocabulary or expression from folk songs because there was no other source. The *ghazal* had different sources, but the *thumri* and the *kajri* had to rely heavily on folk songs for their words. … When sound came to the Hindi/Urdu cinema, the musical points of reference were indeed the *thumri*, the *kajri* or the *ghazal.* … Before the talkies, the Urdu-Parsee theatre was the main urban entertainment. And if you study the plays of Munshi Bedil and Agha Hashr Kashmiri – the Urdu-Parsee plays – in every scene they had songs that can be traced to the *thumri*, the *kajri* or the *ghazal* (Akhtar 2007: 4–5).

Looking at Parsi theatrical productions, there is evidence that many performances of Parsi theatre were transported from stage to film, many being no more than filmic reproductions of staged performances. "With its lilting songs ... sensationalism and dazzling stagecraft," Parsi theatrical performances, write Dissanayake and Gokulsing (cited in Vick 2007: 90), "were designed to appeal to the broad mass of people." In this context it is important to note that many dramatic forms of folk performance – *rāsalīlā, svāng, nautankī, jātrā, tamāśā,* and so on – begin with song. And the song could also reflect quite specific folk genres such as *sohar* (for childbirth), *kajali* (for the rainy season), *biraha/viraha* (songs of absence), *mangal gīts* (auspicious songs of marriage), and the like (Marcus 1992–93: 102). Parsi theatre added this local tradition of song to its adaptation of English and European plays, especially melodramatic forms.

When talkies came to India it was not surprising that many of the early films were talkie versions of silent films, which in turn were filmic adaptations of successful Parsi theatrical repertoire (Hansen 2003). In these talkie versions, the songs on the Parsi stage were easily transposed onto cinema. It would stand to reason that the songs of the first talkie *Alam Ara* had their origins in Parsi theatrical productions. What should not be overlooked is the fact that with Parsi theatre there arose a firmer acknowledgment of Muslim culture in cinema. In addition Parsi theatre served to cement the Urdu language as central to film songs, a point made by Javed Akhtar in conversation with Nasren Munni Kabir (Akhtar 2007).[1]

If one were to locate a more immediate pre-text for Hindi cinema in this "modern" or "etic" – and not necessarily a narrow culture specific "emic" – account of the Hindi film song, one has to begin with the Urdu/Avadhi/ Hindi play and opera *Indarsabha* [The Court of Indar], written by Sayed Agha Hasan Amanat and first staged in 1853. This play was written in a hybrid dialect drawing upon Amanat's mother-tongue, Avadhi, and his more formal knowledge of Hindi and Urdu. It had a major influence on Hindi film songs.[2] The story and the libretto of *Indarsabha* were written by Syed Agha Hassan Amanat, a poet of Lucknow, about the middle of the nineteenth century, a decade before the Mutiny (Datta 2006). Wajid Ali Shah, the last Nawab of Oudh, was an accomplished musician. It is said that a French musician – probably a former military bandsman or bandmaster – took service under

---

[1] See also Dwyer (2006), Morcom (2007) and Booth (2008).

[2] A famous line from it, "*Māre Gaye Gulfām*," ["Poor, Poor, Gulfam"] by then a popular Hindi catch-phrase, was used as the title of Phaneshwarnath Renu's short story which was the basis of the poet-lyricist Shailendra's (1923–1966) impressive film about the travelling theatre Nautanki in *Teesri Kasam* [The Third Vow] (1966).

him (*ibid.*). The Nawab was told about the glories of the European opera: its ballet, its orchestra, its fantastic settings, its grotesque plots. Wajid Ali Shah became so interested that he commissioned Sayed Agha Hassan Amanat to write out a suitable story in Urdu verse, interspersed with Hindi songs (*ibid.*). The poet took a year and a half to complete the work, together with complete stage directions which appeared in the first edition of the book (*ibid.*). The Nawab supervised the production and probably composed part of the music. There is also evidence to show that he took the chief part in the opera whenever it was performed before the courtiers on the huge stage built in Kaisar Bagh at Lucknow (*ibid.*). As Brandon writes,

> "[t]he history of the theatre of moden Pakistan is the history of the Urdu-language theatre which started in 1853 with the composition of Mirza Amanat's Inder Sabha performed at the court of Wajid Ali Shah of Oudh ... for at least two generations after that, actors and musicians of Oudh sang the songs of Inder Sabha ..." (Brandon 1997: 211).

There are a number of silent film versions of this play and when sound came to films it too was one of the first to be made into a talkie by Madan Theatres in 1932.[3] *Indarsabha,* directed by Jamshedji Framji Madan, was released only a year after *Alam Ara* (1931), the latter the first Indian talkie to be made. *Indarsabha* was two hundred and eleven minutes long. With over seventy songs it was an exceptional film even for its period.[4]

---

[3] The play was also translated into German in 1863 by Friedrich Rosen.

[4] Sangita Gopal and Sujata Moorti (2008: 18) make the point that since a film like *Indar Sabha* (1932) was part of the early experimentations with the technology of sound it would be "gratuitous to say that Indrasabha had seventy-one songs." While labeling all melodic moments as distinct "songs" is clearly debatable, the point remains that there were many song-like segments.

An examination of *Indarsabha's* main features is valuable to demonstrate how this early talkie was pivotal to the style and form of later Hindi films. The movie is set in the celestial court of *Indar*, the king of the gods in Hindu mythology. The script is written entirely in verses, and the central theme is a romance between a prince and a fairy. Although the play was initially intended to be performed in a royal court, songs from the play influenced the *geet* tradition in Urdu and quickly transitioned into other areas of popular culture. As Abdullah (1967) states, "for at least two generations after [its release], actors and musicians of Oudh, sang the songs of *Inder Sabha*." The play included "31 *ghazals*, 9 *thumris*, 4 *holis*, 15 songs and two *chaubolas*, and five *chands* with enough scope for dances as well" (Samiuddin 2007).

The play is considered a seminal work that directly influenced several important nineteenth and early-twentieth century Urdu plays that followed it. These included Khadim Husain Afsos's *Bazm-e-Suleman* (1862), Bahiron Singh Asmat's *Jashn-e-Parastan* and Taj Mahal Farrukh's *Nigaristan-e-Farrukh* (1911), most of which made their way into Parsi theatre (Datta 2006).

"Talkies" and the Actor-Singer

The heterogeneous moment of *Indarsabha,* as Avadhi/Hindi/Urdu romance, as Parsi theatre and as seminal Hindi film, is central to an understanding of the melodramatic song. In addition, of course it was a text that provided the structure for India's first talkie movie, *Alam Ara* [The Ornament of the World], released by Imperial Film Company on March 14, 1931. The film established the convention of including songs in Indian films in a way that was different from the musical accompaniment provided by the stage musicians for silent

films. The year 1931 is also significant as it gave Indian cinema its first film actor-singer – Wazir Muhammad Khan – who shifted from the stage to film acting at that time. However, "live recording was the order of the day" because recording was "dictated by technology" (Pendakur 2003: 122). The film took months to make due to recording difficulties. With no sound-proof studios, shooting was done indoors and at night (Kala in UpperStall.com 2007). The musicians who would accompany the singer played Indian instruments, notably the harmonium and the *tablā* without any substantial orchestral backing.[5]

According to the online Encyclopedia of Indian Cinema "Alam Ara established the use of music, song and dance as the main stay of Indian Cinema." The film's director, Adeshir Irani (1886–1969) is frequently credited with writing the lyrics tunes for the songs, though some controversy still remains around this (*ibid.*). The only instruments used for the recording were a *tablā* and a harmonium, both of which were placed out of the camera frame. The singer sang into a microphone which was hidden from the camera. Right from its inception, music – initially with rudimentary instruments, later with a full orchestra – formed part of the song and a key element of each song was the instrumental interludes played in between verses.

Although the songs from *Alam Ara* "became popular and the recording industry was well established, no gramophone records were made of these songs. Nor were they played on radio even though radio was in existence in India at that time, because it is necessary to have a record of a song before it can be broadcast on radio" (Morcom 2007: 182). As Morcom (*ibid.*: 183)

---

[5] "Talking Images 75 Years of Cinema" *The Tribune*. 26 March 2006.

suggests further, this implies that, film songs of early Indian cinema had "no commercial life separate from the parent film." Nevertheless, they were a major contributing factor to the success of the film. In addition, the spectator played an important role in the oral circulation of these songs since people shared them through public singing of different types (Morcom 2007: 183). A feature to be noted is that the songs of *Alam Ara* had a strong religious dimension albeit a dimension which was non-sectarian. The context of the songs – often an address to God – was not framed in the genres of religious devotionalism since they were neither distinctive *bhajans* nor *Sufi* chants but a synthesis of a specifically Indic cultural tradition.

The phenomenal success of *Alam Ara* inspired later films such as *Shirin Farhad* (May 1931) which had three times as many songs as *Alam Ara* and, of course the following year, there was *Indarsabha* (1932). In the wake of these early films, and the spectacular success of *Indarsabha*, all early talkie films produced in India had a profusion of songs. According to Pendakur (2003: 123) these were not film songs as we know them today but basically little more than "sequences of verses and songs woven into a familiar plot." With the emergence of a soundtrack, however, producers tried to get artists from the stage. Those stage actors who could not sing suffered, while others without a stage background – Ashok Kumar (1911–2001), Devika Rani (1907–1994), Leela Chitnis (1909–2003) to name a few – had to do their own singing. The necessity of a singing voice meant that the period produced a number of singing stars who went on to become extremely popular.[6]

---

[6] K. L. Saigal (1904–1947), Surendra (1911–1987), Suraiya (1929–2004), Noor Jehan (1926–2000), Karan Dewan (1917–1979) and even the early Kishore Kumar (1929–1987) may be noted here. Although they are now remembered primarily as great

The tradition of singing and song-writing – and at this early stage the actor as singer – reached its exemplary moment in the actor-singer Kundan Lal Saigal (1904-1947). Saigal, arguably the greatest singing star of Hindi cinema and possibly, of Indian Cinema generally, deserves a special mention in any historical overview of Hindi cinema. His songs had mesmeric power over audiences and songs from films such as *Devdas* (1935), *Kapaal Kundala* [The Mysterious Centre] (1939], *Dushman* [The Enemy] (1938), and *Street Singer* (1938) were extremely popular. In P. C. Barua's seminal melodramatic film *Devdas*, Saigal sang songs such as *Bālam āye baso more man me* ["Oh my love, come and make your home in my heart"] and *Dukh ke din ab bītat nāhī* ["Days of pain just do not go away"], songs infused with the key *rasas* of *karunā* and *śringara*. To appreciate the power of his songs and the extent to which they worked with, and reinforced, the idea of sentimentality, attention needs to be focused on the songs themselves. Saigal's oeuvre is reasonably large but even a few examples can establish the impact he had on the Hindi film song, an impact that has been regularly cited by many authors. For instance, Gopal and Moorti state:

> Though the technique of play back recording was in place by mid-1930s, this era was dominated by the singer-actor. Indeed, as Neepa Majumdar has argued, star identity was constructed in terms of the voice, the actor's "ability to make songs come alive," rather than the body, under-scoring the primacy of the aural over the visual. As a fan of K.L. Saigal, a leading star of the period, wrote, "everyone of us is his fan because of his singing voice, that is all there is about him. His face is pudding-like, his hair is always badly dressed." By the same token, a handsome actor like Ashok Kumar was mocked by his fans for poor singing (Gopal and Moorti 2008: 23).

---

playback singers Mukesh (1923–1976) and Talat Mehmood (1924–1998) too were actors: Mukesh in the film *Anuraag* [Attachment] (1950) and Talat Mehmood in the film *Dil-e-Nadan* [Innocent Heart] (1953] continue to be remembered.

The song *Bābul morā* – a *thumri* – from the film *Street Singer* is a useful example. Sung in *rāg bhairavī,* Saigal walks the streets on the studio sets while the sound track contains music played by a small group of instrumentalists including a harmonium player and a *tablā* player, the latter tapping the *tablā* occasionally as the song does not use a full *tāl*. The theme of the song is parting [*bidāī*] of the bride from her parent's home as she departs for her husband's home after her marriage. In fact one could say that it is the prototype of all departure-from-home songs and certainly influenced the opening departure song in Mehboob Khan's *Mother India* (1957).

> *bābul morā, naihar chhuto hī jāye*
> *bābul morā, naihar chhuto hī jāye*
>
> *chār kahār mil, morī doliyā sajāve*
> *morā apanā begānā chhuto jāye*
> *bābul morā ...*
>
> *anganā to parbat bhayo aur deharī bhayī bideś*
> *le bābul ghar āpano mai piyā ke deś*
> *bābul morā ...*
>
> *bābul morā, naihar chhuto hi jāye*
> *bābul morā, naihar chhuto hi jāye*
>
> My father, I am bidding goodbye to my home
> Four men and a resplendent palanquin I get
> But those who are mine I have to leave behind
>
> My home, my surroundings, your gates are no longer mine
> O my father I hand over my house
> As I leave for the home of my husband.
> My father, I am bidding good bye to my home

The poem was written as a lament by Nawab Wajid Ali Khan Shah (1822–1887) of Lucknow when he was exiled from Lucknow to Calcutta. During this time he wrote under the pen name "Qaisar." The simple lyrics reflect the pain and agony of the poet king who is said to have been a connoisseur of art,

poetry and dance, a fact captured in Satyajit Ray's *Shatranj Ke Khiladi* (1977) in which the Nawab is given the line: *sirf śāyrī aur mauzikī hī mard kī ānkhom mem ānsu la sakte hain* ("Only music and poetry can bring tears to a man's eyes").

Overnight Saigal's rendition of *Bābul Morā*,[7] became the country's most poignant farewell song and the song remains popular today. Many other singers – Bhimsen Joshi, Shobha Gurtu (both non-filmi) and more recently (1973) Chitra Singh and the late Jagjit Singh in the film *Avishkaar* – have sung *Bābul morā*. It was almost as if Saigal experienced the pain of each of the songs he sang. As Thoraval observes,

> He created a new style of popular singing, ideal for creating the cinematic atmosphere. His collaboration with the Bengali musician, Timir Baran in P. C. Barua's *Devdas* (1935), and in the Hindi version of the same film was for a long time the model for how a song should be interpreted in a melodramatic context … He had never studied classical music but he was gifted with a wonderful mellow voice –equally at home with film songs as with classical *ragas*. He revived semi-classical singing and the *ghaza*l …" (Thoraval 2007: 59).

Another of Saigal's songs, this one from the film *Shah Jehan* (1946), is worth discussing to highlight how the *rasa* of *karunā* is central to its theme. Not surprisingly, many spectators have read this song as a premonition of his death the following year. "Why live," he said, "when the heart is broken?" – a typically melodramatic line. The lyrics for this song were written by Majrooh Sultanpuri and the music director was Naushad who began to bring an entire orchestra to the production his songs. The words of the song are:

jab dil hī tūt gayā, jab dil hī tūt gayā

---

[7] Kanan Devi (1916–1992) sings the female version of the song.

ham jī ke kyā karenge, ham jī ke kyā karenge
jab dil hī tūt gayā

ulfat ka diyā hamne, is dil me jalayā thā
ummīd ke phūo se, is ghar ko sajayā thā
ik bhedī lūt gayā, ik bhedī lūt gayā
ham jī ke kyā karege, ham jī ke kyā karenge
jab dil hī tūt gayā

mālum nā thā itnī muśkil hai merī rāhe
muśkil hai merī rāhe
aramā ke bahe ānsū, hasrat kī bharī ānhe
har sāthī chhūt gayā, har sāthī chhūt gayā
ham ji ke kyā karege, ham ji ke kyā karenge
jab dil hī tūt gayā

My heart has been broken
What then is my reason to live?

With candles of love, I had lit my heart
With flowers of hope, I had decorated my body
This secret has been destroyed
What then is my reason to live
When my heart has been broken?

I did not realize how difficult my road is
My desires have flown down in tears, my wishes I have sighed
I have lost each and every companion
What then is my reason to live
When my heart has been broken?

When Saigal recorded this song he was fighting a losing battle against alcoholism. The pain can be felt in his voice despite the simplicity of the lyrics. After a few months of the film *Shah Jehan* (1947) being released, Saigal died at the age of 43. His dominance of male roles in film productions of the time meant that the industry took some years to recover from his death.

Splitting the Singer-Actor

Frustration and discontent with the awkwardness of live recording being undertaking while a film was being shot gave way, in the late 1930s, to a new innovation. Keshavrao Bhole, who was Prabhat Studio's music director,

experimented with placing a singer in front of a microphone, and having the actor lip sync to a song (Pendakur 2003: 122). The technique revolutionized the industry not so much in terms of the manner in which the songs were being "recorded onto film, but the very form in which they were being presented" (Pendakur 2003: 122). The question of who was the first playback singer and who was responsible for this introduction remains a little vague (Arnold 1991: 105), although as already noted W. M. Khan is often referred to as the first playback singer. For my own argument, though, what is more significant is the technical divergence between sound track and picture, what Gopal and Moorti (2008: 23) refer to as the "the splitting of the singer actor." The new approach to technology led to the emergence of many new voices and a variety of styles of singing. Since the ability to sing was no longer a criterion for choosing actors, new actors and people "trained" in the art of music and singing joined the industry (Pendukar 2003: 122). Lyricist, musicians and music directors from stage brought with them a rich blend of music culture. Moreover, this gave music directors, who in the early years of the talkies had to contend with singers who did not have any formal training, the opportunity to experiment with more challenging compositions as they did not have to worry about the limitations of the actors singing their songs.

An ensemble of organ and percussion often provided background music for silent movies and so it came as no surprise when Keshavrao Bhole of Prabhat Studios, having been exposed to this practice, was the first to introduce instruments such as the piano, violin and the guitar in his compositions for his movie *Duniya Na Mane* [The world does not agree] (1937). He even had his lead female actor sing an entire song in English in this film. Following this

trend V. Shantaram, the director of the film, used a multi-lingual song for the first time in his film *Aadmi* [Menfolk, 1939] (Kala, UpperStall.com 2007).

Lesser Known Actor-Singers

The sad, sentimental, melodramatic song has existed in Hindi films since the talkie days and indeed it was Saigal's voice which lent itself to making them popular and giving them this form. Saigal was the tone/trend setter of that era. His popularity meant that a number of other singer/actors began to follow his lead, including such people as C. H. Atma, Pankaj Malick and Mukesh. So strong was Mukesh's imitation of Saigal's voice in the song *Dil jaltā hai to jalne de* ["If the heart is hurting then let it hurt"] in the film *Peheli Nazar* [First Sight] (1945) that it is difficult to detect that the song in fact was sung by Mukesh.[8] The song is sung in *rāg darbāri* and music composition is by Anil Biswas.

dil jaltā hai to jalne de
āmsū nā bahā fariyād nā kar
dil jaltā hai to jalne de

tū pardā naśī kā āśik hai
yūn nāme vafā barbād nā kar
dil jaltā hai to jalne de

māsūm nazar ke tīr chalā
bismil ko bismil aur banā
ab śarmo hayā ke parde me
yūn chhup chhup ke bedād nā kar
dil jaltā hai to jalne de

ham ās lagāyen baithe hain
tum vādā kar ke bhūl gaye
yā sūrat ā ke dikhā jāo

---

[8] For instance, Kabir (2001: 166) states that Mukesh was criticized for copying Saigal's style too closely such that he only developed his own style later in his career.

yā keha do ham ko yād nā kar
dil jaltā hai, dil jaltā hai, dil jaltā hai

If the heart is hurting let it hurt
Do not shed tears and do not complain
If the heart is hurting then let it hurt

You love hiding behind a veil;
Do not disgrace the word 'faithful'
If the heart is hurting then let it hurt

Innocent eyes give me seductive looks;
Hiding behind your veil of chastity
Quietly, quietly do not make me impatient
If the heart is hurting then let it hurt

I am waiting with hope
But you have forgotten your promise
Come and show me your face
Or just tell me that you are not in love with me
If the heart is hurting then let it hurt

It was after Saigal's death that Mukesh (1923–1976) ventured into his natural voice and carved out a niche for himself in the area of sentimental songs.[9]

However, Mukesh was not the only singer to imitate the style of Saigal and thereafter become a major playback singer. The case of Kishore Kumar (1929–1987) who was both actor and singer, is equally interesting. In 1947 for the film *Ziddi* [The Stubborn One] (1948) Kishore Kumar sang for Dev Anand's voice on screen. The melancholic strains embedded in the songs of Saigal and Mukesh permeate the Kishore Kumar song too. There is no respite from sentimentality.

marane kī duāyen kyūm māngū
jīne kī tamannā kaun kare, kaun kare
ye duniyā ho yā vo duniyā
ab khvahiś-e-duniyā kaun kare, kaun kare
marane kī …

---

[9] See further, http: //wwwhamara forums.com/indexphp. Accessed 29/01/2012.

jo āg lagāī thī tum ne
us ko to bujhāyā aśkon ne
jo ashko ne bhadakāī hai
us āg ko thandā kaun kare, kaun kare
marane ki ...

ab kaśtī sābit-o-salim thī
sāhil kī tamannā kis ko thī
ab aish ikatthā kaśtī par
sāhil kī tamannā kaun kare, kaun kare
marane kī...

Why should I pray for death
When there is no desire to live.
Whether it is this world or the world after death
Why should I wish for any world?

The fire you lit in my heart
Was drowned by my tears;
That which has been fanned by tears
Who will put out that fire?

When the boat has become my enemy
Who thinks of wishing for a boatman?
When all the desires have been placed in this boat
Why would one wish for the boatman?

The essence of the three last songs discussed is lost love. There is a pattern – a similarity – because all three songs discuss death as if the melancholic hero has a death wish. As sentimental songs of world weariness, they deal with dejection and melancholy, reinforcing what Freud (1989 [1957]) wrote in his foundational essay on mourning and melancholia: mourning leads to closure, to overcoming grief, and the possibility of a new life, whereas melancholia is the condition of an incomplete mourning so that there is no cure of grief. The sentimental song, relentlessly hauls one back to the condition of melancholia.

Amongst those singers who imitated Saigal's voice, one in particular deserves attention because he came as Sagar Movietone's answer to New Theatres' sensation K. L. Saigal. This was the actor-singer simply known as Surendra. Surendra (1910–1987) sang most of his own songs throughout his career

which spanned some fourteen years as a lead actor between 1936 and 1950. He reappeared as a father figure in *Dil De Ke Dekho* [Give Your Heart and See] (1959) and other films. One of his classic songs from the film *Anmol Ghari* [The Priceless Watch] (1947) epitomizes melancholic strains that define the songs discussed in this chapter. Dejected and lonely, Surendra sings:

> *kyūn yād ā rahẽ hai guzare hue zamāne*
> *ye dukh bhare fasāne rote hue tarāne*
> *kis ko sunā rahẽ hai*
> *kyūn yād ā rahẽ hai*
> *kyūn muskurā rahẽ hai dekho agar to samjho*
> *ānsū bahā rahẽ hai … kyūn yād ā rahẽ hai*
> *kyā vakt hai nā jāne kyū hichkiyõ ki lay pe*
> *gāten hai gham ke gāne*
> *ham bhor ke dīye hai bujhte hi gā rahe hai … kyūn yād ā rahe hai*
>
> Why do I recall now, those forgotten days
> These woeful tales, these painful melodies?
> To whom am I telling these, why do I remember them?
> Why do you smile when
> If you could only see you would understand
> And I cry.
> Why do I recall now, those forgotten days?
> What time is it, I do not know
> As I sing in a broken raga
> The songs of sorrow
> I am the dawn's candle; singing as it dies.
> Why do I recall now, those forgotten days?

The song locates itself in the mode of melodramatic sentimental song as its aim is to elicit an emotional excess from the spectator. As with Surendra's song, and others discussed so far, what one needs to examine is the specific manner in which emotions find an outlet. The failure to act – the declaration of love or even the construction of different social relationships – is transformed into an aesthetic form of sentimentality so that the human agent is part of a larger sense of *ennui* or world-weariness.

By the late 40s and early 50s, "the splitting of singer-actor," more voices came into film, especially male voices such as Mohammed Rafi's (1924–1980). Rafi had made his appearance with the single final line in K. L. Saigal's song *Meri sapno ki rāni* [The queen of my dreams] in the film *Shah Jehan*. Other emerging singers included Hemant Kumar (1920–1989) (a music director in his own right), Manna Dey (1919–2013) (who was trained in classical music), and Talat Mahmood (1924–1998) (a failed singing star but regarded as the "king of ghazals") (Alaudin and Prasad 1980: 51). These male singers gradually became the dominant singers of the Golden Age.

The Female Singers

Raja Ahmad Alauddin and Prajna Prasad (1980: 51) cite Hindi film musician Raghunath Seth as saying:

> The women who sang for the early films came from the class of professional entertainers or singing girls who performed at … mehfils and at auspicious occasions like marriage or childbirth. The better aspects of this style have become recognised as semi-classical Hindustani music (Alauddin and Prasad 1980: 51).

Seth adds that this style of singing was "loudly persistent and suggestive." Expanding on this but still quoting Seth, Arnold (1991: 106) adds, "[a]ll the female singers … had a tendency to sing nasally and pronounce lyrics in a deliberate and mannered style" (Arnold 1991: 106). This style of singing is evident in the early film songs of the 30s and is regarded by Alauddin and Prasad as the first phase of film singing.

Pre-eminent among the female singers was Noorjehan (1926–2000), referred to as *mallika-e-tarannum* [the queen of melody] when after Partition she moved to

Pakistan. When she returned to Bombay in 1982 she sang once again the duet which she had sung with Surendra in the film *Anmol Ghari* [The Priceless Watch] (1946). The song begins with a note of longing and loneliness imbued with *viraha* and *karunā rasa*.

avāz de kahān hai duniyā merī javān hai
abād mere dil me ummīd ka jahān hai
duniyā merī javān hai

ā rāt jā rahī hai yū jaise chāndnī kī
bārāt ja rahī hai chalne ko ab palak se
tārõ kā kārvā hai aise me tu kahā hai
duniyā merī javā hai

kismat pe chhā rahī hai kyo rāt kī siyāhī
virān hai merī nīnde tāro se le gavāhī
barbād mai yahā hūn abād tu kahā hai
bedard āsmā hai

āvāz de kahā hai

Call out to me from wherever you are my world is young
My flourishing heart is a place for hope
Call out to me from wherever you are.

The night is moving like the moon's wedding procession
The procession of stars is moving as well
But where are you during this time?

Why is my fate covered with the ink of night?
The stars will vouch that my nights are lonely and sleepless
Destroyed I am here, flourishing you are there
The sky is so heartless

Call out to me from wherever you are

It could be said that the departure of Noor Jehan to Pakistan opened doors for Lata Mangeshkar the pre-eminent singer of the Golden Age who initially imitated her style and who later said that she drew her inspiration from Noor Jehan.

Alongside Noor Jehan, Suraiya also played a role in the development of the Hindi film song. A major contributing factor was, once again, and as in the case of Noor Jehan, her husky voice and the style of rendering. It is important to pause here to consider the place of Suraiya in the pre-1951 period. However, unlike Noor Jehan, Suraiya was not formally trained in music. She made her debut in 1937 as a child artist in *Usne Kya Socha*? [What did he think?]. After hearing Suraiya sing on All India Radio, music director Naushad Ali chose her to sing as a 13-year old in *Sharda (*1942). He became Suraiya's mentor, and under his guidance, Suraiya sang some of the best songs of her career. He composed approximately fifty songs for Suraiya. Although she had a secondary role (second to Noor Jehan) it was with *Anmol Ghari* [The Priceless Watch] (1946), that Suraiya became a fully-fledged singing star. *Anmol Ghari* was followed by *Dard* [Pain] (1947) and *Dastaan* [Narrative] (1950). Her major break as a lead heroine came in 1945 in the film *Tadbir* [The Future] on the recommendation of K. L. Saigal who liked her voice. She went on to co-star with Saigal in two other films, *Omar Khayam* (1946) and *Parwana* [Moth] (1947). It was the four songs composed by Khawaja Khurshid Anwar that she sang in *Parwana*, which fully established her career. Opportunities arose for Suraiya after Noor Jehan and Khursheed Bano (1914–2001) migrated to Pakistan following the1947 partition.

As an actress, Suraiya had an edge over her contemporaries Kamini Kaushal (1927–) and Nargis (1929–1981) because she could sing her own songs. Her last film was *Rustom Shorab* in 1963 after which she retired from films and became a recluse.

Although it is in *Mirza Ghalib* (1954) that one finds Suraiya at her best, her singing style in this film belongs to an earlier age. In this film she sings songs

modelled on Ghalib's poetry and rendered as ghazals. From *Nuktāchi hai, gam-e-dil usako sunāye na bane* [The lonesome heart is a capricious critic and when told does not listen] through *Dil-e-nādān tujhe huā kyā hai ākhir is dard kī davā kyā hai* [O innocent heart what has happened to you? What medicine is there for pain?] to *Ye nā thī hamāri qismat ke visāl-e-yār hotā agar aur jīte rahte, yahī intzār hotā* [This wasn't my fate that lovers would meet; and if I had to live longer, this would have been my expectation] Suraiya brought to Ghalib's poetry a melancholic strain that remains the hallmark of the sentimental Hindi film song.

The Birth of the Theme Song

The concept of the theme song (to be distinguished from the title song) has been part of Hindi film from the moment sound entered the cinema. In *Alam Ara* the theme song was *De de khudā ke nām pe pyāre tākat ho agar dene kī* [Give in the name of God, if you have the strength to give] and this tradition has continued. The theme song is used to set the mood of the movie and is played many times during the movie. In *Acchut Kanya* [The Untouchable Girl] (1936), the theme song is *Kit gaye ho khevanahār naiyā dūbatī hai* ["Where have you gone oh boatman? The boat is sinking, sinking"] where the idea of fate is captured in the grand metaphor of the boatman in Indian culture, perhaps even invoking the classic tale of the boatman who takes banished Rama, his wife and his brother across the river towards the wilderness. The song reinforces the fate of the Untouchable girl who, through the figure of Devika Rani becomes as much an object of desire as one of social rejection and

neglect. In *Kismet* [Fate] (1943)[10] the theme song takes the form of a soft, romantic duet, sung by Arun Kumar and Amirbai Karnataki (1906–1965). Again the song creates the romantic subtheme of a film which is built around a thief, his lost parents, and his love object. The connecting thread is, as in Dickens' *Oliver Twist*, a locket which the thief, played by Ashok Kumar, was given as a child, and which is instrumental in reuniting him with his estranged family.[11] Since my interest here is the manner in which the sentimental romantic song carries the love-theme of the film the theme song in this film is

> *dhīre dhīre ā re bādal dhīre ā re*
> *bādal dhīre dhīre jā*
> *merā bulbul so rahā hai shor-gul nā machā*
>
> Stealthily come oh clouds quietly come
> My lover is asleep, do not be noisey.

A third example is from the film *Rattan* (1944) and is, arguably, one of the most alluring romantic duets. Its *mise-en-scène* requires a commentary. In the background is a framed picture of dark clouds and barren trees. The camera shows a close up of the picture frame and the dark clouds in the picture begin to move. Zohrabai (1918-1990) lends her voice to the lead female actor, Swaranlata (1924–2008) ,who walks to a window and begins to sing whilst the male lead star, Karan Dewan (1917–1979) who is also the singer, is some place

---

[10] There were two films with the name *Kismet*, one directed by Gyan Mukherjee and the other by Manmohan Desai. The first was spelled *Kismet* (1943) and the second *Kismat* (1968).

[11] The film also escaped the notice of the British Censors even though it carried a patriotic "Quit India" song as well.

outside under the dark skies. Throughout the song the clouds move from one singer to the other providing the leitmotif. The singers create the lyrical mood.

sāvān ke bādalon un se jā kaho
taqdīr me yahī thā
sājan mere nā ro
sāvan ke bādalon

ghanghor ghatāon
mat jhoom ke āvo
yad un kī satāyegī
tum tum yahā nā ho

jis din judā hum hai
ankhen merī purnam hai
ro ro ke mar jāu
dukh tere balā ko
sāvan ke bādalon

chhedon na hame ā ke
barso kahīn aur jā ke
vo din nā rahe apne
rāten nā rahe vo
sāvan ke bādalon

O monsoon clouds do go and tell my beloved that we are
victims of fate.
Please do not cry, O monsoon clouds

O heavy clouds do not come dancing towards me
Memories will taunt me because you are not here

From the day we parted my eyes are moist and lost
I could cry myself to death but what do you care
O monsoon clouds

Do not come and tease me, go and rain some place else
The days are no longer mine and the nights are not the same
O monsoon clouds

I have quoted the above song from *Rattan* in full because it links the motif of monsoonal rain to sentimental outpouring, a linkage that has a much older tradition.

The theme song, however, continued to flourish, taking the form of the song *Dhire se ājā rī akhiyon men* [Come quietly in my eyes] in the film *Albela* [The Charming One] (1951) which occurs in three versions. The first version is sung by Lata Mangeshkar for the sister character, in the confines of their humble hut which is their home. It is again sung by Chitalkar (1918-1982) for Bhagwan (1913-2002) on the screen, as he takes his sweetheart for a joy ride in his car. Both are happy versions and infused with the *rasa* of *hāsya.*The third version is again sung by Lata for the sister character who is seen begging on the street after the family has lost everything. The third version, with a few changes in lyrics to capture melancholia, however, is a sad version steeped in *karunā rasa.* It is common in films even today for the same song to be varied in ways to convey different moods when required for different scenes.

Another example is Raj Kapoor's film *Barsaat* [Monsoon] (1949). The song is rendered by Lata Mangeshkar and it is this song which significantly contributed to the development of her career. Nimmi dances a folk dance and sings in the presence of her lover (Prem Nath). The title song itself changes from happy to sentimental/sad. Although the music remains unaltered, the modification in the lyrics and the style of singing are used to create the two different moods; first *śringarā rasa* and later *karunā rasa*.

barsāt me ham se mile tum sajan, tumse mile ham
barsāt me
tak dhina dhin
prīt ne singār kiyā mei banī dhulan
sapnon kī rim jhim me nāch uthā man, merā nāch uthā man
āj mai tumhārī huī, tum mere sanam
tum mere sanam
barsāt me

In monsoon you and I met in the rain
Love was decorated and I became your bride
My heart danced to the tune of my dreams my heart danced

> I became yours and you became mine in the rain
> In Monsoon you and I met in the rain

The musical material of the song is played throughout the movie either directly or in reworked instrumental segments as a musical background. The lover returns too late to find that after having waited long but in vain for his return, Nimmi had in fact committed suicide. As he places Nimmi's body on the cremation pyre, visibly distressed, the last line of the song but this time beginning with a sigh "*Hāy barsāt men*" rendered in a soft tone with no musical accompaniment is played in the background and then followed by a loud dramatic musical finish. With this the film comes to a dramatic end.

Lata Mangeshkar came into her own as a playback singer after the departure of Noor Jehan to Pakistan and after Suraiya's retirement but she received her first proper "name credit" under her own name in this film. Indeed any account of Indian playback music must give Lata Mangeshkar a special mention as her career and voice was dominant in the industry for an extremely lengthy period. She is considered by many in the film industry as the exemplary voice of twentieth century popular Indian music. Her father owned a theatrical company and was a classical singer associated with the Gwalior *gharāna* who gave her singing lessons from around the age of five. According to the *Encyclopedia Britannica* she also studied with Aman Ali Khan Sahib and later Amanat Khan.

Mangeshkar's importance rests not solely with her extraordinary output. Many of her performances are considered timeless, although her voice has changed and matured over the years. Until the 1991 edition, when her entry disappeared, the *Guinness Book of Records* listed her as the most recorded artist

in the world with not less than 30,000 solo, duet and chorus-backed songs recorded in 20 Indian languages between 1948 and 1987.[12] By 1990 she supposedly had worked on over 2000 film soundtracks as a playback singer. Although her songs in *Barsaat* (1949), *Mahal* (1949) and *Shair* (1949) marked the beginning of an extraordinary career, these films are part of what may be called her "classic" corpus. After the success of *Barsaat* she went on to sing for every major actress, including Geeta Bali, Nanda, Nargis, Nimmi, Nutan, Padmini, Sadhana, Waheeda Rehman, Meena Kumari and Meena Shorey and continued to sing until recently.

Conclusion

This brief survey of the history of Hindi film songs from the first half of the twentieth century shows how a body of key themes and styles emerged during this period. Songs of the early period illustrate the historical context for the motifs of melodrama, of world-weariness and of *ennui,* as the singer in the film connects his/her loneliness with what he/she sees as a lonely and forlorn world. This emotion is never divorced from the narrative trajectories of the films themselves, a point made, perhaps with a little too much enthusiasm, by the journalist-film critic Anil Saari: "No matter how far it strays, the device of the song enables the film (and the audience) to return to the core of the philosophical world view espoused by the film" (Saari 2010: 20). The next chapter examines the ways in which these key themes became dominant during the period 1951–1963, and the ways they contributed to a

[12] Yash Chopra: BBC Interview. 28 September, 2004.

particular style of sentimental song that was an essential component of the melodramatic mode of films from the period.

Chapter Five

1951–1963: The Consolidation of Stylized Sentimentality through Song

This chapter provides examples of the way sentimentality finds expression in Hindi cinema during the period 1951–1963. Discussing the history of Hindi film songs through a periodization of date spans such as this is problematic for a number of reasons. In particular, singers and actors worked across periods, and identifying discrete elements from particular decades inevitably runs the risk of essentialization. Nonetheless, many authors have characterized the period of the 1950s to early1960s as a "Golden Age" of song (Thoraval 2000: 49-51, Saari 2009: 187-194, Arnold 1991: 166, Gopal and Moorti (eds) 2008: 119-122, Booth 2008: 167 and Jhingan 2011). Whatever the reasons for applying this label, the label does have heuristic value in as much as it bounds a particular group of films and songs together in a way that provides a set of texts for detailed comparative analysis.

Before turning to a more analytical approach, a number of general comments about the period in question are useful to acknowledge the variety of influential figures and contexts that characterized the Indian film industry at the time. The period is marked by the release of the film *Awaara* at one end, and the beginning of extensive use of colour at the other.[1] It is a period in which the melodramatic form underpins all other genres of Hindi cinema: the social, the mythological, the fantasy, the tragic, the comic and so on. This kind of embedding meant that the films of the period, regardless of their use of

[1] Up until that point colour cinema was a rare phenomenon. Colour was restricted to Mehboob Khan's *Aan* and *Mother India* and a single dance sequence in *Mughal-e-Azam*.

particular narratives and genres, generally have an identifiable feel and cinematic affect. This "feel" was made persistent through the recurrence of some of Hindi cinema's most acclaimed and recognizable actors, singers, music directors and auteurs. Raj Kapoor, Dev Anand (1923–2011) and Dilip Kumar (1922–) were the main male actors while Nargis (1929–1981), Meena Kumari (1932–1972) and Madhubala (1933–1969) were the dominant heroines.

The auteurs of the period – K. Asif, Bimal Roy, Raj Kapoor, Mehboob Khan and Guru Dutt – sought to use cinema as entertainment. They also sought to use cinema as social critique, a critique that was squarely situated in the context of Nehru's declaration of the Indian nation as a universal symbol of non-alignment, secularism and human equality. At the same time, there was a greater recognition of this cinematic form around the world. Hindi film certainly began to gain markets in the Middle East and the Soviet Union as well as in the burgeoning Indian diaspora. On the tenth anniversary of Indian Independence, Mehboob Khan's *Mother India* (1957) was one of five nominations for the category of Best Foreign Language Film in the 1958 Academy Awards. A few compromises had to be made to cater to American tastes, both cultural and ideological. Consequently, the version sent for Oscars (at 120 minutes length) was a full hour shorter than the version shown in Indian cinemas. It had English subtitles and it dropped the Mehboob Productions' logo, which featured the Communist hammer and sickle. The 120-minute version was later distributed in the U.S.A and U.K. by Columbia Pictures. The film came close to winning an Academy Award but lost to Federico Fellini's *Nights of Cabiria* by a single vote (Kabir 2010).

Fortuitously the Golden Age coincided with cinematic recognition in another quarter. India's renowned filmmaker, Satyajit Ray, entered the world cinema stage in dramatic fashion alongside Japan's Akira Kurosawa to define a new international avant garde. Ray's early films – the Apu Trilogy – *Pather Panchali* [Song of the Road] (1955), *Aparajito* [The Unvanquished] (1956) and *Apu Sansar* [The World of Apu] (1959) – had a profound influence on modernist, neorealist cinema (Robinson 1989). Although Hindi cinema itself remained very much a local affair with its own grounding in the genre of melodrama, the success of Ray, occurring as it did at the high point of commercial Hindi cinema, went some way towards a greater awareness of the Indian film industry as a whole.

Two important film magazines, *Filmfare* and the Hindi tabloid *Cinema*, began their publication in 1952. In 1953, *Filmfare* inaugurated its Indian version of the Oscars through the establishment of the "Filmfare Awards." The publication of these two magazines is illustrative of the broader public recognition that the Hindi popular cinema industry received at this time. By contrast, Hindi popular cinema did not fare as well in its relations with the establishment. The cultural purists, and notably India's Information Minister, declined the Film Federation of India's (FFI) request to credit the source of film songs being played on All India Radio (AIR). The Government's intransigence forced FFI, in 1954, to reach a deal with Radio Ceylon to air Hindi film songs. It was another eight years, in 1962, before the Government reversed its policy and film songs could be freely played with proper acknowledgment made to their source. Although the move coincided with India's second international film festival which was held in New Delhi, the uplifting of the ban acknowledges the strides made in the quality of

production and the assemblage of songs in this, the Golden Age of Hindi cinema.

The Traumatized Body in Cinema

The success of magazines like *Filmfare* on the one hand, in contrast to the Indian Government's unease with popularized musical expression on the other, illustrates the underlying tensions that were being expressed in the movies themselves. In particular, the acceptance of a form of popular culture by the broader public in contrast to the government's conservatism reveals much about Indian modernity in the fifties. As such, Hindi films of the period captured the ambivalent feeling of a post-independent nation coming to terms with the grim reality of declining consumer confidence, the failure of the promise of the new age that the nationalists had offered and, on a personal level, the trauma of partition. The latter, also referred to as *batvārā*,[2] left a deep cleavage in the national body-politic of partitioned India.

Batvārā created a collective Indian traumatized self that made its way into Hindi cinema in a number of ways. Studies of trauma (a word etymologically cognate with "wound") found in Freud (1984) and Caruth (1995) hold the view that consciously or unconsciously the effects of traumatic experience continue to have an impact on individuals and society long after the primal traumatic event. In many instances, the traumatic event is understood and accepted much later after the event has taken place. Indian history in the years following the partition was steeped in trauma associated with loss (of

[2] According to Bhaskar Sarkar (*Mourning the Nation: Indian Cinema in the Wake of Partition*, 2009) roughly one million people died and ten to twelve million were displaced.

such things as land, culture and loved ones), grief and human suffering. Given the popular appeal of Hindi cinema it is not surprising that this trauma collectively manifested itself in films of this period. For spectators, melodramatic plots may well have resonated with the traumatic events of their era. In the confines and darkness of theatres audiences could shed tears without a sense of being critically monitored. Here, not only did they cry for their loss, but expressed as well a cry for change in the new political climate heralded by the Nehruvian hope for a better future free from poverty, violence, unemployment and oppression.

Explaining why "the best songs were written" in the 1950s, the well-known Hindi-Urdu lyricist Javed Akhtar states, "[t]hose were the times when culture, decency and idealism prevailed. Those were the times of Jawaharlal Nehru" (Akthar in Kabir 2007: 51). What Akhtar is doing here is connecting the euphoria attendant upon independence with social awareness and political responsibility. This historic conjunction provided a strong impulse to the industry to make films with themes relevant to the times – such things as independence, famine and the global fight against despotism.

As pointed out by Devadas and Velayutham (2012: 172), the relationship between films and politics in Indian cinema is not an isolated phenomenon. A large number of films produced in this period functioned as both entertainment and as mediators for social change (ibid). India's most acclaimed directors/auteurs – V. Shantaram, K. Asif, Raj Kapoor, Guru Dutt, Bimal Roy and Mehboob Khan – all created films that addressed the trauma of social and political change. In addition, urbanization as represented on the cinematic stage symbolized a new modernism which was frequently

portrayed as a nightmare (for instance, see *Do Bigha Zameen* [Two acres of Land] (1953)).

Beyond trauma the films of the period bear testimony to India's postcolonial history, both as an historical period after independence and as a period when the nation engaged with modernity. Although not always factually accurate, and frequently over dramatized, films of the period portrayed in some form the nation's struggle with the divergent motivations of tradition and progress. There is the Congress Party's slogan, "Village is India, India is Village," which makes its way into *Mother India* (1957), appropriately ten years after independence; there is the socialist land question in films like *Do Bigha Zameen* [Two Acres of Land] (1953), there are critiques of the old world views on social issues in films like *Phir Subha Hogi* [That Dawn Will Surely Come] (1958), and caste (*Sujata*) (1959). These were "high concept" films which followed a solid, straightforward, simple story line in which the main characters were not glamorous but ordinary.

However, trauma as well as nation building were filtered through the genre of melodrama. What the films of this period showed was the triumph of the aesthetic over the social and the political. In other words, the latter were incorporated into the melodramatic narrative as well as the songs of sentimentality. In this respect the songs chosen for analysis in this thesis have a dual purpose. On the one hand they connect emotionally with the spectator through cathartic affects in mind – and affects are important here as their emotional quotients are prior to cognition. On the other hand they establish a secular, proactive and progressive idea of the nation. In this respect there is a kind of double coding at work – a double coding that expresses both the emotional affects of songs and the secular-humanist narrative of the film.

It followed that there was a very strong link between songs, narrative and image in the period. The social or cultural payoff was considerable because the films made their presence felt in everyday life. The narratives, themselves intertwined with the songs, had a strong realist edge which is why they carried a certain idealism about the emergent Indian nation state.[3]

Plots invariably provided social commentary even as they touched different emotions and had immediate affects on the feelings of spectators; the affects themselves were imparted through songs as much as through narrative. At a broader level the same point is made by Nasreen Munni Kabir who, referring to key directors of the period, notes:

> These directors mastered the use of film music and choreography. Their song sequences rival the best in the world cinema and in many cases surpass the Hollywood musical in their subtle linking of dialogue and lyrics. These directors transformed the film song into an art form and confirmed that music was Indian cinema's greatest strength. Even today, Indian filmmakers are aware that their moment of cinematic glory may well come from the songs. During every decade since the 1950s, a large number of films that would otherwise have been forgotten have been saved by a marvellous musical sequence in which melody, lyrics, cinematography, choreography and performance combine to magical effect (Kabir 2003: 7).

The end of the Golden Age coincided with the gradual closure of the studio system and with the introduction of colour in Hindi films. The relationship between moving images and colour, as well as a growing cosmopolitanism brought about the idea of travel as an important constituent of cinema. Films began to capture both internal travel – primarily by train; for instance the song sequence *Mere sapno kī rānī* in *Aradhana* (1969) – and external travel by

[3] Sarathy (2006) notes that the first International Film Festival of India, held in 1952, inspired Indian filmmakers to finesse their realist cinematography.

air, as in *Sangam* (1964). The change was most dramatic from the late 1960s onwards, with the mid 60s functioning very much like an interregnum as films began to come to terms with a post-Nehruvian India and the aftermath of the India-China border war. The industry was also influenced by changing social, political and economic norms all of which brought about a change in the style and structure of the narrative.

Content and characters also changed as did the technological aspects of film making. Some of the changes in themes began to appear in the waning years of the Golden Age. After years of representing the nation as something that could be embraced only through suffering and sacrifice (the nation was not something to be enjoyed), Hindi cinema began to show a different global understanding of the nation. Foreign locations were introduced as a substitute for actual travel; lovers, who might have several sets of flashy costume changes in the picturization of a song, did the customary "run around" of trees, but now in full colour. More and more frequently from the mid 60s onwards, songs which did not figure in the story line, were introduced as "Item Numbers." Glamour took over from sensibility. In the process, the poetry with its evocation of emotion and its hold on the spectator, began to change. Poets such as Gulzar, who arrived a little after the period, bemoaned the loss in an interview:

> Although music has remained a vital part of Bollywood, the styles have changed. Lyrics and melody which used to be an essential part of the film narrative has changed with the social turmoil of the 70s. With that faded the "Golden Age of Melody" (Gulzar in Khubchandani, 2003).

As Valicha has noted, the shift, necessitated as much by technology and the expansion of the middle class, meant that cinema began to "treat its audience as an object whose hidden desires it [sought] to satisfy" (Valicha 1988: 31). Rich Urdu dialogue and song lyrics began to disappear as well. Lyrics began to be delivered much more quickly, and the louder volume of the music began to overshadow the lyrics. This thesis, therefore focuses its analysis on songs from a period before colour and its attendant glamourized imagination – a period characterized by songs that emphasized poetic lyricism as a key component of the movie itself. The following overview of songs from this period demonstrates various aspects of this characterization.

The Triumph of the Song

Three significant films showcasing songs that combined sentimentality with semi-classical styles were made during 1952–1956. The first of these was *Baiju Bawra* (1952) with *O duniyā ke rakhvāle* sung by Mohammed Rafi and *Āj gāvat man mero* sung by Ustad Amir Khan and D.V. Paluskar. The second was the film *Shabaab* (1954) with *Dayākar girdhar gopāl* sung by Ustad Amir Khan. The third was and the film *Basant Bahar* (1956) with *Sur nā saje kyā gāūn main* sung by Manna Dey. The cinema's experiments with classical traditions were significant even if they were short lived. At the same time, technological refinement led to more sophisticated playback singing while the use of complex orchestration expanded the palette of musical instruments that became available for different moods and emotions.

In the period under discussion here, sentimental songs, in tandem with the genre of melodrama began to define the form as a whole. Furthermore, the

period is characterized by a readily recognizable mode of emotional articulation. In this symbiotic relationship, lyrics and music play key roles. It follows that any understanding of a song's emotional quotient/measure (its *rasas*), must combine lyrics, music, narrative and picturization. As Morcom (2007: 77) observes, "… film songs are always around a narrative and come into being in a dramatic and visual context…" (Morcom 2007: 77). Thus, the song performs a significant function of enhancing the narrative by making the narrative more meaningful and moving it forward "through an aesthetic sensibility that is more poetic than prosaic" (Kumar 2008: 140).

It is in this period more than in any other that the various strands of the film narrative are held together by lyric and song, which is why films of the period are remembered as much through their songs as through the visual impact of the films themselves. Stated another way, the sonic becomes just as important as the visual. Whereas the image has a kind of universality and is readily accessible, the sonic, extends the capacities of dialogic language. As Bhaskar states, "Classical poetry and folk music have been used in Indian cinema to project the intense articulation of heightened emotions that is often termed as melodrama."[4] In her paper titled "The Limits of Desire," Bhaskar argues the point as follows:

> Paradoxically, the 'text of muteness' takes a very particular form in Indian cinema. If conventional language is inadequate to express the stress of emotion, the language of poetry, music and gesture enables a spontaneous and immediate contact with 'the occult realm of true feeling and value'. The song used in this way is not then a disaggregated 'para-narrative' element, added for spectacular effect during the performance of which narrative suspension takes place. On the other hand, the song is central to the Indian melodramatic narrational form, an element that, when used creatively and intelligently, is crucial to the focus

[4] Ira Bhaskar, *The Times of India*, August 29, 2010.

> and development of the narrative, in addition of course, to the characteristic pleasure that this narrational form affords (Bhaskar 2009: 5).

Part of the power of the emotional economy of songs lay in their capacity to produce a feeling of catharsis and thereby relieve tension and heal emotional wounds. As already noted, at one level the songs were about love-longing, desire and absence. At another level, however, they were also coded discourses that helped one address the trauma of life, both collective-national and personal. One recalls songs such as *Tū hindu banegā nā musalmān banegā* [You will neither be a Hindu nor a Muslim], *Galī galī sītā roye* [Sita cries as she walks from place to place], *Ai mālik tere bande ham* [Oh Lord we are all your disciples].

There was a strong realist element in the plots of the films of the period. When spectators left the confines of the theatre, they took with them certain emotions and experiences from the films which they could, if required, translate into their own lives.[5] Songs empowered this process because they were "portable" and could be sung outside by individuals, or at gatherings collectively. The lyrics externalized their thoughts, their "hopes, fears and subconscious desires" (Panjwani 2006: 257). Published song booklets both in Hindi and Urdu could be bought for a few *annas* or the lyrics were memorized and sung over and over again to aid the recovery process.

---

[5] Many films were made to portray unresolved trauma. *Devdas* (1955) narrates a character suffering from major depressive disorder. The condition led the character to believe that life is not worth living. A constant sense of doom surrounded him. *Bahurani* [Daughter-in–Law] (1963) is a story of a daughter-in-law who helps her husband survive mental abuse by his family. *Khamoshi* [The Silence] (1969), although outside this period, is the story of a young nurse who saves a psychiatric patient from despondency by falling in love with him. Working with her was a bearded psychiatrist, a parody of Freud. The patient recovers but the nurse becomes mentally ill when her love is rejected.

If catharsis is a purging of emotion – a collective release of feeling in response to shared pain – the sentimental song may also be symptomatic of more widely repressed emotions of the time. The fact that social codes and conventional morality limited an Indian spectator from overtly expressing love and desire during this period also contributed the melodramatic expression of the time. The point is taken up by the influential song-writer Javed Akhtar:

> …the more repressed you are, the more you'll find expression in song…. In any given society, the greater the repression the greater the number of songs. It's hardly surprising that in Indian society, which is repressive that women have more songs than men. The poor have more songs than the rich. The folk song is ultimately created, nurtured and preserved by the poor. If the song is indeed the symbol of pleasure or luxury, there should have been more songs in affluent societies. But the fact is that the working and deprived classes have a greater number of songs. I believe that the act of singing is some kind of sublimation of sexuality. So if a society is sexually repressed, you'll have many more songs and more singing (Kabir 2007: 21-22).

These are songs which speak of lost love or unfulfilled love. In many instances the songs are filled with a sense of world-weariness in which the singer connects his inner loneliness with what he sees as a lonely and forlorn world. The songs are often used at strategic points in the story line to create distinct expressions of thought and emotions in the spectator. They carry the narrative forward as there is always a strong link between emotion, lyrics, music, *mise-en-scène* and acting. The songs have a stronger and more lasting effect on the spectator than the dialogue.

Notwithstanding the general historical continuity of songs and singing within the films from 1932 onwards, songs of the 1950s and early 60s departed from

norms of the early period in a number of important ways. With an ear to cosmopolitan musical styles, music directors drew inspiration from western classics whilst still retaining a sense of Indian difference. Concurrently, many of the great singers of the cinema reached their full maturity during this period. These include Lata Mangeshkar (1929 –), Asha Bhonsle (1933–), Mohammed Rafi (1924–1998), Talat Mehmood (1924–1998), Manna Dey (1919–2013) and Mukesh (1923–1976).

Turning to orchestration one notices that some forty to sixty musicians began to make up an orchestra (Booth 2008). A variety of musical instruments such as violin, *sārangī, sitar,* trumpet, clarinet, saxophone, piano, guitar, bamboo flute, double bass, conga, western drum were used. Each instrument had a role to play in conveying a particular emotion to the listener. Violin, for instance, as Sarazzin notes, was "encoded to indicate *śringāra rasa* [which would then] introduce the idea of a budding romance or intimate romantic union" (2008: 209). This vital aspect of a song was the responsibility of the "arranger" who had the audio production under his command (see also Booth 2008: 167–175). Panemagalore makes the hybrid nature of Indian popular music much more explicit.

> Consequently, each song represented a rich unparalleled texture of music singularly unique in its creative output of outstanding music, blended harmony, engaging lyrics, ethereal voice and delectable rhythm. The lyricists were scholars and poets from UP largely Muslim, while composers and directors were from parts of the North mostly Hindu. The arrangers who were often Goan had the skills to notate music … and create harmony (Panemagalore, "The Heritage of the Old Hindi Film Song").

As Panemagalore notes, the high quality of the songs can be attributed to the migration of great poets to the film industry from the Urdu-speaking parts of

India. Some of these poets/lyricists – Sahir Ludhianvi (1921–1980), Majrooh Sultanpuri (1919–2000), Anand Bakshi (1930–2002), Shakeel Badayuni (1916–1970), and Shailendra (1918–1966) among them – were also members of the leftist Progressive Writers Association and the Indian Peoples' Theatre Association – a subsidiary of the Communist Party of India. Their membership explains the socially progressive nature of many of the lyrics. Sahir Ludhianvi's lyrics are particularly notable in this regard (see further Chapter 8).

Emotional Excess

To the untrained spectator (one who fails to enter into the *rasas* that inform songs) melodramatic excess is seen and heard as an aberration that gets in the way of cinematic appreciation as both entertainment and social critique. To the Indian spectator, however, the excess is that part of the filmic form that creates empathy and plays a positive role in the overall filmic experience. Empathy with the characters on the screen is made easier because in family melodramas (the dominant genre of the Hindi film) a "direct portrayal of the psychological situation" (Mercer and Shingler 2004: 13) brings out feelings that spectators themselves can relate to from their own experience. For the duration of the film (and perhaps even afterwards) the character in melodrama is a real life person – a victim of enormous personal and social pressures: difficulties with friends, with lovers, with family and so on. And, of course, it was in the songs that this excess found its greatest emotional valence, or power, as spectators more readily identified with, or placed themselves in, the role of the "character-in-sufferance." In a culture where

widows were excluded from participating in joyful moments, melancholic imagination was never far away. Bhaskar emphasizes this fact when stating:

> …the privileging and amplification of emotion, and the centrality of music and song as the vehicle for this expression, as well as the development of the song as the language of the ineffable. In many ways, what these features of the Indian melodramatic form do is to manifest in a hyperbolic form what a lot of theorists of melodrama have identified as its key constitutive feature – the foregrounding of subjective emotion and expressive performance mode (Bhaskar 2009: 5).

Although, as melodramatic pieces, the films of the period 1951-63 by and large have happy endings, the sentimental songs frequently invoke the condition of melancholia, which gives the song its semantic content. An example of this is found in the film *Bharosa* [Reliance] (1963), in which a song is sung with the opening chorus: *Is bharī duniyā men koī bhī hamārā nā huā* [In this entire world there is no one I can call my own]. In the overall narrative context, the line is incongruous because it celebrates the condition of melancholia, or an incomplete mourning, even as the melodramatic narrative moves towards a happy reconciliation and romantic affirmation.

What prevents emotional excess from relapsing into non-naturalistic and even aberrant psychological despair is the aesthetic reformulation of emotional categories as *rasas*. With this knowledge (and this cultural context) a song may have been created with a clear sense of what *rasa* is to be aroused in the spectator. Since the assemblage of lyrics, music, actors, voice (of background singers) and *mise-en-scène* all play a crucial role in the articulation of melodrama, emotions and narrative, all these elements come in to play in the construction of the "song scene" and the *rasa* that is invoked.

Frequently, an actor would stand in one place to sing a song as an extension of the preceding dialogue and the co-existing *mise-en-scène*. If the character moved, their movements added to the "song scene." In some highly stylized song sequences the songs were directly addressed to the spectator. Close shots would capture every emotion; the smallest of gestures would be watched closely and interpreted by the spectator. There was a great deal of space for spectators to insert themselves.

A number of authors and commentators have highlighted the differences between the way songs of the Golden Age differed to those that followed in the 70s, 80s and 90s. Writing about films of today, Bose says,

> Earlier, there used to be some application of thought even for a musical interlude; but ever since films have started having Item Numbers, the good old reasoning of songs and dances serving as bridges to link disparate scenes and taking the narrative forward has been cast away (Bose 2006: 117).

This could be attributed to the fast situational changes leading to frequent geographical scene changes resulting in shot changes within the picturization of one song.

When the Golden Age gets absorbed into Bollywood (its cultural specificity now a matter of nostalgia and of value as a retrospective intertext, its shooting script now a servant to fast moving long shots), the emotional engagement by the spectator is greatly diminished. Many songs from the 1970s onwards have a rushed feel about them and less frequently complement the storyline. The lyrics lack poetic depth and meaning.

Meaning and Context of the Film Song: A Turn to the Appendices

The consolidation of the sentimental style that one finds in the films of the Golden Age as theorized for this thesis is based on a careful reading and analysis of a large number of films from the period. The results of the analysis are given in the Appendices. Before offering examples of various types of songs and moods, a discussion of the data from the appendices is of value to identify the basis on which songs have been analysed, and the ways in which generalizations have been made. In particular, this section identifies what is meant by "song register" and how sentimentality and melodrama are determined and categorized for the purposes of analysis.

Seventy films were selected from the period 1951–1963 and these are listed in the appendices. 604 songs are considered in total. Films range from four to thirteen songs per film averaging eight to nine songs per film. Films are listed in chronological order. Appendix 1 gives summary information for each film/song, including the producer/director, the music director, the lead cast members, the lyricists, song titles and singers. In addition, the register, mood and *rasa* of each song is identified.

As discussed in Chapter Three, the adjectival terms "sentimental" and "melodramatic" both imply an excess of emotion. In the appendices presented here, the terms have been applied as a categorization for film when when visual representations of heightened emotions occur through tears, pained expressions, anxious glances and the like. Lyrics suggest grief, loss, emotional pain and separation from loved ones. Significantly, while the emotion may be easily recognizable through one element, it is the combination of a variety (if not all) elements that "over-emphasizes" the emotionality of the moment.

While the emotion could potentially be portrayed quite simply, the emphatic demonstration of that emotion through a variety of elements is what makes the scene melodramatic and the song sentimental. In addition, melodramatic/sentimental portrayal is not normally thought to be part of certain song types. Most notably, comic songs and public performance songs are in a different emotional realm to the sentimental. Closer analysis of the song moods listed in the Appendix reveals that approximately 25% are either "Comic" or "Public Performance."[6]

This leaves approximately three quarters of the songs as potentially able to display heightened sentimental emotionality. Appendix 1 also shows that approximately 50% of these songs have been sung by female characters/singers, approximately 30% are sung by male characters/singers and approximately 20% are duets. It would appear that sentimentality in films is projected on, and through, women characters more frequently than men (see Chaddha 1990).

Appendix 1 also reveals that the female playback singers who stand out during this period are Lata Mangeshkar, Asha Bhonsle, Shamshad Begum and Geeta Dutt. Amongst the male singers Mohammed Rafi is the pre-eminent singer followed by Kishore Kumar, Talat Mehmood, Mukesh and Manna Dey. It was the singers who gave meaning to words through their voice and rendition.

I would argue further that the style of rendition of a particular singer played a major role in his/her selection for a film. Consequently, it was in the early 50s

[6] Public Performance songs are those in which a the actor/actress are shown undertaking a performance in the film itself.

that correlations between singers and actors were established. Appendix 1 finds that in general Dilip Kumar was given the voice of Talat Mehmood and Mohammed Rafi. In the same way, Mukesh was the preferred voice of Raj Kapoor. Rafi was frequently the voice for Guru Dutt. Lata Mangeshkar, sang for most heroines depending on the song situation. For some reason most *qāwwālīs* were sung by Shamshad Begum and later Asha Bhonsle who, with her deeper voice, came to prominence after her success with music director O. P. Nayyar. Bhonsle also sang many of the songs that appeared as "Public Performance" numbers.

The film *Anhonee* (1952) may be taken as an interesting example of how the portrayal of moods and characters was finessed through the specific use of particular singers. I would argue further, that this resulted from the producer's/director's understanding of the singers' particular vocal traits. In *Anhonee,* Nargis plays a double role. On screen she appears as two sisters, one who is a "good/heroine" character while the other is a "bad/villainous" character. Whilst Mangeskar sings for the heroine character, Shamshad Begun sings for the villain. While the same actress may be used to portray two different sisters, a different singer is required to reveal the distinction between their characters. Their voices, and therefore their songs, are the filmic element that reveals their true character. The song under discussion is the duet: *Zindagī badlī mohabbat kā mazā āne laga*.

This point is further revealed when examining patterns for playback singers and moods in Appendix 1. Particular playback singers appear to have been regularly chosen to represent particular moods and emotions. In some cases directors were happy to ignore issues of continuity by using different playback singers for the same character simply to represent a particular

mood/emotion more firmly. For instance, in the film *Pyaasa* (1957), Guru Dutt is given the singing voice of two different singers. *Yah mahalon yah takton* and other songs are sung by Rafi, while Hemant Kumar sings *Jāne vo kaise log the jinke*. Similarly, in *Madhumati* (1958) Dilip Kumar is given the voice of Mukesh for *Suhānā safar aur yeh mausam* while Rafi is his voice in *Tūte huwe khwābon ne*. This anomaly points to a special characteristic that comes into its own in the songs of the period. Directors/producers appear to have been focused on the individuality of songs themselves in order to emphasize the song's emotional impact over any sense for aural continuity.

The list of information of films in the appendix also demonstrates that it was not only common to have different play back singers in one film, but also that many films used several lyricists. It would appear that lyricists were called upon to lend their areas of specialty in response to the required situation. This correlation is shown in the breakdown of lyricists given in Appendix 1. Thus, Sahir Ludhianvi's songs more frequently reflected social mores and political activism whereas Shailendra's echoed lost love and an underlying death wish (the poet himself died a broken man upon the box office failure of his film *Teesri Kasam*). Others such as Shakeel Badayuni and Rajendra Kishen were masters of the *ghazal* form.[7]

Along with the role of the key lyricists, the Appendix shows the provenance of the influential musicians of the period and their part in the construction of popular "camps" within the industry. Four music directors stand out:

[7] The latter's role in the composition of the songs in *Mughal-e-Azam* will be taken up in the next chapter.

Naushad, C. Ramchandra, S. D. Burman and Shankar-Jaikishan.[8] Madan Mohan, Khayyam, Salil Chaudhary and Ravi also figure but to a slightly lesser extent. Moods and emotions were created by using different musical styles of these music directors. Khayyam's music was significantly influenced by Indian classical styles (as in *Phir Subha Hogi*, 1958), whilst O. P. Nayyar was known as a specialist in creating horse riding beats in his songs. Therefore picturization of a song on a horse back or horse-driven carriage (as in the signature song of *Tumsa Nahi Dekha*, 1957) invariably featured O. P. Nayyar as its music director.

Appendix 2 presents a percentile analysis of the songs in the song register. The term "register" is used here to represent the way different songs are projected to the audience. It implies that each song has a particular way in which it speaks to the audience and a way in which to characterize its broad features. A "register" may therefore imply the inclusion of particular formal characteristics as well as particular intentions on the part of the producer/director. Some of the register terms like "Soliloquy" and "Duet" are self explanatory. Others like "*Qawwali*" and "*Kotha/Mujra*" have affinity with particular musical genres. Still others, such as "solo/conversational, "Narrator," "[public] Performance," are associated with specific ways of portraying scenes or shaping the narrative. "Title" songs are associated with the film's name and frequently are eponymous to the film itself and function synecdochically within the film. "Bard" songs are those that are like a narration but hold affinity to the idea of a singer singing to the audience as a background or voice over device.

[8] Shankar and Jaikishan are of course two people. Nonetheless, they are spoken of together so frequently that I have listed them here as a "single" entity.

Of the 13 registers identified in Appendix 2, Soliloquy was the most common (26.2%) followed closely by the Solo/Conversational (24.2%), Duets (17.1%) and Public Performance (8.5%). This was an interesting finding as statistics in Appendix 3 suggest a correlation between soliloquies and *karunā rasa.*

In Appendix 3, an examination of the songs listed in Appendix 1 reveals links between *rasa* and songs. Here an identification of a song's general characteristics in relation to its mood was made in order to broadly map that identification against the moods and aesthetic sense for each classical *rasa*. While the identification is by no means strict, the appendix is offered as a general identification that might allow some consideration of *rasa*. Of the 604 songs analyzed the following pattern emerges: *karunā* – 42.1%, *śringāra* – 21%, *hāsya* – 18.4%, *adbhuta* – 10.8%, *śānta* – 6.5% and *vīra* – 0.8%. Others such as *raudra, bhayānaka* and *bībhatsa* collectively constitute only 0.4%. The *rasa* of *karunā* is the dominant *rasa* and it is the only *rasa* which is present in all 70 films ranging from 12.5% in *Aar Paar* to 81.8% in *Anarkali*.

Examples from Song Texts

A close examination of a selection of some songs in some of the registers described here may be useful to clarify just how a register might be identiable and how its unique characteristics might be used in films. Drawing on the list given in the appendices and the broad analysis of patterns that emerge from this, the exemplary texts discussed below are designed to show that songs carry emotion through the assemblage of all the parts of the filmic experience. At the same time, each song here is indicative of how registers were conceived for the purposes of the appendices.

As an analyst and as a culturally-conditioned and informed reader of this filmic practice, I can see the assemblage and understand it to be applicable to a broader audience because of shared experiences. My analysis identifies elements within the assemblage that can be read within the context of political history and social conventions in a way that illustrates links between various emotions and the picturization of the songs. It is particularly notable that, of the sentimental songs (those which are not comic or public performances) the *rasa* of *śringāra* is combined with the *rasa* of *karunā*. The main themes of these songs – rejection, memories of the past, separation from the beloved, death, desire to meet the beloved, acceptance of fate, loss of all hope, a melancholic death wish – need careful classification and explanation. As such I want to use the distribution of moods, musicians, lyricists, singers given in the Appendices to advance the case I make about the intrinsic connections between song, melodrama, sentimentality and narrative in the films of the classic period.

A first instance of the consolidation of song registers may be located in the Title or the signature song which encapsulates the central meaning of the film. *Awaara*, with which I begin the period, has just such a song, *Avārā hūn,* rendered in *rāga bhairavī.* Director, Raj Kapoor, uses the same raga in his next Title song *Merā jūtā hai jāpānī* in film *Shree 420* (1955). These songs capture the thematic content of the films as well as the essence of their titles. As it becomes clear in the period, additionally the Title (or signature) song may take the form of a background song or the voice over song which extends the role of the dramatist's *sutradhāra* [story teller]. Given this historical context, it followed that voice over songs were most frequently sung by male singers. Sometimes these songs were used as a commentary on the state of affairs;

sometimes they indicated passage of time or change of location and sometimes they presented an allegory of an earlier religious, cultural, philosophical or social event.

Theme or signature songs, as in the case of these songs in Raj Kapoor's films were made internal to the film as opposed to their being extra-diegetic as background songs. In the film *Phir Subha Hogi* (1958) the key song about struggle and hope (*Vo subhā kabhī to āyegī* [That dawn will surely come]) is sung by the characters themselves. It is ten years into independence and the freedom gained is being destroyed by demons from within. Written by Sahir Ludhianvi, the song is a duet that functions as social commentary. It begins with a retrospective glance at the moment of independence, combines personal pain, sorrow and desire with hope of the common men and women who after gaining independence from foreign rule, were now fighting the enemy within. Built into this hope is implicit failure of the promise of independence at the level of social interaction.

Figure 5.1: Frame Image from "*Vo subhā kabhī to āyegī*," *Phir Subha Hogi* (1958).

The title of the song may be translated as "That dawn will surely come." *Subha* in this context does not imply its literal translation of dawn/morning,

but the beginning of a new era/dawn. A duet is usually a love song of joy and celebration (the *rasa* of *śringāra)* or of pathos (the *rasa* of *karunā*), but in this instance is used as a social and political commentary on the state of affairs. They cry while clinging to each other for support.

The next song in this register, about a woman's rejection via echoes of Sita's banishment (*Galī galī sītā roye āj naī bhesh me* [Sita of today cries as she walks the streets]) from *Chhalia,* is like a dramatic prologue where the hero of the film, Raj Kapoor, is the narrator or *sutradhāra.* He attempts to correct a husband's rejection of his wife because she had been abducted during partition. The film unfolds the narrative of the harsh reality of partition (*batvārā*) in which families become separated and were left homeless and in poverty with a general sense of loss. This is once again a song that captures the trauma of what in post-partition India was called the reintegration of "returnees," especially women who had been abducted across the new frontier and then rejected by their families on their return. The result was homelessness, prostitution and even suicide as the state did not have adequate social apparatuses in place to accommodate these women. Once again, in this song melodrama is given a social function. However, being melodramic the social message is further embedded in a prior, highly esteemed and sanctified narrative: the story of Lord Rama's rejection of Sita even after she had undergone the ritual of fire to establish her purity.

Fig 5.2: Frame image from "*Galī galī sītā roye,*" *Chhalia* (1960) "Sita cries as she wanders from place to place."

As the crowd looks on, Chhalia presents the estranged wife to her husband who rejects her.

A song about the bride's departure from her natal home, the *bidāī* song, may be readily cited to identify the voice over song and its role in the narrative design of a film. The song *Chal rī sajanī ab kyā soche* [Keep walking my love for the time for reasoning has long gone] from the film *Bombay Ka Babu* is exemplary of this kind of song. The female protagonist is shown leaving her home after getting married to another man. The brother initially watches his sister's departure but then walks her towards her *dolī*, the palanquin, which takes her home forever. In this remarkable film the *bidāī* song is complicated by the fact that the "brother" who walks the bride towards the palanquin had come to the house as a con man, pretending to be their long lost child, now grown up, to cheat the family out of its fortune. He is accepted as the lost son but since he is no blood kin falls in love with the grown up daughter. The film plays on this incestuous desire, in which the daughter participates as well because she knows, as is evident in the final look captured in the bride's departure, that he is not her real brother. It is this context that gives the

departure song so much power as it ambiguates the spectator's response to a conventional bridal departure scene.

Figure 5.3: Frame Image from "*Chal rī sajnī ab kyā soche,*" *Bombay Ka Babu* (1960).

The title of the song may be translated as "Keep walking my love the time to think has long gone." The male protogonist, like a dutiful brother, leads the bride to her *doli* (awaiting just outside of the frame) which will take her to her husband's home where, according to custom, she will live the rest of her life. He is leading the bride to the *doli* with his head leaning forward but she leans backward in resistance or hesitation.

This is an extraordinary reconceptualization of the *bidāī* song genre, as it complicates the straightforward pastoral sentimentality of the mode. Such straightforward depictions of the *bidāī* do appear in films as for example in *Babul* (1950) with *Chod bābul kā ghar* and *Mother India* (1957) with *Pī ke ghar āj pyārī dulhaniyā chalī*. From the bride's point of view, melodrama, like the pastoral, brings the personal and the social together: the sense of unrequited love combining with loss of her parents. The latter, in Indian culture, is defined by the cruel assumption that the daughter will never return because

she has now become the daughter of someone else. The emotional economy is heightened by the degree to which the *rasa* of *karunā* informs both these levels of meaning: unrequited love plus loss of family. As elsewhere, the song tells narratives that often remain silent or repressed.

The Appendices of selected songs from the period show a sub category of songs (the bard song) sung by another character who stands for a group, a caste, a religious community or an individual worker. He or she sings about, and on behalf of, someone else. The character could be a driver as in the song *Chotī sī ye zindagānī* [This short life of ours] from *Aah,* a *fakir* [beggar] as in *Dekh tere sansār kī hālat kyā ho gayī bhagvān* [O Lord just look at what has happened to this world of yours] from *Nastik* (1954), an entertainer as in *Ek bevafā se pyār kiyā* [I have fallen in love with a deceiver] in *Awaara*, baul singers as in *Āj sanam mohe ang lagālo* [Come my lover and take me in your arms] from *Pyaasa*, a boatman as in *Suno mere bandhū re* [Listen to me O comrades] from *Sujata* (1959) or even urban folk singers as in *Ramaiyā vasta vaiyā*, [Come to me Ramaiya] from *Shree 420*. As the range of singers indicates, the rendition of the songs is part of a much older tradition of travelling poet-singers and minstrels as well as of Parsi theatre where they functioned as chorus to link shifts in narrative. In the instances cited here that tradition is given its final form. In other words the tradition is consolidated and made central to the cinematic narrative rather than functioning as an additional chorus or a dramatic relief.

One recurring item in the grids given in the appendices is the preponderance of love-related and sentimental songs which evoke *karunā rasa*. These songs fall under several categories. Firstly, there are songs of lost love or the songs of renouncement and self-sacrifice such as *Merī kahānī bhūlane vāle terā jahān*

ābād rahe [To the one who has forgotten me I pray that your life is a prosperous one] in the film *Deedar* [Sight] (1952) and *Chalo ek bār phir se ajnabī ban jāye ham dono* [Let us once again become strangers to each other] in the film *Gumrah* [Wayward] (1963). The latter song, coming as it does at the end of the period, takes me to the heart of the melodramatic song and one that encapsulates the place that songs of lost-love or rejected love have in Hindi cinema of this period. Sung by Mahendra Kapoor the song brings the piano in to play, a very colonial instrument and signifier of middle class prestige. The instrument becomes the centrepiece for the expression of the traditional Indian love-in-estrangement (*vipralambha*) but here desire is pushed to its limits. Sunil Dutt sings to his former lover who is forced to marry her brother-in-law in order to take care of her niece and nephew. All is well until her lover turns up at her new home and their love is reingnited. She is unable to forget him. In this song they share a private moment in the presence of her husband, Ashok Kumar.

Figure 5.4: Frame Image from "*Chalo ek bār phir se ajnabī ban jāye ham dono,*" *Gumrah* (1963).

The song's intention is perhaps best encapsulated in the English idiomatic phrase "Tis better to have loved and lost, than to have never loved at all." Her lover whilst looking at the husband sings to her. She stands in the background between the two men, positioned closer to her lover.

As film lyrics the words of the song capture the feelings of the sentimental lover perfectly. The words are part of what may be called Hindi film's semantic repertoire of self-denial and sentimental "overkill." Their repetitive gesture towards desire, pain, sadness, fate, grief, solitude, grief, and so on, gives the song its special power. The sacrifice of the sentimental lover (the stock-in-trade of the melodramatic genre), where memory alone survives, is given full expression here. The song continues its gesture of self-sacrifice even as it finds comfort in a metaphor. And this metaphor is about narratives: it is best to let go of a realist story, the song says in its climactic moment, if it cannot be rounded off with a proper closure. A number of emotions come together in the song: confusion, pain, desire, feelings of hopelessness, anger, sacrifice and perhaps even regret. And these sentiments, invariably expressions of the *rasa* of *karunā*.

Whereas the first type of sentimental song – that of love-longing – has the object of love within the lover's gaze, the second type of song – that of love lost – the *rasa* of *viraha* [separation], is evoked in the spectator. As demonstrated in the lists within Appendix 1, these songs could most frequently be classified as soliloquies where a character through a song speaks to the spectator about his unrequited love. The dramatic irony of this song is that the spectator is aware of the character's feelings but the person to whom the song is addressed is unaware as he/she is not part of the frame.

While numerous examples of this form of sentimental song demonstrate this sense of "love-in-separation," [*viraha*] a song which best exemplifies the emotion is *Sāthī nā koī manzil* [I have no companion nor do I have a destination] from *Bombay Ka Babu*, [The gentleman from Bombay] (1960). Delivered as a soliloquy the unknown dramatic spectator is embedded in the scene itself. The song captures the man's agony, his solitude and loneliness. There is something very melancholic about the lyrics and even, from the spectator's point of view, ethically uncomfortable as the "sister," the object of desire, the unseen (from the point of view of the lover) addressee of the song, begins to understand that he is not her lost brother. Cinematically, the positioning of the woman as a silent listener of the soliloquy (in dramatic terms an impossibility as no one on stage is supposed to hear a soliloquy) brings the spectator into the point of view of the hero's object of desire and the subject of the song. In this sense it is a soliloquy mediated by a character within the frame, as if a character on stage were also listening to the soliloquy along with the audience-spectator. The loneliness, the loss, the dejection, the sense of ennui, the world collapsing in on the lover, gets another of its definitive expressive moments in this song.

Duets can also be sad numbers, the difference being that seldom are sad duets sung together and rarely do the characters appear in the frame together. The feelings are juxtaposed through the use of a musical or scene montage as in the duet *Sīne me sulagte hai armān ākhon me udāsī chhāī hai* [The desires burn in my heart and my eyes are filled with sadness] in *Tarana* [Song] (1951). In this duet the notion of lost love is given, or a sense of sentimental dejection is expressed, through a duet in which neither of the lovers is in the same scene. In fact the technique of montage, of juxtaposition, is in use with a single

panoramic moving frame separating the lovers. This frame is like a pictorial curtain that marks the shift from the protagonist lover (confined to his bed) to the love-object (in pastoral surroundings by a river). The movement of the scene back and forth corresponds to the verses (the *antra*) sung alternately.

Figure 5.5: Frame Images from *"Sīne men sulagte hain armān," Tarana (1951)*

Frame 5.5: 1 Frame 5.5: 2 Frame 5.5: 3

Although a duet, and therefore formally unlike the songs of separation discussed so far, the lyrics emphasize the role of fate in the Hindi cinema melodrama. Furthermore, they carry the usual semantics of self-denial. In this context the lover declares that he has no grievances to make about his object of desire; nor does he blame the world. For the sentimental lover the world being against him is the normal condition, the fact that brooding melancholy darkens one's vision of the world itself. In reply, his lover declares the paradox of the "anxious bride," the bride whose fire within is such that it neither kills nor allows her to live. Unable to declare her love, her heart burns.

As a song that demonstrates *viraha* (a song of love-in-separation), the essence of the lyrics is loneliness and solitude. The example reinforces the significance of the sentimental song and its role in the narrative organization of the film. As in the *Gumrah* song, which comes twelve years later and is marked by more sophisticated orchestral music, the song here captures the power of

desire that is always on the verge of disaster – love itself faced with the possibility of being unrequited.

In addition to songs which evoke the sense of "love-lost" and "love-in-separation" there are also sentimental songs which may be grouped together as songs of self pity, perhaps also describable as songs of incomplete mourning. The exemplary song here is *Kabhī khud pe kabhī halāt pe ronā āyā,* from the film *Hum Dono* (1961). Again it fits into the classic mode of the sentimental song with the metaphor of crying made explicit: one cries for oneself and also for the circumstances surrounding the self. As the lyrics state, "Sometimes I cry at myself and sometimes at my circumstances; and when I utter words, each word resembles a cry." Imbued with melancholia – that condition of the incomplete mourning – the song as picturized combines the voice over (which is retrospective) with the soliloquy which is the here-and-now. As a song of self-pity and suffering, it evokes *karunā rasa.*

Figure 5.6: Frame Image from *"Kabhī khud pe kabhī halāt pe ronā āyā," Hum Dono* (1961)

It is a soldier's cry and it seems Indian soldiers are partial to alcohol when it comes to the traditional drowning of one's sorrows. The bringing together of

alcohol and sorrow in films goes back at least as far as *Devdas* (1935/1955) and is used to accentuate the melancholic imagination – the sentimental lover invokes the classic language of the death wish. The cry itself becomes the centre of the lyric.

As the appendices show sentimental songs are not always about unrequited love. There are also songs of love-in-union [*sambhoga*], with the qualification that, although these songs are best described as being in *śringāra rasa* (the *rasa* of the erotic) a sense of yearning and loss remain in their margins. Cinematically the actors are presented together but dialogically they sing different verses, occasionally coming together in the chorus line. Important examples from the period are: *Dam bhar jo udhar muh phere* [If only the moon for a moment would look the other away] from *Awaara* [Vagabond] (1951), *Nain mile chain bane bāvare,* [The eyes met and self-control was lost] from *Tarana* [Song] (1951) and *Ye rāt bhīgī bhīgī* [This rain soaked night] from *Chori Chori* [Stealthily] (1956).

My final example from the film grids in the Appendices is the all-important courtesan song, a song related to the *mujra* song though the latter is more closely associated with dance than the former. In the "courtesan song," a variation on the solo song, the courtesan sings her life story. These are conscious dramatic songs which, while still very much part of the narrative, are used to break the tension in a story. I use the example of *Yūn hasraton ke dāg muhabbat men dho liye* [The stains of my desires have been washed in love] from the film *Adalat* (1958). Although a clearly defined courtesan song, it has a subtext in that it seeks to transform the star Nargis (with her own courtesan past through her mother) into the homely, establishment wife. Such a reading would not have been lost on the spectator, a point which speaks volumes

about the role of the star as a parallel text in Hindi cinema. In representational terms, the female protagonist is forced by circumstances to join a *kothā* [a brothel] where she is made to entertain clients by singing songs. The courtesan song in Hindi cinema can be either, formal and suggestive or a cry for help from one confined to the *kothā*. The latter is the form of this song as the character sings out her life story, the song itself becoming a narrative.

The Golden Age

Like Hindi film courtesans, periodization is very fickle as period markers invariably spill into earlier and later years. To say that the period from *Awaara* (1951) to *Gumrah* (1963) is a closed period is to sound precious. And this has not been my aim. However, what I suggest here is that melodrama and the sentimental song find their definitive form in the period under investigation. The appendices demonstrate that, when taken as a whole, songs from this period reveal recurrent patterns that clarify the discussion of registers, emotions and *rasas*. At the same time these songs reinforce the narrative and act as a mnemonic aid to spectators who may empathize with the characters through their own life experiences. In other words, songs reinforce narrative; they have an emotional register and are constituent features of the genre. The Golden Age of primarily black and white films offers us a range of films that function as representative texts. There is what one may call a consciousness about the cinematic design and the role of songs in them. To say that the songs discussed in this chapter have been sung with very little movement from the characters, to say that the music is soft with prominence given to the lyrics is to state the obvious. But there is something more here, and this has to

do with cultural sensibility. For what the period offers is a unity of sensibility as song, narrative and mood come together. The mood is both psychological as a well as social, because ideological messages become wrapped in the genre of melodrama. The songs are remembered because they influenced how people saw the world during the 50s and early 60s. These same songs continue to give rise to emotions and influence people's behaviour today. It is to these songs one turns to when words are not enough to express feelings. Munni Kabir becomes almost lyrical when, recalling the period, she writes,

> The 1950s was a glorious time for Hindi cinema. Filmmakers created authored and individual works while sticking strictly within the set conventions of the films. The example of Mahatma Gandhi and Prime Minister Nehru's vision of the newly independent nation was also highly influential throughout the decade, and many excellent Urdu poets and writers worked with filmmakers in the hope of creating a cinema that would be socially meaningful. It is no surprise that the 1950s is regarded today as the finest period in Hindi cinema, and the era has profoundly influenced generations of Indian filmmakers in a way that no other decade has done since. (Kabir 2001: 14 –15).

Chapter Six

Hindi Cinema and the Epic Genre

Epics, and the use of the genre term "epic," are an important part of the history of Hindi cinema, particularly in the context of songs and their relationship to the narrative of films. In a foundational essay on Bombay Cinema, Mishra (1985: 133) interpreted the classical Hindu epics, the *Rāmāyana* and the *Mahābhārata*, as "the founders of Indian discursivity." He argued that these epics, collectively, inform Indian cultural practices, in a variety of ways. His argument has merit because moral codes, themes and narrative structures of these epics persist even when the films themselves are not epic in form. In films such as *Kalyug* [Modern Era] (1981), *Eklāvya* [The Royal Guard] (2007), and *Raajneeti* [Kingdom] (2010), elements of these Indian epics are directly invoked. In other films – *Dil Ek Mandir* [The Heart is a Temple] (1963), *Chhalia, Gumrah* and even *Awaara*, for instance – their presence is obvious. Mishra (*ibid.*) writes about the Indian epics as an organizing principle without which Indian cultural practices generally cannot be fully understood. For him the epics have a hegemonic presence in as much as they provide cinema with metaphysical and narrative codes that are regularly referenced in different ways in Hindi cinema.

Undoubtedly, the classical Hindu epics inform the filmic epic genre in many ways. Nonetheless, a consideration of the filmic genre as distinct from the Hindu epics is also valuable for considering their overarching melodramatic mode of presentation as well as the place of songs within their presentation. My argument here is that the epic form as exemplified in the classical Hindu epics was transformed via Parsi theatre and the legacy of the Persian

mathnavis [romances] into a filmic genre. Furthermore, and crucially in Hindi cinema, the epic underwent changes because it was adapted to the structural and emotive constraints of melodrama and song. Epic filmic techniques, such as the panoramic shot, wide vistas, and so on, are present but not necessarily with the militaristic "temper" or the heroic "overreaching" that defines the form in Hollywood. Directors like D W Griffith's (*Birth of a Nation* - 1915), David Lean (*Lawrence of Arabia* – 1962) and Joseph L Mankiewicz (*Cleopatra* – 1963) amongst others are examples of directors who used a variety of filmic techniques including specific narrative and cinematographic devices to create the "epic" sense within the genre.

No doubt these filmic techniques were also influential to the way the epic genre was constructed in Hindi cinema. Nevertheless, in India, the legacy of the Hollywood epic took a slightly different turn for two reasons. First, the foundational mode of the epic was not the epic genre as such but the mythological with which Indian cinema began. Dadasaheb Phalke's *Raja Harishchandra* (1913) is one of the earliest examples. Second, even the mythological was framed by the genre of melodrama and the language of the song. When sound came to Indian cinema in 1931, songs became an integral part of Hindi cinema. Consequently, when the epic cinematic form reached Hindi cinema it could not disentangle itself from either the "mythological" as a genre (with its own melodramatic excesses) or from the expressive modes of this cinema. In particular, film songs were an indispensable link between filmic narrative and the film song in both the "mythological" and the "epic" genres.

I therefore use the term "epic" in both its literary as well as filmic senses. In the literary sense, epics are narratives about nation building, marked by

heroic failure of some kind. Here the hero or anti-hero (Achilles, Hector, Karna, Arjuna) are flawed heroes and, in the end, die young. At the filmic level, as Sergei Eisenstein (1970[1943]) pointed out in *The Film Sense,* epic cinema is a mode of cinematic representation where montage and audio-visual relationships are expressed through a variety of camera shots, one of the most common of which is the panoramic long shot. Eisenstein's insight was that this feature was not a purely cinematic characteristic since the epic poets themselves had written their poems as "shooting scripts." As Eisenstein (*ibid.*) himself notes, in Milton's *Paradise Lost*, there are many cinematographic instructions like the following:

> … at last
> Far in th' horizon to the north appear'd
> From skirt to skirt a fiery region, stretcht
> In battailous aspect, and nearer view…

Here Milton's cinematographic instruction is obvious: a long panoramic shot is followed by a mid-shot.

Keeping these remarks in mind, in this chapter I examine the Hindi cinematic epic, *Mughal-e-Azam* (1960), one of India's most revered films, which remained the biggest box office hit until displaced by *Sholay* in 1975. My argument here is that *Mughal-e-Azam* is a cinematic epic as Eisenstein defines the genre. But even as it carries a narrative sweep that is epic in scope, the epic turns into melodrama and the narrative is "enacted" through twelve songs which carry the narrative forward. The spectator understands that apart from expressing emotional intensities (love, agony, ecstasy) the songs mark the passage of time and act as a parallel narrative. The aesthetic sensibility that comes into play here is more poetic than prosaic especially

since the lyrics are consciously charged with the use of higher orders of language. To make my case, that even the Hindi film epic requires its "song-text," I offer in this chapter principally a frame-based pragmatic analysis to show how different song registers work within the epic to propel the narrative, and how songs are used to convey different messages.

Mughal-e-Azam [The Great Mughal] (1960)

Mughal-e-Azam combines post-independence India's fascination with an enlightened Mughal Emperor who tried to create a synthetic Indian religion out of Islam and local Hindu beliefs with the tale of the courtesan-lover Anarkali. The story was first made as a silent film by Adeshir Irani in 1928 and then again as a talkie in 1935. In 1953 N. Jaswantlal/Filmistan released his film version based on the story and simply titled it *Anarkali*. The version discussed here, and the theme's best-known enactment, was directed by K. Asif and produced by S. Pallonji. This, the 1960 version of the film, was predominantly in black and white but was subsequently re-released as a digitally altered colour version in 2004. I examine the 1960 film from the view point of how the songs are used in an epic to carry the narrative forward as well as to create different moods and emotions. The aim of the exercise is to demonstrate the role of songs in Hindi cinema even when the subject matter is epic in scope. In this analysis I will be using, in the main, the original black and white version (1960) with occasional reference to the colour version (2004) for the purpose of comparison. In some instances, to save space, frames will be given simple annotation.

The film is set in Mughal times against the background of grandeur portrayed through elaborate costumes, jewellery and sets. The narrative is about the forbidden tragic love story between Prince Salim and the famous courtesan, Anarkali. The film highlights religious tolerance between Hindus and Muslims but makes little reference to caste inequalities in society. However, in dramatic terms, and since at the heart of the film is the Anarkali-Salim relationship, it is the woman who suffers most.

Although the running time of the film is over three hours (197 minutes), the twelve songs constitute approximately 30% of the running time of the film (Gokul and Dissanayake 2013: 273), a fact which demonstrates the importance of songs in propelling the narrative forward. In many ways, the dialogue is more "operatic" than prosaic, and arguably the entire film might be viewed as an opera with many songs based on the *ghazal* form. Apart from the dialogue, the songs are written in poetic Urdu language befitting the film's historical setting. Consequently, the lyrics create a mood as well as meaning for the spectator. In this respect the lyrics of songs are like *alamkāras*, poetic figures of speech that combine the beauty of the sound [*śabda-alamkāra*] with metaphorical ornamentations [*artha-alamkāra*].

Great care was taken with the songs, especially as the earlier *Anarkali* (1953) was a box-office success because of its songs. The music director of the film, Naushad, insisted on bringing the traditions of Indian classical and folk music into the film. He has gone on record to say that although a total of twenty songs were composed for the film, only twelve were used in the original black and white version.[1] For unknown reasons the colour version show cased only

[1] The soundtrack of *Mughal-e-Azam* received universal acclaim from critics in India, and is often cited as one of the best soundtracks in Bollywood history. The album

eleven tracks. So important were the songs to producer K. Asif's vision of his period film, that in order to get the right kind of singing he paid the eminent classical vocalist Bade Ghulam Ali Khan a fee of rupees 25,000 per song (*ibid.*). It is also important to note that Naushad selected ragas to reflect the time of the day the song was sung in the narrative. The fact that many consider *Mughal-e-Azam* a timeless classic is due as much to its songs as to its other cinematic features.

Table 6.1: Songs in Order of Appearance in *Mughal-e-Azam*

Lyricist: Shakeel Badayuni; Music composer: Naushad

	Song Title	Singer(s)	*Rāga Rasa*	Song Regis - ter/Mood	Time
1	*Śubh din āyo rāj dulārā*	Bade Ghulam Ali Khan	*Rajeśrī Śānta*	Classical BG/ Celebration	02.49
2	*Mohe panghat pe nandalāl*	Lata Mangeshkar & Chorus	*Gāra Śringāra*	Pub. Perf./ Playful	04.02
3	*Terī mehfil me kismat*	Lata/Shamshad Begum & chorus	*Darbārī Śringāra*	Qawwālī/ Moral/Ethical	05.05
4	*Aye iśq ye sab duniyā vālon*	Lata Mangeshkar	*Bilāval Śringāra*	Pub. Perf. Moral/Ethical	04.17
5	*Prem jogan ban ke*	Bade Ghulam Ali Khan	*Sohinī Śringāra*	Classical BG/Romantic	05.03
6	*Muhabbat kī jhūthī kahānī*	Lata Mangeshkar	*Darbārī Kanda Karunā/ Viraha*	Soliloquy/ Despair	02.40
7	*Hamen kāś tumse muhabbat*	Lata Mangeshkar	*Yaman Karunā*	Solo/Conver- sation/Despair	03.08
8	*Pyār kiyā to darnā kyā*	Lata Mangeshkar & Chorus	*Darbārī Durga Śringāra*	Solo/Conver- sation Romantic	06.21
9	*Bekas pe karam kījīye*	Lata Mangeshkar	*Kedar Karunā*	Soliloquy/ Despair	03.52

became one of the top selling Bollywood soundtracks of the 1960. Baldev S Chauhan of *Sun Post* called the songs "some of the greatest songs of Hindi cinema." (http://www.sunpost.in/2013/02/06/mughal-e-azam-the-kohinoor-of-world-cinema/ (Retrieved 25 August 2013).

10	*Aye muhabbat zindabād*	Moh'd Rafi & Chorus	*Bhairavī KarunāR audra*	Solo/Conver-sation Protest	05.03
11	*Yeh dil kī lagī kyā kam hogī*	Lata Mangeshkar & Chorus	*Jaijai-vantī Śringāra Adbhuta*	Qawwālī/Cele bration	03.50
12	*Khudā nighenbān ho tumhārā*	Lata Mangeshkar	*Yaman Karunā*	Voice Over/ Grief	02.52
TOTAL LENGTH OF SONG TIME					49.02

Table 6.1 shows that 41.6% of the songs might be classified as being in *karunā rasa,* 41.6% could be said to be in *śringāra rasa* (both of profane love and pious worship) and 8.3% in *raudra rasa* capturing the idea of protest or defiance. To establish the links between songs and the Indian filmic epic it is essential to offer a systematic analysis of selected frames from the songs mentioned in the table.

By the time the first song, *śubh din āyo rāj dulārā* [The Blessed Day Has Come My Lord] appears in the film, the spectator has been introduced to all the main characters. Salim, who had been sent away by the Emperor under the care of Maan Singh, commander of the royal army, has been given orders to return after fourteen years away from his parents. The Queen on learning this, out of joy, requests the court musician Tansen to compose a song and calls on the court dancers to perform a dance which will make Salim forget the sounds of war.

This first song in the background is in *rāg rajeśrī*, a soft, soothing and melodious raga, which is often used in devotional songs. It is traditionally sung between 9 pm and midnight. The song begins with *sargam*.

Figure 6.1: Frame Images from "*Śubh din āyo rāj dulārā*," *Mughal-e-Azam* (1960)

Frame 6.1: 1 Frame 6.1: 2 Frame 6.1: 3 Frame 6.1: 4

There is much festivity in the palace. The voice over begins with a eunuch prancing through the palace gardens amongst elaborately decorated parts of the palace and past dancing women (Frame 6.1: 1). It takes a while for this figure to reach his destination which is Salim's chambers. Here Salim is being dressed for his first public appearance (Frames 6.1: 2 and 6.1: 3). The purpose of the song is twofold: first, to establish the festive mood, and second, to show the spectator the vastness and the grandeur of the palace. In Frame 6.1: 4 Salim and Bahar exchange an adoring gaze.

Bahar, the Queen's lady in waiting, leads Salim through corridors and courtyards for the unveiling of a statue made in his honour. Salim unveils the statue only to find that the statue is in fact a real person – the slave girl Nadira. So impressed is the Royal family with Nadira's beauty and courage that Emperor Akbar gives her the title of Anarkali [Pomegranate flower] and invites her to take the lead role of Radha in the *Janmashtami* [the birth of Krishna] celebrations. In addition, he asks the Queen to take Anarkali as one of her maids.

The next song *mohe panghat pe* [By the Well] is about Radha, Krishna and the Gopis. This celebration song is apt as the Queen is a devotee of the Lord

Krishna. The song also functions as a confirmation of the harmonious relationship of the major religions under the reign of Emperor Akbar.[2] In the Radha-Krishna love story, which works at the level of both the sacred and the profane, the relationship at one level remains illicit as Krishna is already married. Not surprisingly, one of the sonic icons that is used in the song is the flute, a musical instrument associated with Krishna. The flute together with the Radha-Krishna narrative connects the staging of the celebration of Krishna's birth with Salim and Anarkali's doomed love-story. A Muslim slave girl performing a dance based on the Radha-Krishna iconography helps dramatically juxtapose the impossible love between a slave girl and a prince. In the opening shot, Anarkali sits with her *ghagra* [long flowing skirt] spread around her, and her face covered by her veil. She slowly lifts her veil to reveal her face. Salim watches as Anarkali dances.

In Frame 6.2: 1 Akbar participates in the celebrations by pulling a string to rock a swing with an idol of Lord Krishna on it whilst Queen Jodhabai looks on. In Frame 6.2: 2 Anarkali lifts her veil to sing and dance to a Hindu devotional song in the court of the Muslim Akbar. Close shots reveal her flirting with Prince Salim with her facial expressions and eyes as she sings

[2] The well-known distinction between the queen's Hindu religious background and the Emperor's Muslim background is an essential theme in the story. In this case, Krishna is the "Dark Lord"of Jayadeva's twelfth century classic devotional love song, *Gītagovinda*.

Figure 6.2: Frame Images from *"Mohe panghat pe nandlāl chhed gayo re" Mughal-e-Azam* (1960)

Frame 6.2: 1 Frame 6.2: 2 Frame 6.2: 3 Frame 6.2: 4

Frame 6.2: 5

mohe panghat pe nandlāl chhed gayo re
morī nājuk kalayiyān marod gayo re
kankarī mohe mārī, gagariyā phor dārī
morī sāri anārī bhigoy gayo re

By the well Lord Krishna flirted with me;
He twisted my delicate wrist
He threw a pebble and broke my water vessel
And my sari and body got drenched from the water

In Frames 6.2: 3 and 6.2: 4 the *mise-en-scène* is made up of sprouting fountains, elaborately dressed chorus girls as *gopis*, some playing instruments and others dancing. As the dance comes to an end Salim throws his necklace of white pearls to Anarkali in appreciation (Frame 6.2: 5).

Salim falls in love with Anarkali, but even after several visits to her quarters, he is unable to convince her to reciprocate. Bahar, who has dreams of becoming the future Queen of India, is privy to these visits and invites Anarkali to a *qawwālī* contest in the hope that she, Bahar, will be able to

convince Salim of her love for him. Unknown to Salim and Anarkali, Bahar is also the Queen's confident and the Emperor's informant. The spectator is aware of this fact.

The *qawwālī* that follows is *Teri mehfil men qismat āzamā kar ham bhī dekhenge* [In your gathering I too will put my fate to the test].

Figure 6.3: Frame Images from "*Terī mehfil men qismat āzamā kar ham bhī Dekhenge*," *Mughal-e-Azam* (1960)

Frame 6.3: 1 Frame 6.3: 2 Frame 6.3: 3

Like many *qawwālīs* this song takes the form of a challenge, antiphonal segments sung between two groups. In this case the two groups present different views on love. Normally a *qawwālī* is a male gendered contest. However, in this case the contest is between two women: Anarkali and the scheming Bahar, who is Anarkali's rival for Prince Salim's affections. Anarkali's part is sung by Lata Mangeskar in her falsetto but virginal-pure voice and Bahar's by Shamshad Begum a *gharānā*-trained singer who has a husky voice. It could be argued that the choice of background singers is also representative of the characters on the screen, or, at any rate, declares the director's own bias: the guileless and honest Anarkali against a scheming Bahar. Ironically, it is the vain Bahar who declares that it is she who will bring

the "spring" of love into Salim's life, "*bahāre āj paighām-e-muhabbat le ke āī hai.*" Through this song she makes reference to the metaphorical implications of her own name and proclaims that the fate of all lovers is sealed with death in agony: "*muhabbat karne vālo kā bas hai itnā hī afsānā ... ghut ke mar jānā.*"

In response Anarkali sings that she agrees that "the path of true love never did run smoothly" – it destroys life: *muhabbat ham ne mānā zindagī barbād kartī hai.* However, all the suffering and pain for love's sake is worth it because lovers become immortal after their death and are remembered by the world: *"ye kyā kam hai ki marne ke bād duniyā yād kartī hai."*

Apart from functioning as a song in the narrative structure, songs also provide a crucial space in the *mise-en-scène* to display a number of points. The *mise-en-scène* is of a typical *qawwālī* contest with the two parties sitting on either side facing the adjudicator Salim. They are surrounded by ponds, walkways and there is a fountain in the background. The dress code of the two contestants is representative of their social status in the palace. Anarkali is dressed simply with only a veil to cover her head (Frame 6.3: 1), and Bahar is dressed in elaborate clothes adorned with jewellery from head to foot befitting a lady-in-waiting (Frame 6.3: 3). Anarkali and party are positioned to Salim's left – closest to his heart, while Bahar and her party are placed on his right, the stronger side – in this case the winning side (Frame 6.3: 2). Bahar is declared the winner and is presented with a rose. Whilst Anarkali is the recipient of a thorn to which she responds by saying: "*jahe nasīb, kāton kā murjhāne kā kauf nahī*" ["I feel blessed, thorns do not live in the fear of wilting."]

The next song, a solo/conversation in the song register, is sung by a peripheral carefree youngster, Suraiya who is Anarkali's younger sister. The song – *Ae iśq ye sab duniyā vāle* [O Love, the People of this world] – is composed in *rāg bilawal*, a day time raga in playful mood. The Prince and Suraiya, are having a conversation in the court gardens about delivering a letter to Anarkali. Durjan Singh, Salim's friend and confidant who is the son of the commander of the Royal Army, delivers a message to Salim about the Emperor's dissatisfaction at Salim's neglect of his duties and at his foolishness. To this Salim asks Durjan if he too is an enemy of love. On hearing this Suraiya, who is young and not affected by love, directs the song to Durjan and any others who cannot understand the trials and tribulations of love. She sings and dances with exaggerated hand movements, foot movements and facial expressions to create mood and emotion. The song carries the narrative through simple lyrics, befitting the character who is singing. It is an ode to love but in a metaphor. Long shots from above display the splendour of the setting.

Figure 6.4: Frame Images from "*Ae iśq ye sab duniyā vāle*," *Mughal-e-Azam* (1960)

Frame 6.4: 1 Frame 6.4: 2 Frame 6.4: 3 Frame 6.4: 4

In Frame 6.4: 1 Suraiya addresses the song to Durjan Singh

ae iśq ye sab duniyā vāle, bekār kī bāten karte hai
pāyal ke gamo kā ilam nahī, jhankār ki bāten karte hai

O love, the people of this world are full of useless talk,
They do not understand the agony of the anklets yet talk about their ringing

In Frames 6.4: 2 and 6.4: 3 Salim and Durjan watch her intently as she dances and sings against a vast elaborate background.

har dil me chhuā hai tīr koī, har pāv me hai zanjīr koī
pucche koī unse gam ke maze, jo pyār kī bāten karte hai
ulfat ke naye divāno ko, kis tarah se koī samjhāyen
nazro pe lagī hai pābandi, dīdār kī bāte karten hai

There is a pain in every heart, each foot has been chained down
Ask the one who talks about love what joy there is in this suffering
How can one make the new lovers understand
The eyes have been blindfolded, and yet they talk about a glance

In Frame 6.4: 4 live peacocks move around freely in the background, signifying royalty. At the same time, the placement of the peacocks in the *mise-en-scène* reinforces the syncretic cultural narrative of the film. "The wild peacock," writes Kirk, " is a common motif … the story of the female peacock killed because of her love for the male peacock may be yet another avatar of the Krishna-Radha story" (Kirk 1972: 21ff quoted in Pauwels 2007: 142). The song continues:

bhavre hai agar madhoś to kyā, parvāne bhī hai khāmoś to kyā
sab pyār ke nagame gāten hai, sab pyār ke bāten karte hai

So what if the bees are intoxicated and the birds are quiet
They still sing the song of love and talk about love

The song ends with a letter delivered to Anarkali in which she has been asked by Salim to meet him when Tansen starts singing his nightly raga/song, which becomes their signal.

The connection between song and narrative continues with the meeting of the lovers against the sonic backdrop of a raga by Tansen himself (the playback singer is the distinguished Indian classical soloist Bade Ghulam Ali Khan). The background song *prem jogan ban ke* [Love Has Become a Pilgrim] is sung in *rāg sohinī* which is a late night raga usually sung between 3 and 6 am in the morning. The *rasa* of *śringāra* (capturing the idea of the absent lover in *viraha*) and *bhayānaka* [fear] are evident in this song. The choice of the raga indicates that the lovers' encounter is a very late night sequence which indeed it is.

No words are spoken by the two characters in the entire song sequence. The lyrics and the music express the mood and carry the narrative forward. Several close-up shots capture love and longing.

Figure 6.5: Frame Images from *"Prem jogan ban ke," Mughal-e-Azam* (1960)

Frame 6.5: 1 Frame 6.5: 2 Frame 6.5: 3 Frame 6.5: 4

Frame 6.5: 5 Frame 6.5: 6

Frame 6.5: 1: Anarkali adorns herself by looking at herself in the mirror. She then sees the reflection of the moon in the mirror. Tansen begins to sing and she knows that it is time for her to meet her lover.

> *prem jogan ban ke sundar piyā or chale*
> *hai sājan ko jo main mile, to nain mile chain mile*
>
> Love is a devotee of the lovers so I go towards my beautiful lover;
> Only when our eyes meet will my thirst be quenched

Frame 6.5: 2: She stealthily moves bare footed through the corridors and various rooms of the palace, all the while looking back over her shoulders for fear of being caught out. Her long walk reveals not only the physical distance between the servants quarters and the royal quarters but her social distance from the prince.

Frame 6.5: 3: Tansen is singing elsewhere in the palace. Anarkali finally reaches the garden where Salim is waiting for her. At the sound of her anklets, he turns around and leads her to a private space where he strokes her face with a feather (Frame 6.5: 4). Unbeknownst to them, they are being watched by Bahar, who is the Emperor's informant (Frame 6.5: 5).

Frame 6.5: 6: The two lovers have a private moment when the camera moves away, does a circle of the flowers, sky and surroundings, and focuses back on them, with a crane shot, the morning after. They are under a tree, covered in flowers with her face covered by a transparent veil, which he slowly pulls away. Tansen continues to sing in the background

> *sājan sājan mile, tumne bhī man kī pyās bujhe*
> *mai pī sang sārī rain bhigan sagri rain gujari*

> Lover to lover we have met, you too have quenched your thirst
> I can spend a lifetime with my lover in this intimate way

The three different styles of clothing in this song sequence as seen in the different frames (three different colours of clothing in the colour version) validates that the song has been used to cover a period of time. Also a point to note is that no dialogue takes place in the entire sequence. It is the song that carries the narrative forward.

I turn to the next, the sixth song in the film. Bahar in her jealous madness informs Akbar about the secret meetings in the palace gardens. Akbar in a rage sets out to investigate for himself.

Figure 6.6: Frame Images from "Muhabbat kī jhūthī," *Mughal-e-Azam* (1960)

Frame 6.6: 1 Frame 6.6: 2 Frame 6.6: 3 Frame 6.6: 4

Frame 6.6: 1: The Emperor has found the two lovers together. Anarkali clings to Salim in fear.

Frame 6.6: 2: Anarkali has been thrown in a dungeon with heavy chain shackles.

She is disillusioned with love; she feels she is being punished for something which is beyond her control. Alone and afraid of what is to become of her, she

presents a lonely figure. Music begins. The camera follows the chains from where they are anchored to the ground, to her feet and then her body. Dressed in prison clothes she is seen heavily chained. There is only dry grass on the prison floor to make it look even more daunting. An entire verse of the song is sung in this position. The song, *mohabbat kī jhūthī kahānī pe roye* [I cry over a love which is a fantasy], is a desperate cry of a lonely woman who feels she has been abandoned by her lover. The playback voice again is that of Lata Mangeshkar who provides the singing voice for Anarkali throughout the film.

mohabbat kī jhūthī kahānī pe roye
badī chot khāī jawānī pe roye
na sochā na samajhā, nā dekhā nā bhālā
terī ārazū ne hame mār dālā
tere pyār kī meharabānī pe roye, roye

I cry over a love which is a lie
I cry for a womanhood that has been hurt so much
I did not think this through, nor did I see
My love for you has almost killed me
I cry at the kindness of your love, I cry

Frame 6.6: 3: She struggles to stand up, but so heavy is her burden that she ironically has to take support from chains hanging from the cell. She sings the second verse in this position. She is upset with herself for not thinking this through for if she survives all she can do is bemoan her past. The song is picturized with minimal shots, most of which are close up and which display pain, suffering and hurt in her eyes.

khabar kyā thī hothon ko sīnā padegā
muhabbat chhupā ke bhi jīnā padegā
jiye to magar zindagānī pe roye, roye

I had no idea that I had to seal my lips
And live without disclosing my love
I live but I bemoan life, I cry

Frame 6.6: 4: She leans against the cold prison wall for support as she continues to sing.

Extreme close-up shots of her face reveal her pain and suffering in a confined cell. They evoke a mood of empathy and pity from the spectator. There is negligible camera movement and even the lighting in the cell suggests a mood of melancholia. As she is singing the final lines a soldier approaches from the background and announces that she is to appear before the Emperor for judgement. Before the Emperor she is given the task to convince Salim that she was never in love with him, that she is fickle, and that all she wanted was to be the future Queen of India. She is released from her chains.

As seen in frame 6.7:1 below, immediately after her release Anarkali is seen playing with her sister Suraiya in the gardens. Salim approaches and Suraiya departs giving the lovers privacy. On seeing Salim (Frame 6.7:2) she covers her head with her *dupatta* [veil] as Muslim women are expected to in the presence of an outsider [*parāyā*]. She walks away from Salim but he follows. She remembers that she has to follow the Emperor's orders. No words are spoken. Against the background of a fountain she begins to sing *Hamen kāś tum se muhabbat nā hotī kahānī hamārī haqīqat nā hotī* [If only I hadn't fallen in love with you my story would not have become a reality]. It is a song of regret in love, a love that has brought them both grief. She loves him still but realizes that it would have been better for both of them if they had not fallen in love. She is more concerned for him than for herself.

Figure 6.7: Frame Images from *"Hamen kāś tum se," Mughal-e-Azam* (1960)

Frame 6.7:1 Frame 6.7:2 Frame 6.7:3 Frame 6.7:4

Frame 6.7:5 Frame 6.7:6

The song continues:

> *na dil tum ko dete na mazbūr hote*
> *na duniyā na duniyā ke dastūr hote*
> *qayāmat se pahle qayāmat na hotī*
>
> If I had not given my heart to you, I would not be so vulnerable
> The world would not have used me as an example
> And I would not have faced hell before death

In Frame 6.7:3 Salim catches up to her and turns her around. She acknowledges that she has transgressed social boundaries but cannot help herself.

In Frames 6.7:4 and 6.7:5 she kneels before him pleading to him. Resting her face on his hand as in the song she poetically blames him equally for not blowing away the burning flame of her madness. In frame 6.7:6, as the song

comes to an end, the crown prince Salim kneels before Anarkali and caresses her face. There is no dialogue. The song takes over the role of dialogue.

However, Salim is not convinced that Anarkali has regrets or is uncomfortable about their relationship. He leaves her and tells his friend and confidant, Durjan Singh, how happy he is with his father for finally coming to his senses and releasing Anarkali. Bahar appears and informs Salim that he (Salim) is mistaken and that Anarkali is a fake and a fraud who has made a deal with the Emperor and traded her chains and prison for gold bangles and a new life in a faraway land. This she said will be evident in her performance that evening. Salim then storms out and enters Anarkali's quarters where she is preparing for her royal performance. Without giving her a chance to explain, he calls her fickle, unfaithful and a fraud. He slaps her face and storms out again. She is shocked and hurt. Close-up shots reveal tears streaming down her cheeks. She composes herself and her face reveals a smirk on her face.

The next song, *Pyār kiyā to darnā kyā* [Why Be Afraid When in Love], is among the most celebrated of any in history of Hindi Cinema. The song immediately takes the spectator to the Sheesh Mahal[3] [The Palace of Mirrors] where the performance is to take place. It is the only scene in the original (1960) black and white film which is in colour. This song (a *ghazal*) encapsulates the entire essence of the film. Far from offering words of remorse, Anarkali's song becomes an act of defiance with the full knowledge that an act of such disobedience to an emperor can only lead to death.

[3] The set was spectacular and extremely expensive to build. (see: "Is it sunset for Bollywood's magnificent 'sets'?." *The Indian Express*. (http://www.webcitation.org/68goXE2cx. (Accessed 12 June 2012).

Figure 6.8: Frame Images from "Pyār kiyā to darnā kyā," *Mughal-e-Azam* (1960)

Frame 6.8:1 Frame 6.8:2 Frame 6.8:3 Frame 6.8:4

Frame 6.8:5 Frame 6.8:6 Frame 6.8:7

Against glittering costumes, thrones, colours and mirrors, in this song an intimidated Anarkali proclaims her love for Salim in the presence of the entire court. Through the power of this song, she accomplishes something she has been unable to state verbally. She is here to be judged, not in a private court of an emperor, but at a *mehfil* [gathering]. Her challenge is a challenge not only to the Emperor but to his kingdom and the entire establishment. What remains to be seen in the song sequence is whether the Emperor is compassionate and is able to understand the meaning of love.

Frame 6.8:1: A shy woman who had her face covered in her first dance is now prepared to go to this length to proclaim her love for Salim. As she dances, her exaggerated body language, gestures, facial expression, all suggest defiance to match the lyrics.

insān kisī se duniyā men ek bār muhabbat kartā hai
is dard ko lekar jītā hai is dard ko lekar martā hai
pyār kiyā to darnā kyā pyār kiyā koi chorī nahīn kī
chhuup chhuup āhen bharnā kyā

One loves only once in one's life time
She lives with this suffering and dies with this pain
So why be afraid when you have fallen in love?
You have loved and not stolen anything, so why sigh in loneliness?

Frame 6.8:2: Salim who was initially suspicious of Anarkali's intentions is now convinced that her love for him is true. He is bemused at her courage as can be seen in Frame 6.8:3.

un ki tamannā dil men rahegī
shammā isī mehfil men rahegī
iśq men jīnā ishq men marnā
aur hamen ab karnā kyā

His desire will always be in my heart
It will burn like fire in this gathering
I live in love and will die in love
What else is there for me to do?

Frame 6.8:4: She pulls out a dagger from Salim's scabbard and places it at the feet of the Emperor indicating that she is not afraid to die. She faces the Emperor, her body language suggesting that she is more powerful than him at that moment in time.

āj kahenge dil kā fasānā
jān bhī le le chāhe zamānā
maut vahī jo duniyān dekhe
ghut ghut kar yūn marnā kyā

Today I will proclaim my love for him
Even if it means the world kill me for it
After all, death comes to everyone
So why be afraid to die?

Frame 6.8:5: The Emperor is visibly upset at Anarkali's defiance and displays *bibhasta rasa.*

Frame 6.8:6: The Queen looks worried as she can foresee trouble.

> *pardā nahīn jab koī khudā se*
> *bando se pardā karnā kyā*
>
> When God is witness to everything
> Then why should I hide it from his servants?

Frame 6.8:7: The image of Anarkali dancing can be seen on the many pieces of tiny mirrors adorning the interior of the *Sheesh Mahal*. Her love can be seen and heard in every part of the room. It is said that to create a sense of reverberating echo, Naushad had Lata Mangeshkar sing the song in a studio bathroom (*Hindustan Times*, 2 June 2007). The manifold mirror images as these swirl around, are taken up by the chorus' singing. Love, the images declare, has surrounded the entire hall: "Our love cannot be hidden one can see it and hear it in every part of this room." In this way, surrounded by images that repeat one another, this show of defiance on the part of Anarkali is too much for the Emperor. Displaying *raudra rasa* he stands up in a rage and the song stops abruptly. He calls on the guards to take this insolent lady away to the dungeons once again. As she is being taken away the chorus again sings, expanding her voice and cheering her on.

> Why be afraid when you have fallen in love?
> You have loved and not stolen anything, so why sigh in
> loneliness?
> Why be afraid when you have fallen in love?

The door closes behind Anarkali and the singing stops.

Imprisoned again, Anarkali sings *Bekas pe karam kījīye sarkār-e-madinā* [Have mercy on the helpless O my Prophet]. The song is a prayer and plea for compassion to the Prophet-saviour. It is a cry from a helpless woman. Her body language and facial expressions echo the lyrics and her feelings. Once again, she is lonely and scared. The picturization has a similar setting to that of *Muhabbat kī jhūthī kahānī pe roye.*

Figure 6.9: Frame Images from *"Ae mere mushkil-kushā," Mughal-e-Azam*

Frame 6.9:1 Frame 6.9:2 Frame 6.9:3 Frame 6.9:4

Frame 6.9:1: The first shot – an extreme close-up displays her face framed in heavy chains. It allows the spectator to enter into the character's emotions and immediately elicits compassion for her. The entire song is picturized with very little movement mostly using close-up shots. The first verse of the song is sung in the position seen in frame 1.

ae mere mushkil-kushā fariyād hai, fariyād hai
āp ke hote hue duniyā merī barabād hai
bekas pe karam kījīye sarkār-e-madinā
gardiś me hai taqadir bhanvar me hai safinā

O merciful one, hear my plea
My life is being ruined in your presence
Lord of Medina, have mercy on the helpless one
My fate is in danger and my ship in troubled waters

Frame 6.9:2: Dressed in prison clothes, weighed down by heavy chains and not able to stand, she kneels and raises her hands in prayer.

hai vaqt-e-madad āī bigadī ko banāne
pośidā nahi āp se kuchh dil ke fasāne
zakhmo se bharā hai kisī majabūr kā sinā

This is the time to help me, please undo the wrong done to me
My thoughts and desires are not hidden from you;
My helpless breast is covered with wounds

Frame 6.9:3: She is dwarfed by the size of the cell. A shaft of light from a window above focuses on the small figure which is narrowly visible between the bars of the prison door.

chhāī hai musībat kiī ghatā gesuon vāle, gesuon vāle
lillāh merī dubatī kaśti ko bachāle
tufān ke āsār hai, duśvār hai jīnā

Troubled dark clouds surround me oh protector
Lord, save my sinking ship, there are signs of a storm which endangers my life

Frame 6.9:4: Again she raises her hands in prayer, her face barely visible behind the chains.

The entire song is sung sitting with minimal camera movements. The *mise-en-scène* conveys to the spectator just how vulnerable she is and draws sympathy from the spectator.

To separate the two lovers the Emperor sends Salim to war. Salim departs with reluctance leaving Anarkali, who is still in prison, in the care of his friend Durjan Singh. Meanwhile, Akbar offers the sculptor Anarkali's hand in

marriage. He refuses and rides to Salim to inform him. Salim declares war on his father. On learning this Durjan Singh escapes with Anarkali and takes her safely to Salim. War breaks out and Salim is captured. Salim refuses to hand over Anarkali to the Emperor and is therefore condemned to death for treason.

The scene of the execution is the occasion for a "protest rally song" led by the sculptor (the playback singer here is Mohammed Rafi). With a large chorus this song *Zindābād zindābād ae muhbbat zindābād* [Long live love] brings the voice of the people into the film. Throughout the song, the different stages of the execution process continue, slowly leading the audience ever closer to the final moment.

Figure 6.10: Frame Images from "*Zindābād zindābād ae muhabbat Zindabād*," *Mughal-e-Azam* (1960)

Frame 6.10:1

Frame 6.10:2

Frame 6.10:3

Frame 6.10: 4

Frame 6.10:5

Frame 6.10:6

Frame 6.10:7

Frame 6.10:8

Frame 6.10:1: As Salim, dressed in black (the colour of death), walks to his execution, a crowd gathers.

Frame 6.10:2: As he makes his way to the execution pier, a voice rings out from the crowd. The sculptor follows Salim up the stairs as he sings.

vafā kī rāh me āśīq kī īd hotī hai
khuśī manāo muhabbat śahīd hotī hai
zindābād zindābād ae muhabbat zindābād
daulat ki zanjīron se tū rahatī hai āzād

In the path of faithfulness, love is the winner;
Celebrate, for love has attained martyrdom
Long live, long live love
You are free from the bondage of the rich

Frame 6.10:3 is a long shot showing Salim standing at the top awaiting orders for his execution by cannon as shown in frame 6.10:7. These shots give the spectator an idea of where the execution will take place.

pyār kī āndhī ruk nā sakegī nafrat kī dīvāron se
khūn-e-muhabbat ho nā sakegā khanjar se talavāron se
mar jāte hai āśiq zindā rah jātī hai yād

The tempest of love will not be blocked by the walls of hatred
Love cannot be killed by daggers and swords
Lovers die but the memories of their love become immortal

Frame 6.10: 4: The Emperor paces the floor at the palace

iśq bagāvat kar baithe to duniyā kā rukh mod de
āg lagā de mahalon me aur takht-e-śāhī chhod de
sīnā tāne maut se khele kuchh na kare fariyād

If love were to revolt it can change the world's direction;
Burn down the palaces and forsake the crown and royalty;
Defiantly stand in the face of death without complaining

Frame 6.10:5: A close-up of Salim awaiting his impending execution.

Frame 6.10:6: As the sculptor jeered by the crowd sings on, Salim and the two executioners are seen in the background. The crowd has reached the top of the stairs leading to the pier. The singing gets louder.

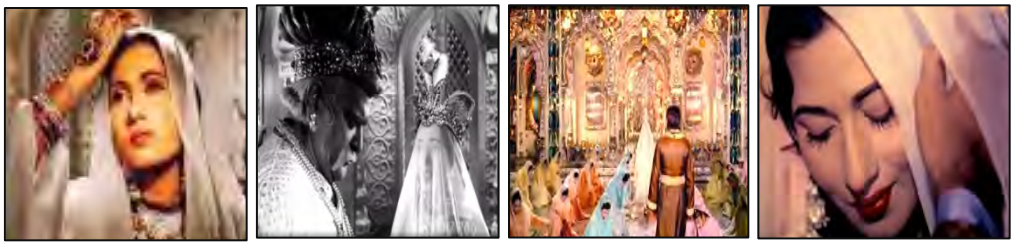
> *tāj hukūmat jis kā mazahab phir us kā īmān kahān*
> *jis ke dil me pyār na ho vo paththar hai insān kahān*
> *pyār ke duśman hoś me ā ho jāyegā barbād*
>
> When power becomes religion then where is his belief?
> Without love a man is stone and not human
> Come to your senses enemies of love before you will be destroyed

Frame 6.10:7: Annoyed at the delay in the execution the Emperor walks up to the arena and personally feeds fire to the cannon.

Frame 6.10:8: Anarkali who, until this moment had been in hiding, gives herself up in order to save Salim and the execution is halted in a dramatic manner. Salim is promptly released and Anarkali imprisoned. The Emperor orders Anarkali's execution. When asked to express her dying wish she asks to be allowed to spend a night with Salim, as his queen, so that his promise to her is fulfilled. Her wish is granted but with a condition – Anarkali is to present a laced flower to Salim that evening in order to put him to sleep which will make Anarkali's execution easy. Otherwise, the Emperor says, Salim will not let you die and I will not allow you to live.

A make-believe jubilant night of reunion follows with singing and dancing. Only Bahar, Anarkali and the Emperor are aware of the anguish day break will bring.

Figure 6.11: Frame Images from *"Ye dil kī lagī kam kyā hogī," Mughal-e-Azam* (1960)



Frame 6.11:1 Frame 6.11:2 Frame 6.11:3 Frame 6.11:4

Frame 6.11:5 Frame 6.11:6 Frame 6.11:7

Frame 6.11:1: Before going to Salim, Anarkali appears before the Emperor dressed in white which is the symbol of a *kafan* [a white shroud for a dead body]. She pulls her veil over her face as if replicating the Muslim custom of covering one's face before a funeral, and she says, "*ab janāze ko ruksat ke ijāzat dedījye*." ["Permit the coffin to take leave"].

Frame 6.11:2: The Emperor places the laced flower on the crown. With closed eyes, in anger and with trembling hands he "crowns" Anarkali.

Before she departs she says, "…*yeh kanīz*, Jalal Ud-Din Mohammed Akbar *ko apne khūn māf kartī hai.*" ["…this slave forgives Jalal Ud-Din Mohammed Akbar for her murder"]. He turns away from the spectator, a discredited man who cannot face Anarkali. She departs with her back towards him – an action contrary to three steps backward and *adāb* [salutation] as is expected.

No further dialogue takes place in between the next two songs except for a few words of exchange between Anarkali and Salim. Consequently, the next two songs are presented in very close succession. Before one emotion ends another begins. The songs create ambience, mood and carry the message as well as move the narrative forward. With a loud musical bang Anarkali with the crown on her head, enters through another door into the Sheesh Mahal once again. There to welcome her, dressed in a black outfit is Bahar (the devil's advocate) and the chorus girls. Bahar leads the singing in a true *qawwālī* style: *Ye dil kī lagī kyā kam hogī ye iśq bhalā kyā kam hogā.*

Frame 6.11:3: Salim meets her and leads her to one corner of the room where as can be seen in Frame 6.11:4: he lifts her veil. He is triumphant because he is unaware of the tragedy the morning will bring. She on the other hand forces a smile each time she turns around to look at him.

> *ye dil kī lagī kam kyā hogī*
> *ye iśq bhalā kam kyā hogā*
> *jab rāt hai aisī matavālī*
> *phir subhā kā ālam kyā hogā*
>
> How will this affection be reduced?
> How will this love decrease?
> When this night is so intoxicating
> What can the day break bring?

Each time Bahar sings the lines "What can the day break bring?" Anarkali breathes a sigh; her expression is now more melancholic. Bahar, however, continues to taunt Anarkali.

Frame 6.11:5: They sit behind a semi-transparent drape and with trembling hands she presents Salim with the laced flower which he smells. On seeing this Bahar is overjoyed.

ye āj kā rāg aur ye mehfil
dil bhī hai yahā dildār bhī hai
ānkhon me kayāmat ke jalaven
sine me sulagtā pyār bhī hai
is rang me koī jī le agar
marane kā use gham kyā hogā

In the colours of this gathering
The hearts are here and so are the lovers
In their eyes are displayed images of the end
In their hearts the anguish of love still burns
If one lives through these colours of night
Then she will not fear death

Frame 6.11:6: The singing gets louder and the dancing more intense.

hālat hai ajab divāno kī
ab khair nahī parvāno kī
anjām-e-muhabbat kyā kahiye
lay badhane lagī armāno kī
aise me jo pāyal tūt gayī
phir ai mere hamdam kyā hogā

The lovers are in a confusing state
There is no escape for them
What can one say about the fate of this love?
The measure of desires is increasing
If the anklets should break under pressure
Then, O my friend, what will happen?

Frame 6.11:7: Salim stumbles and realizes that he has been tricked.

He questions Anarkali, "Why have you betrayed me?" She replies, "No, never. I have betrayed life." He walks out of the drape and smashes the chandelier before him. The Sheesh Mahal is now deserted as all the dancers have departed except for Bahar who hides behind a pillar to watch Anarkali's capture. In the little pieces of broken glass Salim sees shadows and then reflections of soldiers dressed in black and carrying swords approaching. He challenges them, but falls to the ground.

The final song in *rāg yaman* – *Khudā nighenbān ho tumhārā dadakte dil kā payām le lo* [May God keep you in His protection] – articulates Anarkali's inner-most feelings, desires and wishes. It is a plea to her lover to wake up and accept her final farewell as she concedes that all is lost. She is making a plea to him not to be a part of her funeral. If he were to come, it would only bring disrepute and therefore her sacrifice would be in vain. The lyrics find the depth of the self-sacrificing lover's emotions. They further bring out the pain and hopelessness of the situation.

Figure 6.12: Frame Images from *"Khudā nighenbān ho tumhārā," Mughal-e-Azam* (1960)

Frame 6.12:1 Frame 6.12:2 Frame 6.12:3 Frame 6.12:4

Frame 6.12:5 Frame 6.12:6 Frame 6.12:7

Frame 6.12:1: Anarkali hears the following lines in a voice over song as a close-up shot reveals tears running down her cheek.

> *voh āī subhā ke parade se maut ki āvāz*
> *kisī ne tod diyā jaise zindagī kā sāz*
>
> The call of death comes through the break of dawn
> Like someone has broken the strings of my heart

Frame 6.12:2: She slowly takes off her jewellery and drops them on the floor one by one, thus renouncing her momentary status as Salim's Queen.

khudā nigehabān ho tumhārā
dhadakate dil kā payām le lo
tumhārī duniyā se jā rahe hai
utho hamārā salām le lo

May God keep you under his watchful eyes
Is the parting message of an aching heart
I am departing from your world;
Please wake up and bid me farewell

Frame 6.12:3: She turns around for a final glimpse of Salim who is sprawled on the floor.

hai vaqt-e-rukhsat gale lagā lo
khatāen bhī āj bakśa dālo
bichadne vāle kā dil na todo
zarā muhabbat se kām le lo
tumhārī duniyā se jā rahe hai
utho hamārā salām le lo

The time of departure is here
Please forgive me of my mistakes
Do not break the heart of the one who is leaving
Deal with the situation with love
I am leaving your world;
Please wake up and bid me farewell

Frame 6.12:4: Bahar watches from behind a pillar.

uthe janāzā jo kal hamārā
qasam hai tum ko na denā kandhā
na ho muhabbat hamārī rusavā
ye ānsūon kā payām le lo

When my funeral leaves tomorrow
Please do not offer to carry my coffin
Don't let our love be disgraced
Is the message my tears are conveying to you

Frame 6.12:5: Anarkali is led away by two rows of soldiers. Salim can be seen in the foreground on the floor.

Frame 6.12:6: In a long shot the door closes behind Anarkali and Salim is left in the *Sheesh Mahal* all on his own.

Frame 6.12:7: An extreme close-up shot revealing Anarkali's execution by being cemented alive, entombed in an upright position. At this high point of this epic melodrama what is elicited from the viewer are the intense *rasas* of *karunā* [pathos] and *bībhatsa* [fear]. The cinematic spectacle achieves its emotional capital through the operatic display of song.[4]

Conclusion

Twelve songs placed at points where they add to the narrative is the defining characteristic of this melodramatic epic. The controlled nature of their presentation works alongside the capacious nature of the Hindi film epic. In other words, there is a correspondence between the construction of a song-sequence and the "pace" of the narrative itself. This is clear from the frame analysis presented which demonstrates how through the songs, the narrative of the epic may be given a parallel form that acts both as a parallel story and as the emotional index to the film itself. The analysis reinforces Eisenstein's own observation: "The scene[s] are brought closer to the spectator by combinations of close-up shots, which touch several human senses and further intensify the pathos in the lyrics" (Eisenstein 1970 [1943]: 70). Apart from the quantitative fact that without these songs the film narrative would

[4] Of course, in the end, she is not entombed, as the Emperor releases her and thereby fulfills the promise made to Anarkali's mother.

be incomplete by one third, each song functions as an "operatic" key to the epic. Collectively the songs not only create the environment of this period drama but also define the emotional capital of each character as they establish the *rasa* and mood of the *mise-en-scènes*. Songs provide a focal point for emotions, and the style of picturization – their visual effect – complements the action played out on the screen. The assemblage of *mise-en-scène*, lyric, music, lighting and camera techniques add to the emotional dimension of the narrative. Epic and melodrama come together in this cinematic epic as the songs link the various episodes of the film together. The Indian epics may well be the foundation of Indian cultural discursivity, but when it comes to the Hindi cinematic epic songs, they act as the glue that holds the various strands of the epic narrative together.

Chapter Seven

Auteur Theory and the Legacy of Raj Kapoor

Although there have been many Indian cinema auteurs including Himansu Rai (1892–1940), Vankudre Shantaram (1901–1990), Pramathesh Chandra Barua (1903–1951), Mehboob Khan (1907–1964), Bimal Roy (1909–1966) and Karim Asif (1922–1971), I have selected Raj Kapoor (1924–1988) and Guru Dutt (1925–1964) because of their special place in the period under consideration for this thesis. Between them these two auteurs demonstrate a range of filmic articulations of songs in Hindi cinema and their films illustrate, in an exemplary fashion, the manner in which songs can carry the melodramatic and sentimental narrative of a film.

The notion of an "auteur" has special significance for Hindi cinema during the 1950s and 60s and is worth defining as a starting point to this chapter. The concept is particularly relevant to understanding the interrelated roles of director, actor and producer. Mishra's definition of the term is a useful point of departure:

> [An auteur is] a director whose major works can be defined in terms of certain styles of filmmaking. These styles were both cinematographic and discursive: a preference for particular kinds of shots, the organization of the *mise-en-scène* in a special way, recognizable ways in which key themes (nationalism, honour and so on) were dramatized (Mishra 2002: 89).

This definition clearly draws on earlier theorizations of auteurship which, not surprisingly, and given Mishra's work on literary theory, trace the filmic auteur to the author of a novel. In his seminal 1954 essay *Une certaine tendance*

du cinema français [A Certain Tendency in French Cinema] (1967), François Truffaut makes the point that a film bears its maker's signature in much the same way as a literary work of art, and especially the novel, bears the signature of its author. This signature, Truffaut suggests, is an authorial style, which manifests itself as the stamp of an author's "individual personality [marked by] recurring themes within the body of work" (*ibid.*). The noted film theorist André Bazin, himself partial to Italian neorealism with its depiction of objective reality, praised Rossellini's films for being the "equivalent of the American novel" (Bazin 1971: II.39). An important second premise of auteur theory was based on the recognition of the "distinguishable personality of the director as a criterion of value." Andrew Sarris who made this observation defined the criterion of value as a director's exhibition of "certain recurrent characteristics of style, which serve as his signature" (Sarris in Mast *et al.* 1992: 586). The value of Sarris's statement is that it gives the spectator agency through his/her evaluation and recognition of an auteur's style. The idea finds greater clarity in André Bazin and Roger Leenhardt's formulation, "it is the director that brings the film to life and uses the film to express their thoughts and feelings about the subject matter as well as a world view as an auteur," thus bringing in something genuinely personal to his subject. They add, "An auteur can use lighting, camerawork, staging and editing to add to their vision."(Bazin and Leenhardt cited in Bordwell and Thompson 2010: 381–83).

The theorists cited here all agree that an auteur's film reflects his or her creative vision and this vision is likely to be unified throughout the director's corpus. In other words, an auteur is the author/director of his movies and displays in his films his personal and distinct signature style, which is

recognizable in all his or her movies. Although Mishra, one of the few scholars who brings auteur theory to bear on Indian cinema, is conscious of the role of song and music as a component of an auteur's "criterion of value," his definition of auteur (cited above) does not explicitly locate the Hindi film's auteur in terms of a director's specific use of song registers. My argument here is that the Hindi film auteur is defined as much by his songs and their visualization as with those characteristics of an auteur mentioned by Mishra, Sarris, Bazin and Truffaut. Most importantly, in Hindi cinema, song texts provide a particularly useful subject for analysis through which an auteur's imprimatur is expressed.

The Development of Raj Kapoor's Auteurship

Referring to the role of a director Stanley Kubrick noted, "One man writes a novel. One man writes a symphony. It is essential for one man to make a film" (cited in Mishra 2002: 90). Of all the Hindi film auteurs Raj Kapoor comes closest to exemplifying the claim made by Kubrick. What I detect in Raj Kapoor is control over most aspects of a film's production, and especially the selection of songs, their placement, their picturization, their music and the ragas in which they are given expression. As well, Raj Kapoor brings a significantly voyeuristic eye to the representation of women in his films.

Imaginative as well as innovative, Raj Kapoor became one of India's leading filmmakers in the years following India's independence. A *Time Magazine* article recently referred to Raj Kapoor as "the primal star of Indian cinema … [T]o most of the planet, Raj Kapoor was India in all its vitality, humanity and

poignancy."[1] He acted in, directed and produced many of his films and was sometimes referred to as "the showman of Hindi cinema" by film magazines and the celebrity-media industry in India. As Kavoori (2009: 9) states, "[he] was young and bursting with creative energies at the time when the Indian nation-state was born on 15 August 1947."

Raj Kapoor was born on 14 December 1924 in the city of Peshawar, now in Pakistan. His entry into films came as no surprise as he was the eldest son of the renowned Parsi stage-actor, Prithviraj Kapoor, who was also lead actor in the first Indian talkie *Alam Ara* (1931). Given the historical connections between early Indian cinema and Parsi theatre, being Prithviraj Kapoor's son placed Raj Kapoor in a privileged position. As a boy he acted in his father's theatre company and, later, at the age of eleven, he acted in his first film *Inquilab* [Freedom] (1935), produced by Kidar Sharma.[2]

Raj Kapoor's first production, *Aag* [Fire] (1948), which he produced, directed and acted in, was not a success at the box office. Nonetheless, the film provides the first glimpse of his directorial techniques and has now achieved something of a cult status in *film noir* circles. In 1948 at the age of 24, he established RK Studios in Chembur, then an isolated and scarcely populated suburb of Bombay. As an actor he enjoyed phenomenal success in the 1950s

---

[1] http: //entertainment.time.com/2005/02/12/all-time-100-movies/slide/raj-kapoor-Awaara/ (accessed 28 May 2015).

[2] The Kapoor dynasty also extends to his sons (Randhir, Rajiv and Rishi) as well as his actor-brothers Shammi Kapoor and Shashi Kapoor. Curiously, as the names of his sons show, he believed that the letter R was lucky for him. Not only did he use his own name (Raj) as the name of the hero in his films and in some of the films of other directors in which he acted, he used his own family members in his films: his brother-in-law Premnath in *Barsaat,* his father and his youngest brother Shashi Kapoor in *Awaara.* In a case that touches on hubris, in the rain-drenched romantic scene in *Shree 420,* he used his three young children.

and early 60s when he was also, along with Dilip Kumar and Dev Anand, the highest paid actor of Hindi cinema. His great work, however, took place in the first half of the "Golden Age"– between 1951 and 1956 – and largely in association with his lead female star Nargis.[3]

Raj Kapoor's phenomenal status as an actor is a key part of his auteurship. In this he was not alone, since other director/producers like Guru Dutt and V. Shantaram were also well known faces on the screen. However, in the popular imagination he was a "star" in a way that the other two were not. As a result of this conjunction, the idea of an actor-auteur is more marked in the case of Raj Kapoor and in some ways problematizes theories of auteurship itself. One enters into the manner in which an actor's performance style is carried through in all the films in which he or she acts, the way in which a spectator recognizes the recurrent features of an actor's performance and uses them as another "criterion of value." In Hollywood too, the category of actor-auteur exists and names such as John Wayne, James Cagney, Fred Astaire, Joan Crawford, Mae West, Clint Eastwood, among others, have been invoked to re-vision and reposition auteur theory. Patrick McGilligan makes this point when he notes,

> …under certain circumstances, an actor may influence a film as much as a writer, director or producer; some actors are more influential than others; and there are certain rare few performers whose acting capabilities and screen personas are so powerful that they embody and define the very essence of their films …

---

[3] Given that the auteur here is also an actor, and an irrepressible star, there is a narrowing of the gap between Raj Kapoor's *real* life and his *reel* life. He consistently uses his real life lover, Nargis, as his lover on screen. So strong was the relationship between Raj Kapoor, the auteur-actor, and Nargis, his love interest, that an iconic still from his film *Barsaat* [Monsoon] (1949) in which he holds a violin in one hand and in the other he cradles his lover, became the symbol of the RK banner.

> actors who not only influence artistic decisions (casting, writing, directing, etc.) but demand certain limitations on the basis of their screen personas, may justly be regarded as 'auteurs' (McGilligan quoted in Mast, Cohen and Braudy 2002: 625).

A significant result of the star status of actor-auteurs like Raj Kapoor, Guru Dutt and others was that, for viewers, they constituted the major creative force in a film. Audiences can see the producer, director and actor on screen in one persona. The role of the actor as a powerful presence and as a corrective to director-oriented theories of auteurship notwithstanding, the fact remains that even as Raj Kapoor oversaw the majority of audio and visual elements in his films (i.e. camera placement, blocking, lighting, and scene length), in reality there was always team work involved. As in any production, the producer puts together a team consisting of screenplay writers, dialogue writers, cameramen, musicians, playback singers, lyricists and more, who work together to create the final product. In the case of an actor-auteur, although the celebrity status of the actor's face on the screen risks overshadowing the collective contributions of the team, the collective input of numerous individuals is an essential component of what comes to be regarded as the actor-producer's auteurship. This collective has frequently been referred to as a "camp" in commentary Hindi film.

Consequently, one can speak of "Team Raj Kapoor" as a collective that underpinned Raj Kapoor as auteur. In this team the key players were Raj Kapoor as producer and director, Shankardas Kesarilal and Jaikishen Dayabhai Panchal (Shankar-Jaikishen) as composers, Shailendra Singh Raghuvanshi and Hasrat Jaipuri as lyricists, K. A. Abbas and V. P. Sathe as screenplay writers, Radhu Karmarkar as Cinematographer, Mukesh Chand

Mathur,[4] Lata Mangeshkar, Manna Dey, Mohammed Rafi and Asha Bhonsle[5] as playback singers, and Nargis as the female star. The team came together during the making of *Barsaat* in 1949 and, with the exception of Nargis, remained part of the "camp"until *Sangam* (1964).[6]

Dissanayake and Sahai (1988: 38–39) provide a list of features that schematically define a Raj Kapoor film. Though their list may run the risk of over essentialization, it does provide a useful overview of the characteristics most commonly associated with Raj Kapoor's auteurship. This list includes Raj Kapoor's romantic world-view, the symbiotic relationship between music, lyrics and narration, and championing the cause of the poor, all subsumed within the idea that cinema must be visually spectacular. According to Raj Kapoor's youngest brother Shashi Kapoor[7] these were motifs that his brother had brought with him from his theatre days, influenced as he was by his father whose plays often centred around similar themes. What was new in his films as compared to the theatre was his treatment of the underprivileged character. Poverty was glamourized, and its reality obscured through a celebration of hardship. In this, melodrama worked as a useful emotional cloak to valorize the struggles of the lower classes and to enhance the audience's empathy for a hero who was a victim of society's injustices. The

---

[4] Mukesh is said to have sung 95% of the lead male songs for Raj Kapoor's films.

[5] Dey, Rafi and Bhonsle were used significantly less frequently than Mukesh and Mangeshkar.

[6] Raj Kapoor was the highest paid actor with Dilip Kumar in Hindi cinema in the period 1950–1956 and the 2nd highest paid, along with Dev Anand in 1957–1963. As if in a conscious act to break the nexus between acting and money, in the memorable *Teesri Kasam* [Third Oath] (1966) in which, arguably, he gave his finest performance, he took the lead role for 1 Indian rupee, because the producer of the film, Shailendra, was his long-time friend and part of the RK camp.

[7] 2013 interview with Doordarshan "Portrait of a Director."

binding glue of a love story gave the theme a fuller, more joyful and personal context. For this binding glue the role of Nargis was pivotal.

Moving beyond Dissanayake and Sahai's schema to a more detailed examination of actions, characters and themes, Raj Kapoor's films exhibit a series of recurrent motifs that reveal a "signature" which in many ways unifies his corpus of work. For instance, the titles of some of his key films – notably *Barsaat, Awaara* and *Shree 420* – get repeated through a "song-line" at the end of the film. Veiled feminist sensibilities, though always subsumed within conventional patriarchal power relations, emerge frequently – the sexual liberation of the female protagonist is allowable albeit its realization is hidden from view. In addition, women are frequently empowered as professionals in their own right – as lawyers, teachers and the like. Furthermore, the usual binaries of the rich and the poor, the city and the country, modernity and tradition are repackaged in accessible and identifiable narratives. Nonetheless, even as Raj Kapoor invested his films with ideological significance, ideology never got in the way of spectacle. The heart, the corporeal, the affective domain was always given priority over the mind, the domain of consciousness and of critique. The screen remained a place for drama, action and escape through the spectacular medium of film, which, during the 1950s and 1960s, was still a new form of entertainment for many Indians.

But above all there was the solitary figure, the picaro, the character on the road, the lover (triumphant as well as sentimental) that provided the archetypal basis for Raj Kapoor's characters. And in this respect the individual became important, a feature that again marked out his corpus as auteur and made the films attractive to the general public. Above all, love was

the everlasting principle that ordered lives and gave meaning to it, which is why melodrama in his films was frequently centred around the theme of love.

Song Picturization

The Raj Kapoor corpus provides me with an auteur whose song sequences are marked by a distinguishing visual style. Hence song picturization is a crucial component of the "criterion of value" that marks the spectators' understanding of what constitutes the allure of the Raj Kapoor film. To establish this point, more detailed analyses of song sequences from three of Raj Kapoor's films will be discussed at length later in this chapter.[8] However, before engaging in this analytical act, it might be useful to provide some general contextual background through a discussion of the particular traits of Raj Kapoor's style of picturization.

According to Dissanayake and Sahai (1988: 120–137) Raj Kapoor makes use of four broad types of song and dance sequences each of which are closely linked to the narratives of his films. These are: 1) the straight song with powerful, poetic lyrics linked to the theme of the narrative;[9] 2) the dream, or fantasy song (and dance), where through the adoption of a voyeuristic gaze the song moves away from the problems of reality;[10] 3) the performative song

---

[8] Full song texts and translations for these songs appear in Appendix 4.

[9] For example, *pyār huā ekrār huā* [We have declared our love] from *Shree 420*.

[10] For example, see t*ere bina āg ye chāndnī* [Without you this moonlight is fire] from *Awaara*.

and dance-songs which are catchy and collectively sung;[11] and 4) the interrupted fantasy song and dance-songs which are picturized half in reality and half in fantasy.[12] Sometimes Raj Kapoor used songs to create an ongoing connection between his earlier films and his later ones. For example, at Rupa's wedding in *Satyam Shivam Sundaram* [Truth God and Beauty] (1979) the band plays G*har āyā merā pardesī*, a song from *Awaara*. Again in *Mera Naam Joker* (1970) not only is a song from *Awaara* used but, in a dream-sequence, actual scenes from his earlier films are used. Digitally re-mastering has, however, led to the artificial incorporation of later songs into earlier films. The digital copy of *Awaara* is a classic example where the film carries music from later films, effectively manipulating some of the original sonic character.

What emerges from a study of the place of songs in the Raj Kapoor corpus is the auteur's demonstrable understanding of music and songs in his films. He was a talented musician able to play the harmonium, violin, piano, saxophone, *tabla*, *dhapali* and tambourine. His films frequently use particular sounds as symbols to convey specific meanings. For instance, the tambourine symbolizes the onset of love in Indian folklore and its sound emerges in the sound track of a number of films to reinforce this symbolic connection. Elsewhere, the *shehnāi* symbolizes either happiness at weddings or sadness in death scenes, and in using this instrument, Raj Kapoor was conscious of the link between the specific sounds of the instrument and the register of the

---

[11] For example, see *dil kā hāl sune dilvālā* [Only the lover understands the love-stricken] from *Shree 420*.

[12] For example, *O jāne vāle mud ke zarā dekhte jānā* [I implore you to turn around and give a fleeting look as you leave] from *Shree 420*.

song.[13] Thus in *Shree 420* the folk cadences of the song *Dil kā hāl sune dilvālā* is captured in the use of percussion instruments (the *dhapali* is in fact played by the hero himself) and in *Sangam* the dominant instrument for the romantic song *Har dil jo pyār karegā* [Each heart that loves] is the accordion.

The level of control that Raj Kapoor was able to exert on the songs in his films is difficult to support through documentary evidence. However, in the pages of a film magazine such as *Filmfare* there is strong support for the points I make.[14] In an essay written for this fanzine Raj Kapoor's music directors in most of his films of the period, Shankar-Jaikishen, note, "[t]he only film-maker whose enthusiasm for work exceeded Amiya Chakrabarty was our first colleague, Raj Kapoor."[15] Raj Kapoor's involvement in the song and music of his films is more directly commented on by Lata Mangeshkar: "At RK early on, all music may have been credited to Shankar-Jaikishen, and later Laximikant-Pyarelal may have taken over and now it is Ravindra Jain. But one thing I, as the one who has sung for RK's *Barsaat* down, have seen is, that the music in any RK film is, in the ultimate analysis, given by Raj Saab himself."[16]

---

[13] In an interview Naushad, one of the better known music directors of the Golden Age, noted, "The shehnai is used for both sad and happy moments. The music director thinks that a shehnai piece will be used in a tearful close-up of the heroine, but he finds the director has used it in a shot of laughing 'baraatis' [wedding guests]." *Filmfare*, March 28, 1958: 20.

[14] See for instance *Filmfare*, March 21, 1952: 12-13, 38-39. "Turned off the stage, Raj has risen to dominate filmdom."

[15] *Filmfare*, March 27, 1959: 55-59. "The Music Room by Shanker and Jaikishen."

[16] *The Sunday Tribune*, June 22, 2008, "Spectrum: The Tribute."

These citations, given by key personnel in the Raj Kapoor "camp," indicate that he influenced the musical character of the songs in his films. The role of Raj Kapoor as actor-auteur in controlling the music and song in the films, however, need not be overstated. Needless to say it was his "camp," which constituted a collaborative group under his direction, who was responsible for the particular sound and picturization that became recognizable as the auteur's hand. Consequently, "Team Raj Kapoor" cannot be ignored in any discussion of auteurship.

The RK banner made eighteen films between 1948 and 1985 in which Raj Kapoor acted in eleven and directed ten.[17] Of course, he acted in many other Hindi films, many of which exhibit stylistic, musical and thematic characteristics that resemble those of his own RK films. However, the claim I wish to make here is that Raj Kapoor's auteurship emerges with greatest clarity in the movies he himself directed and acted in and also those in which the lead female star was Nargis. These films are located squarely in the Golden Age of Hindi cinema. A comprehensive analysis of all these films is not possible in the space available here. Consequently, I have selected three films for detailed analysis, and these are *Awaara*, *Aah* and *Shree 420*. All these had music created by Raj Kapoor's core "camp" with Nargis in the lead female role. I take Mishra's point that the "criterion of value" that defined Raj

---

[17] The 18 films are (with directors other than Raj Kapoor given in brackets): *Aag* (1948), *Barsaat* (1949), *Awaara* (1951), *Aah* (1953) [with Raja Nawathe], *Boot Polish* (1954) [with Prakash Arora], *Shree 420* (1955), *Jagte Raho* (1956) [with Sombhu and Amit Mitra], *Ab Dilli Door Nahin* (1957) [with Radhu Karmakar], *Jis Desh Men Ganga Behti Hai* (1960) [with Radhu Karmakar] , *Sangam* (1964), *Mera Naam Joker* (1970), *Kal Aaj Aur Kal* (1971) [with Randhir Kapoor], *Bobby* (1973), *Dharam Karam* (1975) [with Randhir Kapoor], *Satyam Shivam Sundaram* (1978), *Biwi O Biwi* (1981) [with Rahul Rawail], *Prem Rog* (1982) and *Ram Teri Ganga Maili* (1985).

Kapoor's auteurship became diffuse, and less unified, indeed his powers diminished the moment Nargis disappeared from his life and from his films upon her marriage to Sunil Dutt in 1958 (Mishra 2002: 98–112).

The Moment of *Awaara*

Awaara (1951) was one of the most successful box office hits of the 1940s and early 1950s. It held the box office record for four years before being superseded by another Raj Kapoor film, *Shree 420* in 1955.[18] Outside India the film was popular in the Soviet Union, the Middle East and in the Indian plantation diaspora. In the Soviet Union, which was in the grip of proletarian realism at that time, this romantic melodrama with its alluring music and songs captured the international imagination. As Mishra (2002: 105) writes, "[i]f there is one film that is equated with Raj Kapoor as auteur, that film must be *Awaara*."

Awaara was the first film to be shot in the newly built RK Studios. Its central theme confronts the "nature vs. nurture" debate regarding character/identity by constantly questioning whether the protagonist's character results from his family lineage or is socially determined. This may well explain why the film was such a success in the Soviet Union. Nonetheless, it is the songs in the film that also helped determine its success. The film showcased a total of eleven songs, each one of which was carefully written to suit its particular placement in the narrative's progression and therefore played an important role in advancing the story line. The music was also created to bring in different

[18] http://en.wikipedia.org/wiki/List_of_highest_grossing_Bollywood_films.

sounds to make the audience feel the diverse emotions that the characters were trying to convey. Songs combine with the *mise-en-scènes* of gloomy, slick cobblestone streets, storm sequences, and darkly surreal sets to enhance the film's underlying mood.

The following analysis begins with a synopsis of the film. This gives the reader a preliminary reference to the action of the plot. Thereafter, I give a selection of songs from the chosen film followed by, in every instance, an account of the song's picturization, its register, role, performance (solo, duet, collective singing and so on) and *rasa*.

Awaara Synopsis

> Judge Raghunath passes a guilty verdict on Jagga, a dacoit, on the grounds that he must be a thief because his father was a thief. Jagga vows to take revenge. He kidnaps the judge's wife but releases her when it is revealed to him that she is pregnant. Because his wife had spent a night away from home, the judge is suspicious and disowns his unborn child and his wife, who is forced to leave home.
>
> She gives birth and the boy grows up in poverty. Jagga trains him to be a criminal. Raj soon meets up with his childhood sweetheart, Rita, who is a lawyer and the *protégé* of the judge. Rita is not permitted to see Raj because he is not of Rita's social status.
>
> Raj is charged with the attempted murder of Judge Raghunath. The crime lands him in court where his father is a judge and Rita the defense lawyer. All ends well as the judge accepts he erred in his judgment and accepts Raj as his son. Raj is sent to prison with a promise from Rita that she will await his release, and the film ends with Raj's memorable words, "*merī sūrat hī aisī hai*" ["Blame my looks!"].

The first song, the title song of the film, *avārā hūn*,[19] sung by Mukesh, introduces the spectator to the male protagonist, a Charlie Chaplin-like figure distinguished by over-the-top acting. The musical prologue to the song (the *pārvaśa sangīt*) and the song itself (both melodically related to the modal structures of *rāg bhairavī*) may be seen as seminal in laying down a model for the form of later songs.

> *Awaara Hun* [I Am a Vagabond]
>
> I am a vagabond
> I am in difficulty or a star of the sky
> I am a vagabond
>
> I don't have a family nor a home nor do I own any land
> There is no one who loves me
> I have not agreed to meet anyone on the other side
> No one loves me
> I am the beloved of a deserted and unknown place
> I am a vagabond
> I am not successful, I am a wreck
> But I sing songs of happiness.
> My breast is full of wounds
> But my carefree gaze continues to laugh
> World O world
> I am at the mercy of your barbs
> Or at the mercy of my fate
> I am a vagabond
>
> I am a vagabond
> I am in difficulty or a star of the sky
> I am a vagabond

The song begins with a close-up shot of Raj's oversized shoes. Raj then steals a watch from a passer-by and a purse from another. When pursued by the first victim he steals a bicycle and makes a getaway. He leaves the bicycle and

---

[19] For ease of reference, song texts are presented in their English translation here. In other parts of the thesis, and where necessary, I have provided a more comprehensive set of song texts in which I have also included the original Hindi/Urdu in Roman script. See Appendix 4 for a full citation of the songs.

climbs on to the back of a truck with some hostile women who throw him out. He lands on the cobbled road, picks himself up and begins the next phase of the song. He runs into a group of washerwomen who seem friendly and smile at him. Next he runs into some naked toddlers. He picks two of them up and sings to them. He then puts them down, places his hat on one of them and walks away while patting a dog. With his back to the spectator as the song comes to an end. The spectator finds out later that the dog is an "*awaara*" as well and therefore a suitable companion.

The Chaplinesque figure was something original and new to the Indian spectator at the time of the movie's release and it introduces an easy familiarity that distinguishes the scene from the earlier, more sombre scenes which led to Raj's imprisonment for compulsive stealing. The vagabond is released from prison, an act that in some ways symbolically reflects India's independence at that time. Although a petty thief, Raj carries the possibilities of hope in the new nation, his earlier life (the mother's struggle to educate him is graphically rendered in the earlier scenes as is the mother's trauma after rejection by her husband) now forgotten.

The song thus introduces the film's central theme of freedom – the idea of an individual in control of his *karma*. But this freedom also takes Raj Kapoor as auteur into the domain of sexual freedom, albeit constrained by the restrictive social norms of culture. Consequently, he has to offer a kind of controlled transgression, using love as the code for expressing a richness that the social order has denied him. Notwithstanding the comfortable narrative of childhood sweethearts meeting years after they were first separated, the love song destabilizes both socio-sexual norms and the class order, because at this

point in time, Raj's relationship to Judge Raghunath is not known to either the judge or his *protégé* Rita.

Although the theme of the song is a sense of estrangement from the world, the vagabond as a figure fated to be alone, it has a lighter feel to it, in part because of the music, but also a result of the interaction between the vagabond and the people to whom the song is sung: working class people of the metropolis as well as folk people in villages. In this respect the register of the song is mixed – a song of the lonely picaro figure combined with humor – and is performed as a solo/conversation song with its dual audience, the people in the filmic narrative and the spectators outside. And yet as *rasa*, where reception is important, it evokes a sense of pity, of pathos, of *karunā*. However – and this question explains the song's popularity in the Soviet Union – is the hero's predicament a consequence of a bourgeois order that affirmed geneticism over social determinism? And if this were so, then the song has this other social message, and one which the total performance (the song, the gesture, the music, the words) captures. I would suggest that something happened after the release of this film with its unique and socially directed title song. The song functions as a dividing line between earlier and later songs in Hindi films. In many ways the song and the film function as a style, as a way of doing things, as a marker of Indian popular modernity, as a form in which actors take over from characters and become parallel texts in their own right and as a medium that allows the spectator to vicariously participate in possible social changes which, in reality, are not readily found in the nation state. These characteristics find their exemplary origins in Raj Kapoor's foundational *Awaara*.

The second song, a duet by Mukesh and Lata Mangeshkar, is a softly romantic and a highly suggestive number. It is a romantic duet, about love-in-union, performed as a declaration of love and infused with the *rasa* of the erotic, the *śringāra*. The lyrics, music, picturization and the chemistry between the two lovers are all put on display in a way that emphasizes the melodrama of the scene. The conscious display of transgressive sexuality, even when there is little if any body contact, brings the spectator vicariously into this imaginary world. In a culture where kissing was not a public act, Nargis's suggestive "you may kiss me" pose gets around this censorship and provides the viewer with the possibility of participating in a prohibited act. Furthermore, even as the lovers are close to each other, desire is mediated through the presence of the moon to which the duet is addressed. The power of the image is enhanced by the superimposition of the real onto the reel: the Raj Kapoor-Nargis real life relationship into the Raj-Rita filmic affair. To see how the auteur creates the scene of sexual arousal without dragging it into gratuitous exhibitionism, the scene itself requires a careful reading.

> *Dam Bhar Jo Udhar Muh Phere*
> [If Only the Moon Would Look Away for a Moment]
>
> Rita sings:
> If only the moon would look away for a moment
> I would make love to him
> And say a thousand things to him
>
> My heart would like to prostrate before him
> And it is my wish as well
> The moon gets to see its beloved light every night
> But for me it is the first time;
> Hide behind the clouds Oh moon
> While I make love to him
>
> Raj sings:
> If only the moon will look our way for a moment

I will make love to her
And look into her eyes with love and desire

I am a thief and my profession is to steal
And I have a bad reputation
I have come to steal a heart
And that is what I will do
You must bear witness Oh moon
While I make love to her

Rita sings:
Having stolen my heart, do not desert me
Do not lose your way
Do not trample my flower-like heart
Do pass this message onto him Oh moon
While I make love to him

The scene begins with reflections of the two lovers in water. Rita lovingly plays with his hair and he appears to be preoccupied, unaffected by her gesture, just gazing at the moon. She asks, "Where are you?" To which he replies, looking at the direction of the sky, "Up there." She says, "Come back to me." He asks, "Why?" She answers, "No reason. Aren't you ashamed? What are you looking at?" He says, "The moon." The camera focuses on the clouds. She continues, "What is your problem that you prefer to look at the moon instead of me?" He then explains that he is worried that she knows nothing about him. To which she replies, "Nor do I want to know. All I know is that you are the one and I love you." The boat rocks back and forth throughout the conversation.

The entire song is shot on a sailing boat with the sky, clouds and the moon as the backdrop. The song begins but the singer is not visible. What one sees on the screen is the sky, palm trees and the moon before the singer appears. The song starts very softly and slowly and then gains tempo. After the first few lines, she dances around the sail pole in orgasmic movements. They play

chasing each other on the sailing boat. While she asks the moon to look the other way, he asks the moon to look their way while he makes love to her. At the end of the song she warns him nervously not to advance towards her. He of course does so with passion in his eyes and with the question, "What if I do?" to which she replies, "so be it." She gives in. The scene changes to their reflection in the water. He moves towards her and in doing so blocks the moon from the vision of the spectator as the camera focuses on the merging of the two images in the ripples. The scene then changes back to the boat. What the spectator sees is just the sail gently blowing in the breeze.

The song begins with a shot of the ripples in the water and finishes the same way thus creating a loop, what Salman Rushdie has humorously defined as the mode of the "indirect kiss" (Rushdie 1981: 141–2, 213). This song, as well as others, was shot at a time when the Indian Censor Board prevented the showing of kissing and sex on screen. Rita is modern, educated and in love and therefore accepts, as the subtext of the song suggests, premarital sex as part of her life. But there is also *dhārmik* [ethical] responsibility as Rita stands by her lover when he is convicted of attempted murder because she believes that it is his life circumstances that have criminalized him. The lover and the loyal spouse coalesce in Hindi cinema but what Raj Kapoor has done is give "life" and sexual excitement to the woman and not reduce her sexuality to a simple prelude to married life. The use of the body in this fashion had not been done before in Hindi cinema, and although in his earlier films (*Aag* and *Barsaat*) one glimpses the beginning of this kind of cinematic treatment of sex, it is in *Awaara* that it finds its own idiom and visual form.

The next song is a prolonged, spectacular, nine-minute dream sequence.[20] This song picturization, with its highly structured style, marks the beginning of a pattern that is still followed by Bollywood film makers of the present time.[21] While the female playback singer remains Lata Mangeshkar, for the male voice Raj Kapoor chose Manna Dey because of the higher octaves in which he could sing this and other songs, songs such as *Lapak jhapak tū ā re badariyā* [With a leap do come O you clouds] in *Boot Polish* (1954).

Raj is asleep. He becomes restless. In his dream he sees the dagger-wielding Jagga threatening him and saying, "If you betray me then I will chuk chuk...," whereupon he places the dagger at his throat. At this moment Raj sees Rita who says, "I don't want to know who you are. All I know is that you are the one and I love you." Both these dialogues have already taken place in the film and thus the dream sequence technique provides a flashback to the earlier scene. Raj is more and more agitated, he begins to perspire, and a nightmare takes over. The dream sequence is picturized in three segments.

In the first segment, the scene opens in a set with monolithic columns, soft music and clouds, all of which suggest a heavenly location. Not surprisingly the dancing girls are dressed in white. They weave between the columns as they dance down a huge slide. In the background stands a big spiral pillar. Rita stands at the top of a flight of stairs surrounded by lofty clouds and dancing girls and her billowing off-the-shoulder white gown blows in the

---

[20] The scene took three months to shoot while the RK Studio was still under construction.

[21] Guru Dutt too pays homage to this song and its picturization in the "dream sequence" song (*Ham āp ke ānkhon me is dil ko basā de to*) in *Pyaasa* (1975).

breeze. The scene captures one version of heavenly bliss, or *jannat*, underlined throughout by the colour white.

In the next scene, Rita now sits at the top of the stairs, gracefully exposing one leg. A close-up shot reveals a half moon *bindī* on her forehead and her head decorated with flowers. She descends the staircase slowly as she sings out to Raj. Two rows of dancing girls advance towards her from the base of the stairs. However, by the time she reaches the bottom of the stairs she is alone. The dancing girls have disappeared.

The positioning of the characters has an allegorical function: Rita is a lawyer standing for honesty and has come down to offer Raj salvation. He is standing at the bottom of the stairs looking up to her. This positioning of the two protagonists symbolically demonstrates the social and moral divide between the two characters – Rita standing above Raj locates their respective hierarchical social locations as well as their metaphorical association with heaven and hell.

> *Tere Binā Āg Ye Chāndni*
> [Without You This Moonlight Is Fire]
>
> Without you this moonlight is fire
> Come, do come
> Without you the flute is tuneless
> This life of mine is a tune of heartbreak
> Come, do come

In contrast to the first picturized segment, the second begins with Raj standing on a slope dwarfed by a huge statue of a giant. The giant represents Jagga the criminal who raised him. There is much dancing but in contrast to

the dancing of angels in white to serene music, the dancing is by skeletons with bulging eyes and protruding horns, dressed in black. They dance to loud music and instead of clouds are surrounded by flames. In the next shot/frame Raj is standing in the palm of the statue and surrounded by flames. He sings:

> This is not life, this is no life;
> This life is like my cremation pyre
> Where I am being burnt alive
> My fire-like breath
> Is piercing my body

Raj appears scared and tries to escape by climbing over a cliff. He cries out:

> I do not want this hell
> I want flowers
> I want love
> I want Spring

The third segment begins as soon as Raj utters his last words, whereupon he is taken back to the heavenly setting. Soft music in *rāg bhairavī* begins in the background. A close-up shot sees him lying at the foot of a huge statue of Lord Shiva. He crawls to the bottom of the stairs. On seeing Raj, a jubilant Rita runs down the stairs and takes hold of his hand. This time she is dressed in a traditional decorated blouse and skirt. She runs up again and begins to dance at the foot of another statue, this time of the Creator God himself. She sings as she dances.

> *Ghar Āya Merā Pardesī*
> [My Stranger Has Returned]
>
> *Om nama śivāya*: Praise be to Lord Shiva…
>
> My estranged stranger has come home

The thirst in my eyes has been quenched
You are the pearl of my soul, the light of my eyes
I remember the fantasies of our childhood
My estranged stranger has come home
Do not break my heart and leave again
Do not leave me in tears
I plead with an oath of tears
My estranged stranger has come home

Rita happily leads a smiling Raj up a pathway lined with candles and then up the spiral pillar staircase and hopefully to salvation. They disappear in a cloud of mist as the dancing girls dance below in front of the statue of the goddess Saraswati. Rita re-appears in yet another costume – this time in a *sari*. The music at this stage becomes loud, dramatic and fast paced. As they both climb the spiral stair case, against the backdrop of strong winds, they are confronted by a dagger-wielding Jagga who prevents them from advancing. The moon reappears. Raj clings to Rita but evil triumphs over good. Rita disappears into the cloud with her hand outstretched, again dressed in her original costume of a long billowing dress. Raj is left behind, bewildered and crying out to her. Raj wakes up as the song ends. He runs to his mother, screaming, "Mother, save me." And with his head in his mother's lap, he cries and promises to do good things, "I will not steal. I will go hungry but will not steal."

To create the desired impact, Raj Kapoor has used four changes of costume for Rita and the dancers. In addition, he shows three different deities to represent different forces in life: God Shiva to represent the power of destruction, Goddess Saraswati to represent knowledge and judgment, and the Creator God to represent life's regenerative forces.

This song sequence externalizes the protagonist's inner conflict in a dramatic manner visually displaying the two opposing choices he now faces. The picturization gives the audience a privileged look at the character's private thoughts. But visually, the contrast has a distinctive binary feel in so far as it contrasts good with evil.[22] The first segment of the song is defeatist and likens life to one on a funeral pyre, a song that evokes the *rasas* of *bhayānaka* [fear] and *bibhatsa* horrific], the second segment retreats into romantic love and celebrates the return of the hero. The nightmare-dream sequence is a staged performance in two different ragas, the first in a mixed raga, the second, in the more pure *bhairavī*. Collectively the song encapsulates a characteristic feature of the auteur's signature: the powerful link between, narrative, ideology and song.

Just before the next song begins, Rita has been told by her guardian that she is not permitted to see Raj nor is she to leave home under any circumstances. Rita is devastated. The song, *Ā jāo tadapte hai armān*, begins with Rita at home softly playing the piano. She thinks back to the dialogue when Raj first came to visit her house on the pretext of being a piano tuner. "Your servant believes that I am a piano tuner," he had said. Here again one sees how Raj Kapoor uses songs to thread the story together and connect each song to the narrative. Rita is restless. She sings the first verse as the wind blows through her hair and shakes her night gown.

---

[22] This song laid the foundation for the use of symbolic dream sequences in a number of later films. V. Shantaram, in his 1952 film *Parchhain* [The Shadow] pays homage to Raj Kapoor by using the moon, clouds, white billowy gowns and a chariot ascending from heaven in his song *Dil dil se kaha rahā hai jo tū hai vo bhī mai hūn* [My Heart to Your Heart, We Are One].

Ā Jāo Tadapte Hai Armān
[Do Come, My Heart Is Desperate]

Do come my heart is desperate
The night is almost over
Here I am crying and there you not saying anything
The moonlight is gradually fading
The heart of the stars are sinking;
The weather is also laden with sadness
The night is almost over
In this moonlight the palanquin is visible
But the bride seems to have disappeared in the night
At least call out to me from wherever you are
The night is almost over
In despair my eyes feel defeated
And even my fate is falling off to sleep
You do not wish to come, where do I go from here?
The night is almost over

For the second verse she stops playing the piano and walks over to the balcony as she sings. She turns around and walks back, pacing the floor. Unknown to her, Raj appears framed in the window, walking along what appears to be a fence that divides their two worlds. The fence uncannily represents prison bars. They are both imprisoned in their own different worlds – prisoners of fate cinematically framed by both song and image in a carefully structured juxtaposition that links the song with the narrative.

For the third verse Rita goes to her bedroom and lies on her bed. Raj climbs the drainpipe outside and jumps into her bedroom only to find that she has fallen asleep. He caresses her hair and face but she remains oblivious of his presence. Lost in his own world, he is startled by a knock on the door and quickly hides in a wardrobe from where he watches the judge present Rita with some jewelry that she is supposed to wear at her forthcoming birthday party. Only her friends who are worthy of her status are invited. Raj is privy to all that is taking place but of course is not invited to the forthcoming party.

In this song the central metaphor is the link between the waning of the night and the idea of absence and the desire for the lover's return. And within the metaphor there is the poetic link between the night and fate where destiny is now shown to come under the influence of night.

The lyrics of *Ā jāo tadapte hai armān* capture the pathos of suffering through separation, and belong to the genre of *viraha* songs, songs of love-longing and absence. This genre is marked by a woman's lament about her absent lover (or husband), the absence itself seen as the occasion for the outpouring of intense emotion. In religious discourse it has taken the form of the cry of the "burning bride" whose body is consumed now that her husband is dead. Capturing the *rasa* of pathos, of *karunā*, and yet defined through the language of the erotic, the *viraha* song, as seen here, is doubly coded. It is at once about loss and about romance, the one working in tandem with the other. It is as if the poet wishes to invest the lyric with metaphors of the death principle even as romance and love are celebrated. After all the lover does come, although this is not known to the woman who remains asleep. The register of this poem although primarily romantic combines desire with pathos, a not uncommon feature of the sentimental song.

The next song, *Ek bewafā se pyār kiyā* [I Have Fallen In Love with an Unfaithful Lover] is sung at Rita's birthday party after she realizes that the necklace that Raj lovingly placed on her was in fact stolen from her guardian. This knowledge is presented in the memorable dialogue: "Someone gives a box and no necklace, and someone a necklace and no box." She is devastated and heartbroken. Raj is disturbed by the look in Rita's eyes. He walks away. Rita stands bewildered. There is an immediate cut to a dancer whose song captures Rita's emotions but also acts as a statement about the predicament

she is now in. It is Raj Kapoor's version of the traditional bard song of the minstrel or of the background non-diegetic singer. The Minstrel/Bard song is the song of the *fakir* or any outsider (someone who is not a central character in the film) who functions as the moral or social voice of the scene being enacted. The minstrel song by and large has religious connotations but here it is used as a way of articulating Rita's dilemma, that in fact she has fallen in love with a thief.[23] The placement of the minstrel song in a modernist context (a birthday party here) is not uncommon in Hindi cinema

> *Ek Bewafā Se Pyār Kiyā*
> [I Have Fallen In Love with an Unfaithful Lover]
> I have fallen in love with an unfaithful lover
> Oh what have I done!
> One with an innocent face turned out to be a thief
> Hiding darkness in his heart and dawn on his face for show
> I totally surrendered my heart to him and now my heart is
> troubled
> Oh my goodness, what have I done?
> Those blue eyes have betrayed me
> Now my heart is lonely and my eyes are wet
> To think I trusted him and declared my love
> Oh my goodness, what have I done?

Unlike the usual minstrel or the background song, the message is not contained in a single *rasa* of *karunā* and in the theme of *viraha*. Outwardly the song could be interpreted as a song of joy because the music and ambience in the room is one of celebration. However, the lyrics reflect how the deceitful lover has crushed her dreams, and she cannot believe what she has done. The lyrics of the song externalize the female protagonist's inner turmoil through

---

[23]Guru Dutt returns to the minstrel genre in *Pyaasa* (1957) for the song *Āj sajan mohe ang lagālo janam safal ho jāye* [Today my beloved clasp me to your heart so that my life has some meaning]. Here the singers act out the sentiments of the prostitute Gulabo who is in love with the poet.

the projection of that turmoil via another singer's voice. The opening chord of the song is heard as the film cuts to a montage shot of Raj walking out of the party, cigarette smoke swirling above him. Consequently, the song has to be realized within the narrative context of the story. A point to note is that while it is the dancer who is singing the song, the camera focuses mainly on Rita's face.

Raj, dressed in a party cream tuxedo, is next seen walking on a sand dune. The focus is on his feet, there are rocks, and then his hand appears as he throws a dagger into a tree trunk. He begins to sing. He pulls the dagger out, leans on the tree, juggles the dagger and looks at the sky as he continues to sing. He then walks between two rows of palm trees and leans on one of them which has Rita's name carved on it. He plunges the dagger in the letter "A" and continues to dig deep into it. After a while he pulls the dagger out and walks away from the tree.

Rita appears in the next shot walking towards his singing voice. He has not seen her yet. He continues to sing. He leans against yet another palm tree which faces the swimming pool they had both swum in during happier times. He looks at the moving clouds as he sings "Like the clouds I too was free once" and smirks.

Rita appears in the background in the form of a dark silhouette. He puts a hand to his face, she slowly walks towards him and gradually her face comes into light and the song ends. He is not aware of her presence until she calls out to him. He replies, "So you have come. Did you bring the police with you?"

I turn now to the song itself, a powerful soliloquy about the conflicting emotions engendered by being in love. *Hum tujh se mohabbat kar ke sanam* [Having Loved You, I Now Weep], written by Shailendra, is a defining song in that it contains all the metaphors of pain and heartache that mark out the romantic possibilities of the register. In the narrative diegesis the song makes perfect sense. After all Raj's despondency arises out of a sense of rejection but the key to the song lies in the way in which the romantic song acquires greater capital only when it is cast in sombre tones of love-longing that capture yet again the *rasa* of *karunā*, of pathos.

> *Hum Tujhse Mohabbat Kar ke Sanam*
> [Having Loved You, I Now Weep]
>
> Having loved you I now weep
> And I also laugh to save face
> Happily I bore the cruel torments of love
> I cry many a tear in my love for you
>
> You do not know about the pangs of heart ache;
> There is pain and the eyes feel the shock waves
> But I have remained silent
> On the oath of love
> I cry many a tear in my love for you
>
> When the heart burns it is on fire;
> The tears shed are no less than rain
> I used to be free like the clouds
> I cry many a tear in my love for you

The song is an ode to love and loss, a despair ridden-song drenched in self-pity. Love generates happiness as well as sadness and this juxtaposition recurs regularly throughout the whole film. The lyrics carry the theme of love, absence, joy and desire, and there is resentment as well as heartache. What is so disturbing is that he has a dagger in his possession. Since he has just walked out of the birthday party the assumption is that he took the dagger to

the party. He later plunges the dagger into the name Rita carved on the trunk of the very tree he was earlier leaning on for support. Does it imply that she was the support which he has now killed? Or is it another symbolic transgression, a sign of sexual violation? The action though is expressed through the sentimental song of love lost. The spectator is offered this double-coding; at once a recognizable *rāga darbārī* suffused with the *rasa* of *karunā* and at the same time suggesting violation and cruelty. The song-text and the visual image give another meaning to the narrative of romance. In *Awaara*, as elsewhere in the Raj Kapoor corpus, the enactment of songs and the organizational features of the *mise-en-scènes* function as carriers of meaning over and above the surface narrative, the narrative that can be readily paraphrased.

The overriding point, however, is the auteur's control over songs and how songs, as gathered here, constitute a narrative in their own right. Apart from the opening folk-derived song, *Naiyyā terī majhdhār, hośiyār* [O ye sailor your boat is in mid-stream, be careful!], the songs belong to what may be called a single narrative syntax as they function as a narrative substitute, a kind of parallel text. The film as a social text is a version of the coming-of-age storyline, in which the life of the protagonist from birth to adulthood is narrated. This narrative is underpinned by a moral imperative: that social determinism makes us what we are. Against this the songs provide a parallel narrative that occasionally touches on the grand narrative of the film, but in the main shifts ground and moves towards a level of autonomy. In embellishing the plot with romance, pathos and angst Raj Kapoor the auteur brings music, song and narrative together, uniting them in a way that ensures that songs remain essential to the narrative. The melodramatic turn, which

from a modern day perspective seems to over play emotion through emphatic gestures and obvious displays of emotional excess, may seem a little out of place. But this disjunction, which characterizes the Hindi film melodrama, is at the heart of the genre as a whole and is a feature of Raj Kapoor's use of a variety of *rasas* in his film. This "disjunction" does not disrupt a spectator's understanding of the film as a whole because the songs work as a parallel register of the narrative. The argument may be illustrated further with reference to two other of Raj Kapoor's films, *Aah* and *Shree 420*.

Aah: Retelling *Devdas*

Aah carries all the hallmarks of Raj Kapoor's auteurship even though it was directed by Raja Nawathe.[24] It clearly reveals the influence of its producer which may have resulted from uncredited directorial influence or from Nawathe's intentional imitation of Raj Kapoor's style.

Aah, however, poses another problem in that two versions of the film with different endings exist.[25] In the first version, the tuberculosis-ridden Raj, in a latter-day retelling of the foundational *Devdas* story, is taken on a horse-cart to his beloved's city only to die under a tree in the town as her wedding

---

[24] *Aah* poses the kind of problem that *Sahib Bibi Aur Ghulam* poses the film critic. Both these films carry all the hallmarks of their respective auteurs – Raj Kapoor and Guru Dutt – and yet they are officially attributed to others. In the case of *Aah* the director is Raja Nawathe while in the case of *Sahib Bibi Aur Ghulam* it is Abrar Alvi. Alvi is on record saying that the film was largely his, conceding though that the picturization of song sequence was the work of Guru Dutt.

[25] It is also worth noting that the film was released as a latter-day *Devdas* and the initial ending replicated the 1935 P. C. Barua interpretation of the sentimental novel of Saratchandra Chatterjee. In Barua's film, its hero Devdas arrives by train to his death bed near his lover's house. The *Filmfare* May 29, 1953 review is of the original as references to the hero's death are noted: "the hero's contracting tuberculosis, which eventually leads to his death … if the hero must die, he must …"

procession passes by. The second version, by contrast, was hurriedly put together from left over footage to incorporate a happy romantic ending (Reuben 1995: 108). This second version was the one that was widely distributed and it is the one that most people know. The first version, which was also released and widely distributed in the overseas market, but not within India, is thus better known in the Indian diaspora (Mishra 2002: 105). My argument is that the song-texts and their placement in the narrative make sense only when the film is viewed through its tragic-sentimental ending.

Aah: *Synopsis of the Plot*

> The plot of the second version is relatively straightforward. Raj Raibahadur lives a wealthy lifestyle with his father, a widowed businessman. Raj is sent to work in the countryside near Saraswati Dam. His father visits him and tells him how his deceased mother wished that he married Chandra, the daughter of his rich family friend. Raj decides to write a letter to Chandra, which she completely ignores. But Chandra's younger sister Neelu acknowledges the letter and responds to it in Chandra's name. After a few letters Raj and Neelu fall in love, but Raj is still unaware that it is Neelu who writes to him. Just when the truth is made known to Raj, he is diagnosed with tuberculosis, the same disease that killed his mother. Raj decides to pretend that he never loved Neelu and also insists that she should marry his physician friend, Dr. Kailash. He also flirts with Chandra to make Neelu believe that he does not love her. On learning the truth Chandra decides to end the suffering of her sister, who is sobbing for her lost love, by telling her that Raj's rejection of Neelu in favour of Chandra was because he was terminally ill. Neelu accepts Raj as he is and they get married. Raj's terminal tuberculosis is mysteriously cured through, it seems, divine intervention.

I present the second, better known version, above but proceed with the argument that the analysis of the songs given below work only with the original version with its tragic ending. The film has only three main

characters – Raj (Raj Kapoor), Neelu (Nargis) and Chandra (Vijaya Laxmi) – with Kailash (Pran) having a rather peripheral role. Even for a Raj Kapoor film it has an inordinately large number of songs, indeed twelve in the revised version (the original had one less). Significantly, the songs are offered with minimal visual imagery. I enter the film with Raj already struck by tuberculosis singing a soliloquy about both death and life. The playback singer again is Mukesh.

> *Rāt Andherī Dūr Saverā*
> [The Night Is Dark, Dawn is Far Away]
>
> The night is dark and dawn far away
> My heart is devastated
>
> Even if I wanted to I am unable to come
> There is no hope left
> My destination is lost and the road is difficult
> Even the moon has hidden itself
> The night is dark and dawn far away
> My heart is devastated
>
> My sighs are crying out and so are the paths
> Nothing makes sense
> I have not long to live and the road to death is lonely
> I have no companion
> The night is dark and dawn far away
> My heart is devastated

The song-sequence is picturized in a simple manner, which defers emphasis to the lyrics. Neelu is alone in her bedroom while Raj is seen coughing in another place. He walks out into a gloomy yard where a gate is blowing open and shut in the wind. He walks up to the gate and shuts it thus, symbolically, shutting himself in and away from the rest of the world. She lies in her bed and continues to cry. The next shot takes the spectator back to the gate as Raj turns around and walks towards the house again. He looks at the moon, that

ubiquitous sign in the Raj Kapoor corpus, as he sings and stumbles up a few steps and disappears inside.

The cries of the man with montage shots of the beloved, is not an uncommon technique. In the Raj Kapoor corpus the technique aims at dramatically juxtaposing the contradictory feelings of both lovers: the first denying his love because he is terminally ill, the second incapable of understanding the man's rejection. In all his films a woman's love is total and unqualified; the man's vacillates between self-interest and desire. As elsewhere, the lyrics are suggestive of the agony of loss and separation. In romantic fiction and film, heartbreaks are traumatic and painful; in Hindi films they are taken to excess, thus underscoring the melodramatic register of the genre. Together, the lyrics and music of the song conform to this underlying excess.

Raj tries to deflect the anxiety of his imminent death by lying to Neelu. He tells her that he no longer loves her, and instead loves her elder sister Chandra to whom he has already proposed. The proposed wedding leads to a song which is a variation on the usual songs of departure of the bride from her parents' home. The point of view of the song is not the parents, relations and friends (as in *Mother India* and *Bombay Ka Babu*) but the lonely woman and her faithless lover. The song is picturized in the living room with no elaborate set. Neelu holds her mother and cries as she sings. Raj and Neelu exchange looks which only they understand. She moves to hold her sister who is about to marry Raj, and is herself oblivious of the gaze and counter gaze of Neelu and Raj. For the parents her tears are seemingly about the pending marriage of her sister and her departure from home.

Rājā Kī Āyegī Bārāt, Rangilī Hogī Rāt

[The King's Wedding Procession Will Light Up the Night]

The king's wedding procession will light up the night
And I will dance with joy

The king's forehead will be decorated with a *tilak*
And the queen with vermillion
I will certainly fulfill my heart's desire
With my henna decorated hands, and with friends
I will dance, joyfully I will dance

The king with his queen will go away to a distant place
Whenever their memory mocks me my heart will ache
Tears then would be like raindrops, the night will be dark
Joyfully I will dance

This is a departure song with a difference but one which has entered cinema lore as it is played as a background song in other Raj Kapoor films. As already noted the metaphors of the departing bride are internalized so that the song captures not the feelings of the bride in her palanquin but those of the dejected lover who has lost her beloved to the bride. Her dance of joy is thus ironic in that the dance is anything but happy, a projection of happiness which sits heavily on her own sense of loss.

In the original version of the film, Neelu marries Dr Kailash. In the hurriedly re-edited revised version the car carrying almost all the main characters of the film collides with the horse-cart carrying Raj to Neelu's wedding (he had promised that he'll be there) and a new twist to the narrative is dramatically give. It is revealed that Raj's rejection of Neelu was based on his fear of early death and Neelu's immediate widowhood had he married her. There is little continuity to the new narrative as immediately after there is a final scene with Raj and Neelu, now married, watching a religious pantomime of one of the round dances of Krishna. The message here is that divine intercession had saved Raj from tuberculosis. Additionally, the divine intervention suggests

that gods too support pure love. The reason for change is described by Bunny Reuben in his biography of Raj Kapoor as follows:

> "Neither will I forget my failures," he has said. "I did not have to wait until the premiere of *Aah*, at its third screening, to know its fate. I was in the darkened auditorium, at the first show (matinee) at the Opera House in Bombay listening to what the atmosphere had to tell me. The atmosphere in an auditorium is like a living, palpitating thing. "It told me again and again: 'Your picture is a flop.' Years of experience in film-making enables you to understand that living, palpitating atmosphere of the auditorium at the first show. It conveys the reaction of the audience" (Reuben 1995: 108).

According to Mishra, two characteristics of Raj Kapoor as an auteur surface from the two endings:

> The first is that the Raj Kapoor auteur reads a filmic text purely in terms of popular reception. The second point is that even for Raj Kapoor cinema was essentially a commercial venture so that the artistic unity of the text as created by the director could be mutilated (in artistic terms) by Raj Kapoor the "real" auteur of all his films. The auteur, as seen through the Raj Kapoor corpus, is not the isolated artist pouring his passion into cinema for aesthetic pleasure alone but is a function of popular taste (Mishra 2002: 105).

A student making a case for the intricate relationship between songs and narrative, the manner in which songs create a "sense of an ending," is confronted with a serious problem because here we have a film which, in its revised version (the version now available, the original being rare), establish a massive contradiction between narrative and song. As the Reuben quotation shows Raj Kapoor is represented as an auteur with a high level of sensitivity towards the popular pulse. The sensitivity in this case – which leads to changing the ending of the film – creates an imbalance in the film, an imbalance in which the song-text moves towards a sense of an ending that the

film-text (if we can for the moment make this distinction) ultimately contradicts. The point I wish to make is that in spite of the revised ending, the song-text implicitly establishes the Devdas-ending as the natural narrative of the film. The next two songs make this point clear. The first is a romantic duet of love-longing: a lover cries out in the hope that the beloved will come.

> *Ājā Re Ab Merā Dil Pukārā Ro Ro Ke Gam Bhī Hārā*
> [My heart calls out to you, please come. The sorrow in my heart has cried itself to defeat]
>
> My heart calls out to you, please come
> The sorrow in my heart has cried itself to defeat
> Alas, do not defame my love
>
> Oh my heart is so restless
> At least meet me in my dreams some of the time
>
> Death has started to advance towards me
> Life has started to move in your direction
> Tell me what can this evening of separation do?
> The hope of meeting is making me desperate
>
> Come and visit your sick and dismayed lover
> If possible let me see you
> Surely you have not witnessed such a sight before
> Come and see how the soul leaves the body
>
> My heart calls out to you, do come

By this time Raj is gravely ill. He lies in bed in a sanatorium while she is in her bedroom. A large framed photo of a male and female adorns the back wall of her bedroom. In contrast a simple calendar hangs on the wall of Raj's hospital room, perhaps symbolic of his imminent death. Again she sings that her despondent heart does not know what it will gain from crying as there is nothing left. It accepts that the situation is hopeless. Yet it continues to cry. Once again the emotional excess is concentrated in the words of the song itself as no elaborate sets are used. The song's centre resides in the lyrics and in the

voice (of Lata Mangeshkar), both of which create a mournful situation and a sense of pending doom.

The second song is a variation on the minstrel/bard and the background song. Close to death, Raj begs the horse-cart driver to take him to the town where Neelu is about to get married to Kailash. The role of the driver of the cart is played by the playback singer Mukesh, Raj Kapoor's, "soul" as he often said (Reuben 1995: 110). Written by Shailendra, this is a song that belongs to the tradition of a hero in the throes of death. It is the driver who spells out the sentiments of the dying lover, he stands for the other but at the same time sums up the theme of the film, a tale of suffering (as the song says).

> *Chhotī Sī Ye Zindagānī* [Short Is this Life]
>
> Short is this life
> And youth only of four days
> Woe oh misfortune yours is a tale of suffering
>
> As evening falls this country gets deserted
> You have to go to your beloved's home, your lover's home;
> On the way foolish one, do not get conned, do not get misled
>
> Your parent's home you are leaving;
> Complete darkness blankets your eyes, your heart is disturbed
> From your eyes flow tears, the treasures of your heart
>
> Short is this life
> And youth only of four days
> Woe oh misfortune yours is a tale of suffering

Although *Aah* circulates in everyday life as a revised film with a happy ending, the analysis offered here shows a serious contradiction between narrative and song in the revised film. The original shows no such dissociation. The changed version, though, takes us to the heart of the auteur problematic. Although Raja Nawathe is the director, it is clear that the

revision (see Reuben quote above) was made at the behest of Raj Kapoor, the "real" auteur of the film. *Aah* shows the directorial styles of Raj Kapoor (albeit through his designated director), but it also shows an auteur who held on to a central tenet of popular romance, that the main lovers should live happily ever after. In an earlier Raj Kapoor film (*Barsaat*) the woman of the subplot dies and later in *Sangam* a friend, and an erstwhile lover of the heroine, also dies but death in both functions as an allegory that affirms the true love of the living who are part of the main plot of these films. The sad case of *Aah* (an affective tragic romance changed in response to audience taste) defines Raj Kapoor as an auteur who played to the gallery even if it meant destroying the artistic unity of the film.

I turn now to my third and final example, *Shree 420*, a film in which Raj Kapoor returns to Nehruvian themes of social justice, social-democratic politics and, as in *Awaara*, romance as a redemptive category in everyday life. How these are expressed through a selection of songs is taken up below.

***Shree 420*: The Tramp as Social Conscience**

Shree 420 Synopsis

> Raj the vagabond makes his way to the city of Bombay to make a living. He meets Vidya, an honourable school teacher, and falls in love. Influenced by her morals he tries to make an honest living but the temptation to make a quick buck leads him astray. He meets Maya, who introduces him to the world of gambling. He becomes rich but is rejected by Vidya. After many trials and tribulations, Raj comes good again. He makes peace with all those from whom he had embezzled money and then leaves the city of Bombay. Vidya stops him on his tracks and forgives him. They both turn back and both are seen walking into the horizon, singing.

The vagabond introduced to the spectator as Raj in *Awaara*, becomes even more Chaplinesque in style carrying a bundle and with Chaplin's signature clothing. The tramp, as in many of Chaplin's own films, becomes an historical conscience whose good-heartedness functions as a social critique. With the success of *Awaara* in the Soviet Union, the socialist message was even more clearly delineated in *Shree 420* [The Fraudster]. The title itself is a play on section 420 of the Indian Penal Code under which crimes of theft and deception are punishable by law. The honorific *Shree* [Mr] implies that the male protagonist is a respectable fraudster.

Similar to other two films discussed, there are a plethora of songs in *Shree 420* – ten in all. Like songs from other Raj Kapoor films, they are significant not only for their value as memorable songs, but also for carrying the narrative forward. Here, I have chosen to discuss four songs which particularly enhance the force of the narrative pull by tapping into the emotional themes of love, heart break, separation and loss – stock themes of the melodramatic register. They are placed at pivotal moments in the story such that the music and lyrics become central to the narrative design of films.

The film opens with a long shot showing Raj frolicking along a dusty road against the backdrop of a remote and lonely landscape. This establishing shot shows the spectator where the next scene will take place. Raj fails to get a lift from three passing cars. When he spots a car revealing a licence plate with the number 840 (meaning twice the con-artist) approaching, he then fakes a collapse on the road. The trick works. He is offered a lift by Seth Sonachand Dharmanand [Lord Pious Goldsilver]. When Raj declares to Seth that he is a con-artist, Seth angrily orders him out of his car. Raj says, "If I am a con-artist, then you are a..." Seth's car drives off before Raj can finish his sentence. Raj is

left at a crossroad with one sign pointing towards Shajapur–16 and the other pointing towards Bombay–420. He chooses to take the latter road.

The scene now established, a song gradually makes its way as the signature song of the film in much the same way in which the signature song of *Awaara* entered that film. Like the earlier song this too is in *rāg bhairavī*, Raj Kapoor's signature raga. Raj looks at his shoes and says, "Let's start moving my Japanese brother." Music begins as he prances, Charlie Chaplin-like, down a narrow, rugged, winding road. He sings (the playback singer is Mukesh, the lyricist Shailendra and the music directors, as in the other films, Shanker-Jaikishen) and merrily plays a flute. The key *mise-en-scènes* are the road and a snake "charmed" by the sounds of the flute and a group of women going about their daily chores who smile at him.

> *Merā Jūtā Hai Jāpānī Ye Pantlūn Inglistānī*
> [My shoes, they are Japanese, and these pants are English]
>
> My shoes, they are Japanese
> And these pants are English
> The red cap on my head is Russian
> Still my heart is Indian [26]
>
> I am on the open road, and my head is held high
> Where is my destination? Where to settle?
> The one above alone knows
> I keep moving forward, advancing like a raging river

He comes across a group of travellers riding on camels. He joins one of them and sings the second verse to his co-rider. The camels walk away from the camera in single file.

---

[26] Salman Rushdie 1988: 5: '"O, my shoes are Japanese," Gibreel sang, translating the old song into English in semi-conscious deference to the uprushing host-nation, "These trousers are English, if you please, On my head, red Russian hat; my heart is Indian for all that."'

Up and down, and down and up
Flow the waves of life
Foolish are those who sit by the roadside
Asking for guidance from the country
To keep moving is the story of life
To stop is the emblem of death

Next, one sees him on an elephant's back behaving like royalty with two men walking on either side of the elephant.

There may be many a prince, many a ruler
I too am like a prince, just as spoilt
I sit on the mighty throne whenever I wish to
The world is mystified because my face looks familiar

The song finishes, with a return to the opening chorus lines, as the elephant walks away from the camera. This closing scene is superimposed upon a scene showing the hustle and bustle of city life as Raj apparently reaches Bombay.

In the immediate context of the song, the lyric reflects the language of the traveller on the road who is not unlike the picaro figure in European novels. It establishes the archetypal figure of the hero as the itinerant traveller on the road who will, in due course, carry the social message of the film and through whom an allegory of the nation is created. Thus the song is integral to the film's message, not only memorable for its catchy melody and lyrics but also for the unspoken social message behind it. Performatively, this is a solo conversation song addressed to people in the film itself. Its cosmopolitan message, however, is directed at the nation as well as to the world outside: a kind of pan-Nehruvian message of non-aligned nations. In terms of its

contents, it has a social message crafted in a light-hearted fashion and enacted with the *rasa* of humour [*hasya*] in mind.

Romance, however, surfaces quickly enough. Challenging the signature song is a romantic duet, the picturization of which is generally considered among the finest in Hindi films.[27] This is a full-bodied duet that declares and celebrates falling in love in the traditionally exhilarating context of monsoonal rain. Drenched in rain, the lovers sing.

> *Pyār Huā Iqarār Huā Hai*
> [We are in love and we have declared it]
>
> We are in love and we have declared it
> Yet why does the heart still fear the world?
> The heart tells us the road of love is a difficult one
> The destination is uncertain and unknown
>
> My heart wishes to fill the parting in your hair with stars
> Get a new life from you and given a new life to you
> The moon and the stars above
> I wish to bring them down to earth for you
>
> Tell me that your song of love will never change
> You also reassure me that your life partner will never change
> If our love dies and our paths separate
> The moon will never shine again
>
> The night will speak of our love from ten directions
> Our love story will be repeated by the youths of the future
> I will no longer be here you will no longer be here
> But our legacy will live on

The scene opens with Raj inviting Vidya for a special cup of tea – with double milk and double sugar – at what he refers to as the "Foot Path Restaurant." He takes money from Vidya to pay for the tea. She becomes coy and gets up

---

[27] For instance, see shttp: //www.saha*rasa*may.com/entertainment-news/676556732/top.ten (accessed *c.* January 2014).

to leave. Music starts. He blocks her way. She turns around and walks away and again he catches up to her and blocks her way. They are standing on a bridge. There is thunder and the camera moves to the skies which open up and the rain makes ripples in the lake below. She hides her face against the railing on the bridge. The tempo of the music changes to match the rhythm of the heavy rain. He takes the umbrella – which she has been carrying in anticipation of the rain – from her, opens it and hands it to her while dipping his hat. She gives it back to him; they keep passing the umbrella to each other than ultimately realize they can share it. The lovers look at each other passionately. They come together, and then they walk away from each other repeatedly.

Together they walk along a street full of puddles, dimly lit by street lights without another soul in sight. They pass a house where the occupants are presumably asleep but a *chai wāla* on the footpath drinking tea from his saucer smiles at them. Somewhere in the distance a train goes past with its headlight on. They keep walking, sometimes facing the camera/spectator and sometimes with their backs towards the camera/spectator. In between the verses, he plays the flute and walks ahead of her, away from the umbrella which she holds the entire time.

For the last verse they both stand under the umbrella and sing. They share a space, momentarily building a world together. She points to the three children on the street. And in a curious autobiographical insertion the reference to "our legacy will live on" is juxtaposed with a montage cut of Raj Kapoor's own three children, dressed in rain coats, walking in the rain, acting out the lyrics suggestively.

The song of love, its words, its picturization are all features of Raj Kapoor's art, and recognizable as his handiwork. The image of rain-drenched Nargis in her wet sari became a trend used by many film makers after this film. The song-scene uses the romantic moment to construct a number of tableaux scenes: a man drinking tea, children walking, a train in the background, and so on. Additionally, for the spectator, knowledge of the real life Nargis-Raj Kapoor relationship collapses the "real" into the "reel."

But as with all melodrama, there is always a song that speaks of heartbreak. The song, given below, is backed by soft and light instrumentation so that music does not drown the words. This bard song *O jāne vāle mud ke zarā dekhte jānā* [To the one who is departing do turn around and give me a fleeting look] begins with a prologue, sung in a different, slower, style.

On my life I beseech you
Do not torment my heart so
I implore you to turn around
And give a fleeting look as you leave

After the opening verse, Vidya sings the rest of the song.

To the one who is departing
Do turn around and give me a fleeting look.
You leave me with a broken heart
But please do not forget me
Give me a fleeting look

My voiceless eyes put forward this appeal
Like falling tears do not drop me

How fate has intervened
And ruined my happiness, my contentment
Just when I had reached my destination
I lost my golden hopes
To the one who is departing
Do turn around and give a fleeting look

Turning to the *mise-en-scène*, Raj visits Vidya. He is drunk but wealthy – wealth he has created through dubious means. She is dismayed. Feeling betrayed she humbly asks him to leave as her self-respect will not allow her to be a part of his newly acquired wealth. She is not afraid to tell him that his behaviour is shameful. This pain expresses itself in the song. The lyrics of this song echo her heartbreak. In this song again Raj Kapoor uses double coding which expresses the struggle between two forces, love and honour. Self-righteous Vidya (which, after all, means knowledge in Hindi) dressed in a stiff black sari, stands defiant, tall and statuesque. Hurting as she is, Vidya will not give in to his moral decline.

Raj Kapoor uses this scene to invest the usual language of love-longing, desire and loss (the central metaphors of songs of sentimentality) with a social imperative by juxtaposing the visual with the semantic content of the lyric. The ambiguity is there because Vidya still loves him. She stands there speechless while, in contrast, her inner soul/self/consciousness steps out, now dressed in a white gown – white, the colour of purity – asking him not leave. Her eyes brimming with tears, her gown flowing in the breeze, she runs after Raj and tries to stop him with her outstretched arms. He stumbles past without a glance and leaves. She sings out to him. The inner consciousness is also hurting, hoping that he will turn back towards her. Pure consciousness dressed in white stands between the real Vidya and the changed, materialist hero. Neither is willing to give in as he thinks she is the one who is being unreasonable and does not understand his needs and so he leaves anyway.

As the song comes to an end, the inner soul, shown in Vidya dressed in white, disappears within the real Vidya. Raj Kapoor places two Vidyas on the screen at the same time as a "doubling" act that visually plays out the tension between love and social responsibility. The song created a new style for the representation of this conflict, one that often happened in melodrama. Guru Dutt pays homage to Raj Kapoor in his 1959 film *Kaagaz ke Phool* where the picturization of the song *vaqt ne kiyā* echoes this mode of representation.

Whereas the first song examined was Nehruvian cosmopolitan (the world as a non-aligned community of nations), the second pure romance and the third reformist in its subtext, my final song from this film is a collective song with touches of folk idiom. All these have their own memorable centres, and each spectator recalls the film through his or her own attachment to any one or a selection of these songs. The catchy music in this final song is somewhat deceiving as there are a number of moods embedded in the song. It can be interpreted as a song of joy which it is not. Its essence lies in a lyrical composition that suggestively advances real love over the superficial, the unqualified love of Vidya against the materialist world that has ensnared Raj. In places it is a sad song which becomes reflective but ends with hope for the future. As the song proceeds, the mood of the *basti vālon*, makeshift dwellers, catches on and Raj begins to hope for the future as well. But he is facing a dilemma; can a decision made in haste be changed?

> *Ramaiyā Vastāvaiyā* [Ramaiya won't you come to me]
>
> Ramaiya won't you come to me
> I've given my heart to you
>
> Your eyes held the light of love
> They weren't so worldly then
> You were different then

You heart didn't hide a sweet dagger in it
So what if I suffer miseries
So what if I regret it today?
I've given my heart to you

In that land, in your foreign shores
Hearts are sold in place of gold and silver
In this village, in love's shade
Hearts beat only for love
Under a moonlit sky the night sings away
I've given my heart to you

Thoughts of you torment me
But I didn't learn to control my mind
You didn't come, you forgot me
But I couldn't forget our love
Please tell me, even if it is from afar…
I've given my heart to you

The roads are the same, the travellers too
But a star seems to have disappeared
The world is the same, its people too
Who knows whose own world is lost
Stay under my gaze, who will say this to you?
I've given my heart to you

Raj is seen leaving a night club where people are dressed in modern clothes doing western style dancing. Modern musical instruments such as the accordion, drums etc. are being played and the atmosphere is one of festivity. On a lonely road he is drawn towards catchy folk music and dancing which is coming from the old *basti* [village] which gave him shelter when he first arrived in the city, and was the context of an earlier song, *Dil kā hāl sune dilvālā* [Only a lover understands the condition of the heart]. The scene, in contrast to the nightclub, is one of everyday life with traditionally dressed women pounding spices and cleaning grains. The song begins with a group of men and women folk dancing. A village woman separates herself from the rest and sings, reminding her beloved of the promises he has made to her. Her lover picks the song and responds. A rickshaw driver catches the singing and as he pedals past, he passes it to Vidya who is sitting alone in another

part away from all the dancing and singing. Dressed in a black sari she sings the verse "Thoughts of you torment me …." The pace of the song changes from fast to slow. A close up shot reveals tears rolling down her cheeks. From her the song moves back to Raj who realizes how befitting the song is to his predicament.

He is standing all alone on a lonely street watching the *tamasha* [celebration] from a distance. On seeing him the villagers are overjoyed and carry him back to the *basti*. Raj sings the final verse "The roads are the same" and they listen. Having done a full circle,[28] the song ends where it began, with the villagers. The movement of the song from group to individuals brings together a number of sentiments, from collective sentiments of folk people to personal sentiments of Vidya and Raj. The song functions as a relay and the playback singers too are different: Lata Mangeshkar for the women (including Vidya), Mohammed Rafi for the men folk and Mukesh for Raj.

Conclusion

What then is the "criterion of value" associated with the actor-auteur in the Golden Age of Hindi cinema? My key focus has been on songs and their role in defining an auteur's corpus. In Raj Kapoor, melodies and music are the auteur's defining characteristics. Together with the recurrent features of his performance – the Chaplinesque gestures, the outsider who enters the "establishment" or tries to do so, the traveller on the road, the good-hearted simpleton who wins a sophisticated woman's heart (a lawyer, a teacher) – the

[28] A Raj Kapoor technique also seen in the picturization of the song *Dam Bhar Jo Udhar Muh Phere* in film *Awaara*.

song-syntax of his films establish features which are part of the criteria by which Raj Kapoor comes to be recognized. Only in *Aah* is the hero an engineer, but this very fact gives him a sensibility which, in the original version, leads to his death.

I have noted that Hindi film music may be divided as pre-*Awaara* and post-*Awaara*, which is why one speaks of the legacy of *Awaara*. As seen in the Planet Bollywood listing, Raj Kapoor created some of the most popular soundtracks of all time as both *Awaara* and *Shree 420* are in the top fifteen with *Barsaat*, a kind of musical proto-*Awaara*, leading the field at number one.[29] Although Raj Kapoor has been accorded a place within the pantheon of quasi-socialist filmmakers, the analysis of him as auteur given here highlights his contribution in the field of film music and song, and their picturization. Raj Kapoor has been described as a "music director who wasn't,"[30] a phrase which gives high praise to an auteur whose involvement in the musical composition of the songs in his films was decisive. Because of his understanding of music, he played musical instruments on the screen so convincingly, for example, the piano in *Anhonee*, the accordion in *Sangam*, the tambourine in *Shree 420,* the *dhapali* in *Jis Desh Mei Ganga Behti Hai*, and the *tabla* in *Parvarish*.

---

[29] http: //www.planetbollywood.com/displayArticle.php?id=s022608074151 (accessed *c.* January 2014).

[30] "The Music Director Who Wasn't" Chandavarkar, Bhaskar, in *Cinema in India*, vol. 2, no. 3, July/September 1988. See also http: //www.filmreference.com/Directors-Jo-Ku/Kapoor-Raj.html#ixzz2e5w5HsnJ. Raj Kapoor won the *Filmfare* best actor award for *Anari* [The Innocent One] (1959) and *Jis Desh Men Ganga Behti Hai* [The country where the river Ganges flows] (1961), best director for *Sangam* [Union] (1964), *Mera Naam Joker* [My name is Joker] (1971), *Prem Rog* [The illness love] (1982), *Ram Teri Ganga Maili* [Ram your Ganges has been contaminated] (1985). He acted in 66 films, directed ten and produced eighteen.

Even the songs from his films that flopped at the box office figured prominently in the Geetmala's Annual Hit Parade[31] and continue to reappear as remixes. His films were successful because he understood the dynamics of visual pleasure and the need to relate to the spectator for whom vicarious identification with the characters on the screen was important. His ability to skillfully use songs and picturize them to tell extraordinary stories are evident in the analysis of songs undertaken in this chapter. It has been said that often there are times when one is lost for words to describe an emotion, be it unbelievable joys or being in love or overwhelming pain of love lost, separation in love, rejection. During these times one can always find a Raj Kapoor song that will describe one's mood.

There is thus a strong nexus between song and narrative. In the hands of an accomplished auteur this nexus creates the necessary aesthetic effects and brings the spectator into the film. Raj Kapoor does this by situating the spectator as a voyeur, the spectator as the surrogate participant in the tales of love, absence, desire and longing. Indeed, and as outlined in this chapter, an argument may be mounted that Raj Kapoor anticipates the shift from Bombay Hindi cinema to Bollywood in as much as Hindi cinema from *Awaara* onwards became more than just a national cinema with decisive social concerns, but a popular culture that permeated all aspects of Indian life. After *Awaara,* songs were not just part of controlled performances within the cinema, but part of everyday life to be whistled and taken over as one's own creation.

---

[31] http: //hindigeetmala.net/ (accessed *c.* January, 2014).

The auteur here is director, actor and polemicist, but also, as reiterated by Amitabh Bachchan at the 1998 Filmfare Awards Ceremony, this auteur, Raj Kapoor, was also "the greatest showman this cinema has ever produced," an extrovert who played to the gallery, an auteur whose visual enactment ("picturization") of the song text left behind an incomparable legacy. When I turn to Guru Dutt in the next chapter, that legacy is extended through an aesthetic sensibility of world-weariness, sentimentality and the romantic figure in isolation.

Chapter Eight

Songs of World-Weariness: Guru Dutt

Guru Dutt, like Raj Kapoor, was the primary actor in many of the films that he directed. In this sense the notion of an auteur is different to that in the West. The Hindi film auteur, as director and actor, not only imposes his special style on his films but is visible on the screen itself.

At the broader thematic level, however, the melodramatic mode as well as the sentimental songs which are pivotal in evoking intense emotions are crucial to the popular cinema's style no matter who the auteur is. However, songs have a more complex function than simply heightening the emotion: they can shift the personal to the public/social. In other words, the emotional crisis contained in a song can also be emblematic of a larger social crisis. The lover rejected, or the lover forlorn, metaphorically reflects on a world that has become weary and has lost its way.

Guru Dutt is an auteur who was as visible on the screen as Raj Kapoor. Both were actors and directors. Nonetheless, Dutt's films were very different to Kapoor's in a number of ways. In particular, the sense of emotional crisis that Dutt's films frequently presented were particularly evocative of a man lost in despair. This chapter examines three of Dutt's films to highlight the ways in which his auteurship was unique while relying on songs to underpin his melodramatic voice.

Guru Dutt (Vasanth Kumar Shivshankar Padukone) was born in Mysore on 9 July 1925 and died in Bombay a few months short of his 39th birthday on 10 October 1964. He was the eldest of four children – three brothers and one

sister, Lalitha Lajmi.[1] His father was a school headmaster and his mother, a part-time writer. It has been said that his childhood was not a happy one. He received his early education in Calcutta. In 1941 he enrolled at the Uday Shankar India Culture Centre where he trained as a dancer under the guidance of Uday Shankar. In 1944 he made his debut in the Indian film industry, working as a choreographer in Prabhat Studio. It was not until 1951 that his big break came when he was invited by actor Dev Anand – whom he had met in 1946 when they had worked together in the film *Hum Ek Hain* [We Are One] – to direct the film *Baazi* [Gamble] (1951). The film was well received at the box office and it has been said that this film set the trend for future crime films in Hindi cinema. It was during the song recording sessions for *Baazi* that Guru Dutt met Geeta Roy whom he married on 26 May 1953.

In his short life, Guru Dutt made films which re-defined the genre of Hindi films. He worked on a number of films, but only ten films may be fully attributed to him as director and/or producer.[2] Out of the ten, three – *Pyaasa, Kaagaz ke Phool* and *Sahib Bibi Aur Ghulam* – are considered Guru Dutt's classic corpus. "Three 'cult' films plus one" is how Thoraval describes Guru Dutt's Films. "They uncover the depths of the filmaker's personality and crystallize his aspirations, his phobias and his conception of cinema and life, revealing an irrepressible 'death wish'" (Thoraval 2000: 77). It is to these three films I turn for purposes of my analysis.

---

[1] Lajmi is a highly acclaimed Indian painter and appears occasionally as a character actor. She is the mother of Kalpana Lajmi, a well-known Hindi film director.

[2] These are: *Baazi* [The Gamble] (1951), *Jaal* [The Net] (1952), *Baaz* [The Falcon] (1953), *Aar Paar* [Heads or Tails] (1954), *Mr and Mrs 55* (1955), *C.I.D* (1956), *Pyaasa* [The Thirsty One] (1957), *Kaagaz Ke Phool* [Paper Flowers] (1959), *Chaudvin Ka Chand* [Full Moon] (1960), *Sahib Bibi Aur Ghulam* [The Master, The Wife and The Servant] (1962).

In these films a number of features come together: the autobiographical, the use of the melodramatic popular for high aesthetics, the use of songs as an integral part of the narrative, the role of sentimentality, the deployment of the melodramatic mode towards a social imperative and the sense of exhaustion with the world. In addition, Guru Dutt's films reveal a consciousness of what Anustup Basu has referred to as an "assemblage … the movement itself, and not the simple static part-whole relation" (Basu 2012: 15).

Were his films largely based on the unrest and disturbed nature of his life which ended in a tragic way? Was his life akin to that of the world-weary, disillusioned and broken-hearted lonely director in his film *Kaagaz Ke Phool*? Were the songs in his films an extension of his life story? Songs such as *Ye duniyā agar mil bhi jāye to kyā hai* [Even if I Reconcile Myself with this World – So What] and *Jāne vo kaise log the jinke pyār ko pyār milā* [Who Knows Who those People Were Who Found Love], both from film *Pyaasa* are just such examples. Even the titles of his classic films convey elements of loneliness, sadness and melancholy: *Kaagaz Ke Phool* [Paper Flowers], are artificial flowers with no smell; *Pyaasa* [The Thirsty One] is a thirst for recognition, acceptance and above all love. Not surprisingly, these two film classics have often been described as "semi-autobiographical."

Guru Dutt's ability to transform the received tradition of melodramatic songs and fuse both the popular sentimental romance and the social function of melodrama is significant. The transformation implied a new way of looking at the artistic and social functions of this genre. As Mishra (2002: 112) states, Guru Dutt's corpus is one that "romances the aesthetic."

Dutt created mood and an appropriate atmosphere by the use of black and white. He used the light and shade techniques of film *noir* and chiaroscuro. Above all he used some of the more creative Hindi and Urdu poets of the time to write the lyrics of his songs. Sahir Ludhianvi wrote some of his most evocative songs for Guru Dutt; his own wife, Geeta Dutt, brought back elements of the old *gharānā* style of singing lost to Hindi cinema with the ascendancy of Lata Mangeshkar. But he also brought what may be called a feminine sensibility to his films, a sensibility which is most starkly revealed in his film *Sahib Bibi Aur Ghulam* [The Master, The Wife and The Slave], in which only women sing songs.

A key element of this undertaking was the integration of songs and narrative in a way that confirmed the conventions of cinema at the time. The songs of Dutt's films take the narrative forward and are an extension of the dialogue. In this way his style is subtly different to Kapoor's. Since Dutt is conscious of the centrality of the song in the narrative diegesis of his films, it is important to consider each song in the context of the dialogue preceding and following it. Thus, the presentation of song texts below, does just this.

In all his films, songs are carefully woven into the narrative and appear at critical moments to carry the narrative forward.[3] At the level of cinematography songs are cast in a manner that uses expressive lighting, numerous tracking shots, and other camera devices to accentuate music and rhythm as the song unfolds. A feature that strikes one immediately is that, unlike many other Hindi film songs, the songs in Guru Dutt's films very often have no introductory music. Songs are an extension of the dialogue. For

---

[3] Full texts and translations for the songs analyzed here appear in Appendix 5.

instance, the song *Na jāo saiyān chhudā ke baiyān* [Do not let go of my hand and leave me my beloved] from *Sahib Bibi Aur Ghulam* is an extension of the preceding dialogue in which the *Bibi* asks her husband not to leave her.

Another point of interest is that lyrics reflect the style and vocabulary/dialect of the character singing on screen. For instance, in the film *Pyaasa,* the song *Sar jo terā chakarāye, yā dil dubā jāye* [If your head is spinning or your heart feels like it is sinking] is sung by the comic character, Abdul Sattar, who does head massage on the streets of the city. Consequently, the lyrics of the song are in everyday street language. By contrast, *Ye mahalon, ye takton, ye tājon ki duniyā* [This world of palaces, thrones and crowns] is sung by the poet Vijay to underline the decadence of the wealthy. The lyrics are in high Urdu as befits a poet.

Any examination of the song sequences unmistakably shows that Guru Dutt gave the picturization of a song sequence in his films careful thought. The point is made by Abrar Alvi who, in conversation with Sathya Saran, states:

> There are very few directors with such a strong sense of mood and mastery over the medium, and I must have learnt a lot about directing a film watching him and working as his assistant. When it came to picturizing songs, he had almost no equal. It was something he was passionate about and did exceedingly well (Saran 2011: 148).

Within the norms of Indian popular cinema, Guru Dutt did not accept the popular/high art binary. His concern was with a degree of social realism, which meant there was continuity between the meaning of the song and the place where it was sung. The exotic appeared only infrequently. Consequently, songs were picturized in locations inhabited by the characters

in his films. For example, in *Kaagaz ke Phool,* the song *Dekhī zamāne kī yārī bichhade sabhī bārī bārī* [I have witnessed the friendship of this fickle world, one by one each one has left my side] is sung by the feeble and rejected film director within the confines of his studio. Many other examples could be given.

The use of light and dark – both literally and figuratively – is also a characteristic of Guru Dutt's films. He used it to the maximum to consciously "melodramatize" the moment in the narrative. He tried to speak to the Indian audience with respect to their taste but at the same time he used traditional forms extensively. This fusion of high art with the popular overcame the commonly accepted disjunction of the two modes. Nonetheless, sentiments were important and the poet-lyricists he used (Sahir Ludhianvi, Shakeel Badayuni, Kaifi Azmi) as well as the music directors (S. D. Burman, Hemant Kumar) were always up to the task of linking songs with emotion and feeling, particular when scenes required soft and subdued moments of reflection. Sadly, as his own suicide at the age of 38 indicated, for Guru Dutt, art and life were not as distinct as one may have imagined.

Pyaasa and the Romantic Artist in Isolation

Pyaasa, the first film I discuss, is set in post-partition India.[4] The film welds the received tradition of the Romantic artist in isolation with the capitalist notions of art as a consumable product. Somewhat autobiographical, the centre of the film is a male protagonist caught between two women. At the level of

---

[4] It was produced ten years after independence in the same year as *Mother India* which had its own post-independence agenda in favour of a non-violent revolution.

emotions the songs are, according to Thoraval (2009: 79), "of infinite melancholy" and convey disenchantment with both the personal and social world. In the latter the place given to the *rasa* of *karunā*, the tragic, is important. Many film historians have said that the narratives of the first two of his classic films are about Guru Dutt himself. However, he is also a product of colonial India. The Romantic tradition that came with the colonial English curriculum had already created for Guru Dutt the idea of the "poet in isolation." Consequently, two traditions come together in Guru Dutt, the English Romantic and the vernacular Urdu. The exemplary artist of the first was Shelley, while the latter was Ghalib.[5]

Synopsis

> *Pyaasa* is a narrative about Vijay, an unsuccessful, misunderstood poet. His family is made up of his widowed mother and two older brothers who taunt him because he is unemployed and as a poet unemployable. Nobody takes his poetry seriously – not the publishers nor his brothers. Unhappy and dejected, he spends most of his time walking the streets and sleeping in parks. One evening in a park he hears a prostitute, Gulabo, humming his poetry. Unknown to Vijay, Gulabo had bought his poems from the publisher to whom his brothers had sold his poetry. Unknown to Gulabo, Vijay is the poet whose poetry she is singing. He is drawn towards her and she leads him to her *kothā* [brothel] thinking of him as a client. They fall in love but class and *samāj* [society] keep them from getting married.
>
> Vijay catches up with his sweetheart of college days who had left him to marry a rich publisher Mr Ghosh. It is clear that Vijay is still hurting from the rejection. Ghosh hires Vijay as a helping hand but, at a party, ridicules him in front of his guests.
>
> Dejected in love, and his poetry considered worthless by family and publishers alike, he takes to living on the streets. One night

[5] Shelley was also a favourite poet of the leaders of Indian Independence, notably Jawaharlal Nehru.

> he comes across a shivering beggar and in a noble gesture gives the beggar his coat. On the railway tracks the beggar is struck by a passing train and the coat is the only form of recognition as his body is heavily mutilated. Vijay is therefore presumed dead. Gulabo is devastated but is able to persuade Ghosh to publish Vijay's poetry, which he does.
>
> The collection is a bestseller. On the railway tracks Vijay, who was trying to save the beggar, is also slightly hurt and is next seen in a hospital. When he reads about his triumph as a poet he declares that he is Vijay, a claim which is read as a sign of madness by the doctors who consign him to a mental hospital for schizophrenia. Vijay escapes from the asylum with the help of his friend Abdul Sattar but is disowned by family, friends and the publisher as an imposter as they wish to be the sole financial beneficiaries of the publication. Vijay turns up at a celebration in honour of his first death anniversary but he is ridiculed by the audience because of the refusal of his brothers to acknowledge that he is in fact the poet Vijay. However, when it is established that he is in fact the real Vijay and is fêted by the very people who had humiliated him, he is disgusted at the corrupt and greedy society and denounces their wealth and fame and categorically declares that he is not the Vijay they have been looking for. Thus he symbolicaly kills the poet. He makes his way to Gulabo and asks her to accompany him. The final shot has them walking hand and hand towards the horizon.

The story of *Pyaasa* brings a number of elements together – poetry, love, music, tragedy, betrayal, greed, revenge, hypocrisy, pain and a little hope. It is also a pivotal film in the history of Hindi cinema as the film may be seen as a work that fuses the popular with the artistic.[6]

The film has eleven emotionally charged songs and each one is rich in poetry, and integrated into the narrative. Every song in the film seems to flow naturally as a consequence of the plot, as if the lyrics of the songs are a poetic continuation of the spoken dialogue. From the beginning these songs take the

---

[6] In 2005, *Pyaasa* was rated as one of the 100 best films of all time by *Time Magazine*, which called it "The soulfully romantic of the lot."*Indiatimes Movies* ranks the movie amongst the *Top 25 Must See Bollywood Films.* In 2004, the sound track of *Pyaasa* was chosen as one of "The Best Music in Film" by *Sight & Sound*, the British Film Institute magazine.

spectator through moments of intense emotional outpouring, cathartic experiences fuelled by a conscious exploitation of the *rasa* of tragedy [*karunā*].

I turn to the first song from the film *Pyaasa* to bring home the connections I make between melodrama, sentimentality, the *rasa* of the tragic and their role in creating appropriate responses in the spectator. Furthermore, as I have argued, in the hands of an accomplished auteur like Guru Dutt, songs are integral to the narrative organization of the film. For each song, I will first briefly describe the *mise-en-scène* before offering a critical commentary which connects the song to the overarching principles that inform the thesis as a whole.

Jāne Kyā Tū Ne Kahī Jāne Kyā Mai Ne Sunī [What Is It that You Said, What Is It that I Heard?]

In the narrative diegesis of *Pyaasa* the first song comes after Vijay has been told that his poetry has been bought by an unknown woman. With a heavy heart he sits on a bench in a park. The scene is a classic example of how *mise-en-scène* contributes to the song event. Vijay is sitting with his side to the camera and the spectator, symbolizing that he has turned his back to the world. This scene also introduces the spectator to Gulabo who hums lines from the song which is to follow. Unknown to Gulabo, the poetry or lyric of the song has been written by none other than the man sitting on the next bench to her. Gulabo is introduced to the spectator with her back towards the camera indicating that both characters on the screen have something in common. As Gulabo hums the first few lines, Vijay slowly turns his head, and with a surprized look on his face walks over to Gulabo and says "*suniye*" ["listen"]. Gulabo turns her head towards the voice and looks away. Vijay

walks closer towards her and says "*mai ne kahā*" ["I said"] to which Gulabo looks at him with seductive eyes, smiles and continues the dialogue with the following song. There is no orchestral introduction and the dialogue simply transitions immediately to the song sung by Geeta Dutt for Gulabo who is played by the actress Waheeda Rehman.

> What is it that you have said?
> What is it that I have heard?
> Something beautiful has registered in my heart
>
> I felt a gentle tremor
> I felt a soothing chill
> Many dreams came alive;
> Something beautiful registered in my heart
> Whatever it was that you said
>
> My gaze lowered and raised
> My feet stumbled and steadied
> A new life has begun
> Something beautiful registered in my heart
> Whatever it was that you said.
>
> My hair took a turn on the comb
> There was a beautiful smell in the air
> Many secrets have been revealed
> Something beautiful registered in my heart
> Whatever it was that you said

The first song performs three roles. First, it introduces the female protagonist to the spectator. Second, it introduces the male and female protagonists to each other – the boy meets girl kernel of Hindi cinema, the heart of the melodramatic aesthetic. Third, it conveys significant information about the two characters.

As Gulabo sings she leads Vijay past the tall-pillared respectable area of the town into the narrow-lanes that surround the *kothā*. Both characters move in and out of the light and shade created by the pillars. The lyrics and her

seductive eyelids keep beckoning him to follow her. She happily walks ahead with a spring in her step all the while looking back to check if indeed he is following her as she has expectations that he is a possible client. Couched in *śringāra rasa* the song evokes the mood of desire but deflates its usual romantic signs by moving the scene from the park, beyond respectable areas towards the narrow lanes of the brothel. The *mise-en-scènes* construct an alternative text of the sentimental romance, as they complicate a spectator's conventional assumptions about the genesis of a love story.

In order to capture expressions from the actors, and to convey to the audience the intensity of those expressions, Guru Dutt uses close-up shots. There are many scenes in *Pyaasa* which bear testimony to his way of organizing camera shots. The park scene with Vijay sitting on the bench that marks the beginning of the song discussed above has a close-up shot of Vijay just waking up from his sleep. He is unshaved, unwashed and dishevelled, standing directly before the spectator. These techniques are present throughout the film and are used in the song sequences to carry the spectator through an emotional ride with an unrelieved intensity.

Āj Sajan Mohe Ang Lagā Lo, Janam Safal Ho Jāye [Come My Lover Hold Me Close to You and I Will Feel Blessed in Life]

As Gulabo runs away from a client who refuses to pay her proper fees, she is chased by a police officer. During the chase she runs into Vijay and asks him to hide her. The police officer catches up to Vijay and asks if he had seen a woman to which Vijay says no. When questioned about the woman standing next to him, Vijay answers "*Ye merī bībī hai*" ["She is my wife"]. Gulabo, who is in love with Vijay, is overcome with gratitude by the respect shown to her.

She covers her head with her *sari* as a traditional sign of respect and modesty. As the police officer and Vijay leave, Gulabo, standing all alone, head covered, hears the Baul (Bengali devotional) singers singing the *bhajan, Āj sajan mohe ang lagā lo*.

> Come my lover hold me close to you
> And I will feel blessed in life.
> The pain of the heart, the fire in the body
> Both will subside
>
> In spite of all my efforts
> The pangs in my mind, the burning in my body
> Do not disappear
> How did this longing begin and how did the fire arise?
> My heart does not find a place of peace
> God of love, my lover
> Drown me with such rain of love
> That the world becomes a lake of love
>
> Make me yours, hold my hand
> I am your slave for life
> Quench my thirst my God of love
> I am thirsty until the end of time.
> God of love, my lover
> Drown me with such rain of love
> That the world becomes a lake of love

One gets into the mood of this song the moment the first line is sung. The spectator knows what to expect. It is a *kirtan bhajan* of worship, a bard devotional song, but at the same time it is a song of longing in spiritual love – *viraha/darśan.* The words of the lyrics are symbolic of the medieval saint singer Mira's love (in *darśan)* for Lord Krishna, evoking *śringāra rasa* [erotic love]. A bard song or voice over with dual coding – erotic love transformed into love for God, the profane into the sacred – is a feature of *bhakti* or devotional songs. But it is also a song that suggestively points to Gulabo's inner goodness against her outer role as a prostitute. Cinematically, we note that

half of Gulabo's face is in dark and the other in light. As she emerges completely from the dark, her head is no longer covered.

This *bhajan* in a sense cleanses the heavily made up, cheaply dressed Gulabo, who stumbles first and then slowly follows Vijay as he climbs up a stairway. This scene is symbolic of their social status – Gulabo standing below trying to attain Vijay's unattainable status**.** Vijay has reached the top of the building where he stands, watching and listening to the singers below. Gulabo, with tears in her eyes, is shown slowly catching up to him upstairs. She gets there and even reaches out to touch him but retreats for she considers herself unworthy of him. There is a halo effect around Vijay's head. He is not even aware of her presence like the deity is never aware of the presence of the devotee. With tears in her eyes, Gulabo is seen running away from Vijay, in stark contrast to her slow climb to reach him.

The song is both sensuous – a woman asking to be embraced by her God (here Giridhar or Krishna) – but at the same time spiritual. There is a long tradition of minstrel singing in Hindi cinema and Guru Dutt turns to it in this song to emphasize the wider connotations of the moment. Such singing, given the song's religious context, carries an element of transcendence in the sense that the Gulabo-Vijay relationship has to be seen in an other-worldly context because the world itself no longer values cultural or symbolic capital.

If the song of the minstrel is a conventional set piece, so is the next song which is a dream scene. The song, which comprises a flashback so as not to disrupt the realist tenor of the film's narrative, reveals Vijay's earlier infatuation with Meena, a friend from earlier school days**.**

***Ham Āp Kī Ānkhon Men, Is Dil Ko Basā De To* [What if I Were to Settle My Heart in Your Eyes?]**

In this scene Vijay gets into a lift where Meena is already present. They are alone. Meena is visibly shocked to see Vijay. Just then other people get into the lift symbolizing that Meena is now married and they can no longer share a space together on their own. The gate to the lift closes, further implying that both Vijay and Meena are trapped behind bars – in a world which Meena has created. Meena smiles nostalgically which carries them back to a school dance in a park. They sit hand in hand watching students dance the waltz, a dance Guru Dutt used time again in his movies. Both are unable to articulate their feelings. This leads to the dream sequence in flashback with the following duet which is cleverly placed to give the spectator a background to Meena's and Vijay's past relationship without disrupting the narrative flow.

> What if I settle my heart in your eyes?
> What if I close my eyes and punish your heart?
>
> What if I braid flowers of my love in your hair?
> What if I drop the flowers with a shake of my head?
>
> I will take you in my dreams and tease you;
> I will take sleep away from you
>
> I will faint at your feet in dismay;
> Even then I will not fan you to revive you

Surrounded by clouds Vijay walks in through an arched gate. Meena comes down a long semi-circular staircase and dances with Vijay. It is a waltz on top of the world, in the clouds, with balloons, lamps and flowing drapes. She dances with Vijay, amuses herself and then leaves a sad and bewildered Vijay standing below as she ascends the very stairs she had come down to meet

him. The movement up and down the staircase is symbolic of their love story as selfish Meena returns to the heights leaving a broken-hearted Vijay below (Meena had married a publisher and not the poet).

The song, which is in the register of a duet has clear romantic overtones that evoke a number of *rasas.* First, it is a playful song that works on the idea of teasing in love [*hasya*]. Second, for the male protagonist, the song is a celebration of love [*śringāra*] but at the same time the song evokes pity [*karunā rasa*] from the spectator who is aware that in every stanza of the song Meena is rejecting Vijay's love for her. The clever "pictorial" contrasts further enforce this point.

As the sequence comes to an end, the lift reaches the ground floor. The door opens and people begin to get off. Meena is awakened from her dream and says, "*Mai to bhūl hi gai thī, mujhe to upar jānā hai"* ["I had forgotten, I have to get to the top"]. The irony is not lost on the spectator because getting to the top of the social ladder is what she had achieved by marrying a rich publisher. The gate, however, closes leaving Meena all alone trapped in the lift – able to go up but not able to get out of the situation.

Pyaasa's **Signature Songs**

Pyassa has three signature songs. The first is a moving and highly poetic song which, for many, is the film's most memorable. The second locates the loss of a nation's moral force through the metaphor of the brothel. The third is a song of social protest which Vijay sings at the end of the film because the world transforms everything into a marketable commodity. All are essentially sentimental songs. The first is sung at a party thrown by Ghosh, husband of

Meena, for his rich industrialist friends, business associates and poets. Vijay is employed by Ghosh as a helping hand. He is seen standing in one place in the corner of this library-like room, his arms outstretched. From a certain angle there is something of the pose of a loose-robed Christ delivering the Sermon on the Mount. This framing device is carried through to other parts of the film where Vijay is seen as the very opposite of everyone else. It is obviously a key component of the film's "assemblage." His position in the frame reflects the fact that he is considered to be an unimportant person. As the scene unfolds, much poetry is recited. Vijay quietly joins in by reciting the first line of the song *Jāne vo kaise log the jin ke pyār ko pyār milā.* He is scoffed at by some of the invited guests but Ghosh, against his will, is praised for employing someone who appears to be a respectable poet. The dialogue which follows is an excellent prelude to the song, with a statement about the democratic nature of poetry. *Śāyarī sirf daulat mandon kī jāgīr nahin* ["Poetry is not just the territory of the rich"]. Vijay slowly raises his head and sings this solo conversation number, the first signature song of the movie: *Jāne vo kaise log the* [What kind of people were those].

> What kind of people were those
> Whose love was earned?
> When I asked for flower buds
> I earned a crown of thorns
>
> Upon searching for the destination of happiness
> I found a circle of pain and sorrow.
> When I desired songs of love
> I earned cold sighs

Vijay sings these lines standing martyr-like in a way that resembles a crucified Christ, hinted at so powerfully in the metaphor of the "crown of thorns." He then moves slowly to his left and stands against a tall pillar.

Meena is seen in the background crying behind the curtains. He moves to his right and stands below a flight of stairs against a bannister. Meena is seen sitting on a rocking chair.

> The pain in my already heavy heart was doubled
> When I met another in sorrow

As Vijay sings the next line the camera focuses on the rocking chair, which continues to rock but is vacant.

> Every companion was lost after sharing
> Companionship for just a moment
> Who has the time to comfort and give
> A hand to a distraught and lunatic lover?
> Even my shadow is tired and has distanced itself from me

At this point the camera moves to a close shot of Meena standing in the background hiding her face with the *palu* of her *sari* as if in shame.

> If this is what life is meant to be then
> I will live like this
> I will not complain, I shall seal my lips
> And swallow my tears

Vijay moves to his left and again stands next to the pillar.

> Why fear sorrow now, since
> I have experienced it over and over again?
>
> When I asked for (flower) buds…

In the entire sequence one sees Vijay slowly moving from side to side but never forward, suggesting perhaps that he did not want to confront or

destroy Meena's married life. On the other hand, Ghosh watches them both suspiciously with an angry look (*krodhā rasa*) on his face not quite sure of the situation. An interesting point is the positioning of the characters. Vijay stands all alone on one side of the room facing Meena, Ghosh and the guests all of whom are on the other side. This positioning is repeated in the final song. It epitomizes his loneliness, the lone, rejected poet standing against the entire world.

The pathos [*karunā rasa*] of a tragic figure is clearly recognizable in the lyrics which describe Vijay's emotions in a song composed in a sad, melancholic mood. The song conveys his sense of estrangement in love [*viraha*] and his search for love and happiness after his heart has been broken. True to the situation, the lyrics are painful and powerful. The line *"Ham ko apanā sāyā tak aqsar bezār milā*" ["Even my shadow is tired of me"] reveals his disconsolate, melancholic and depressed state of mind. The song also questions how those who reject can live without a guilty conscience: "*Apne śauk ke liye pyār karte hai aur apne ārām ke liye pyār bechte hai*" ["She loves for the sake of her hobby and sells her love for the sake of her self-comfort"] There is very little movement in the entire song sequence. The camera moves from character to character as close up shots capture their expressions. Meena, distraught and perhaps remorseful (invoking *viraha*); Ghosh, suspicious and angry (a state of *krodha*) and the guests, who include insincere poets and miserly publishers, go about their business oblivious to Vijay's pain. But the subtext is clear: the romantic poet in isolation is juxtaposed against a world that reads poetry as a commodity. The location of the figures in the scene, the shadows that fall, indeed the total camera work enhance this juxtaposition.

According to Raj Khosla, Guru Dutt believed the soul of *Pyaasa* was contained in the first line of the song *Jinhe nāz hai hind par, vo kahān hai?* This is the second signature song of the movie and it is beautifully rendered in a slurred, intoxicated voice by Mohammed Rafi. The scene: Vijay has learnt of his mother's death. Grief stricken and disillusioned with life he visits a *kothā* to drown his sorrows in alcohol. As the courtesan is dancing, Vijay hears the cry of a baby. The courtesan tries to get away to her child only to be stopped by open-mouthed, tongue-lolling men.

> Man: *Bijlī kahān ja rahī ho?* [Bijli where are you going?]
> Bijli*: Merā bacchā bīmār hai* [My child is sick]
> Man: *Mai bhī to bīmār hūn tere. Pahele merā īlāj karo. Bacche ko bād me samjhā lenā*
> [I am also pining for you. First take care of my needs. Later on you can attend to your child]

The baby continues to cry and the courtesan (the mother) continues to try to find an escape. Vijay is disgusted with the scene. A close-up shot reveals him shedding a tear which falls in his glass. The shot makes reference to a verse from the first signature song, "*Uf na karenge, lab sī lenge, ānsu pī lenge*" ["I will not say a word, I will seal my lips and drink my tears"]. The courtesan looks to Vijay helplessly and falls to the ground. Vijay staggers out on to dimly lit lanes of the red light area and begins to hum the first few lines of his poetry. He then sings a song that challenges confronting scenes where women are forced by pimps into prostitution simply to make a living for their families. All the while Vijay holds on to his glass of drink which he occasionally holds close to his face indicating his love for, and dependency on, alcohol.

The linguistic register shifts considerably as what we get here is high Urdu poetry which would have been even more chaste if the poet Sahir Ludhainvi

had had his way. The song is based on his own collection of verses *Chakle* ("Brothels") which, as Trivedi (cited in Lal and Nandy 2006: 51-86) explains, these verses were incorporated into the film at the suggestion of the film's assistant director, Raj Khosla. However, the high Urdu refrain of the original – "*Sanakhwan-e-taqdis-e-mashriq kahan hai*" ["Where are the worshippers of the holiness of the East"] – had to be rewritten to be more easily understood and to have a more direct social impact. The result was: "*Jinhe nāz hai hind par vo kahān hai* ["Where are they who are proud of India?"]. To Anil Saari

> [i]t was a song that tried to temper the heady, gushy euphoria that the mere fact of Independence had brought. In 1957 it was a song that expressed the evaluation by the masses of the first decade of Indian independence, of what remained to be done in creating a new India; at the same time it was a song that represented a catharsis of emotions for the individual in the audience (Saari 2009: 202).

Jinhe Nāz Hai Hind Par, Vo Kahān Hai? [Where Are Those Who Are Proud of India?]

The song, composed in a social register, but functioning very much as the narrator's ideological point of view opens as a song of protest.

> These alleyways, the laughter, these appealing houses
> These alleyways, these tempting auction houses
> These looted ways of life
> Where are they? Where are they, those guardians of pride?
> Where are they who are proud of India?
> Where are they? Where are they? Where are they?

Each time he sings the words "where are they" [*kahān hai*], he looks directly at the spectator and poses the question to the spectator. The lyrics poetically capture the emotions that Vijay not only is feeling but wants to communicate to the audience.

These twisted lanes, these disreputable bazaars,
These anonymous travellers, this jingling of coins
This selling of honour, these disputes over goods
Where are they? (chorus)

As he sings women walk around with fear in their eyes.

These fearless and silent streets for centuries
These crushed half blooming buds
These void relationship for sale
Where are they?

Vijay tries to stop a pimp from bullying a woman but is pushed to the ground in the process. He gets up and continues to stagger down the alleyway.

That ringing of anklets in lighted doorways
The beating of the tabla to tired and defeated sighs
These nagging coughs in suffocating rooms
Where are they?

The *tablā* is being played in the background. Vijay looks helplessly at a sick woman who is coughing in her shack while men of all ages strut around enjoying themselves.

These garlands of flowers, these beads of paan juice
These bold glances, these rude words
These sagging bodies and these sickly faces
Where are they?

At this juncture Vijay closes his eyes as if he is trying to shut out the abuse of wives, sisters and even mothers who are being forced into prostitution.

Still frequented by young men
Robust sons, fathers and husbands

> These are wives, and these are sisters and these are mothers
> Where are they?

In the following verse Sahir Ludhianvi pays tribute to the women of all religions:

> They want help, these daughters of Eve
> Women like Yashoda, the daughter of Radha
> The community of the prophet, the daughter of Zulekha
> Where are they?

In the last stanza he challenges the so-called caretakers of the land to come and see these sites for themselves. He asks the spectator, where are they?

> Just call upon the keepers of this country,
> Show them these alleyways and lanes and monuments,
> Bring those who have pride in India.
> They who have pride in India, where are they?
> Where are they, where are they?

In a very real sense in this song, sung by Mohammed Rafi with minimum orchestration, the protagonist has a conversation with the audience. Put in more dramatic terms it is a soliloquy that opens up a dialogue with the audience.

Vijay weeps for the victims of the red light district, arousing in the audience *raudra* [anger] and disgust towards the keepers of the land and *karunā rasa* [pity] towards the victims suffering at the hands of these hypocrites. Although the context is disgust at the abuse of women – the beginning of the song evokes disgust and anger towards the caretakers of the land – the song is framed in the discourse of world-weariness as the opening line is "Tired I've become/ From this unenduring world." The world therefore is internalized,

the personal typifying the larger social world. In many ways this is the condition of the melodramatic hero as he observes the world. Cooper (2005: 87) correctly suggests that this song extends Guru Dutt's use of melodrama, in that, excess emotion is siphoned off through the medium of song, so that what cannot be "accommodated within the action … is now expressed in the song." The audience too becomes part of the process of this internalization as they participate in the experience of the poet. Such was the emotional power of the lyrics (apparently based on a statement made by Nehru "*Hame nāz hai hind par* ["I am proud of India"]) that they were perceived as a criticism of authority, and until 1966 banned from being played on Doordarshan, the national radio (Mir 2007: 212).

Ye Mahalon, Ye Takton, Ye Tājon Ki Duniyā [This World of Palaces, Thrones and Crowns]

This moving scene makes way for the final song, which is the film's third signature song. It is a song that sums up the film: the sensitive, sentimental poet is placed against a world motivated by greed, hunger and thirst for wealth. Where materialism comes into play, even family members become foreign [*parāyā*]. The lyrics of the song demonstrate the shallowness of materialism and also society's attitude towards arts and culture. Vijay sings this song at the launch of his published poetry. He is so dejected by this world that he renounces the very society that he had worked so hard to get acceptance from. This scene, where Vijay returns to his own death memorial only to be horrified by the greed and hypocrisy on display, clearly demonstrates the social dimension of the melodramatic mode in Hindi cinema.

Vijay appears from nowhere, a silhouette in an archway with light shining from behind him. The image provides a stark dramatic contrast with the people in the hall who are sitting in darkness. Again, as in *Jāne vo kaise*, Vijay appears Christ-like, arms outstretched, symbolic of "resurrection" from Vijay's assumed death. Again one sees him standing alone at one end, symbolically facing the rest of the world. His entry is seen by the spectator but not the crowd who face the stage where Ghosh is presenting Vijay's eulogy. The song begins with no introductory music. Vijay slowly looks up and sings.

> This world of palaces, thrones and crowns
> The enemy of human beings, this world of customs
> This world of societies which are hungry for wealth
> What is it worth even if one acquires such a world?

The crowd in the auditorium turn towards the voice. Vijay moves forward.

> Each individual body is wounded and each individual soul is thirsty
> With confused gaze and saddened heart
> Is this a world of prosperity of the corrupt?
> What is it worth even if one acquires such a world?

Ghosh appears shocked to see a risen dead. His friend Shyam tries to hide.

Meena looks confused. All three are seated on the stage facing Vijay.

> Here human respect is that of a toy
> This town is for the dead and the spirits
> Here death is cheaper than life
> What is it worth even if one acquires such a world?

Vijay takes a few steps forward. As he sings the above lines, Vijay looks to a covered monument, which one assumes is his bust to be unveiled at his memorial service. He says that this world is a place of the living dead where it is cheaper to die than to live. Gulabo who is sitting in the auditorium recognizes the voice. She smiles and places her head on her friend's shoulder.

> Here, youth wander around socially disgraced
> Here, young bodies deck for sale in the bazaar
> Here, love is treated as trade
> What is it worth even if one acquires such a world?

Vijay walks forward and looks down from the balcony. Meena, on stage, hides her face behind her *pallu* as the above stanza is a commentary on her.

> This world, where mankind has no value
> Where loyalty does not account for much, and friends are
> disloyal
> Here, love has no value
> What is it worth even if one acquires such a world?

The above stanza is a commentary on Shyam, his erstwhile friend. The crowd stand up and look at Vijay. Ghosh and Shyam are seen talking to each other and signalling to some thugs to get rid of Vijay. Meena stands between the two – a distressed witness to their plan.

> Burn it, burn it. Destroy this world
> Remove it from this corrupt world out of my sight
> This is your world you take charge of it
> What is it worth even if one acquires such a world?

Vijay shouts the above lines as he is being dragged out of the hall. He is ridiculed by the crowd who cannot accept an imposter, someone who

"pretends" to be their beloved Vijay. The evocative power of the song-sequence grows out of a series of emotional juxtapositions as feelings are linked to characters: Ghosh (arrogant), Gulabo (full of joy), Meena (guilty and remorseful) Shyam (disloyal and sly), the spectator (angry and changeable).

The song, another powerful soliloquy sung by Mohammed Rafi, begins with no introductory music. The voice is almost a whisper to begin with. It gradually picks up tempo and ends almost in a shout – a shout of anguish, pain, and anger. The song evokes two *rasas – karunā* and *raudra.* In each stanza Sahir Ludhianvi highlights the corruption that infects the society and then questions over and over again what can be won, proved or achieved by acquiring this world. The song truly captures Guru Dutt's unease with the money-oriented, self-centred, greedy and miserly world which he totally rejects and does not want to be part of. *"Jalā do, jalā do ise phūk dālo ye duniyā, mere sāmne se hatā lo ye duniyā tumhārī hai tum hī sambhālo ye duniyā, ye duniyā agar*… ["Burn it, burn it, destroy this world/Remove it from this corrupt world out of my sight/This is your world you take care of it/This world ..."].

The force of the song is carried in a few key words: the word *jalā*, which is repeated for maximum emotion, means to burn but to add *phūk* means to fan the flame in order to make the fire stronger and burn the world to the ground. The poet is not satisfied with just raising his voice against the corrupt, and the exploitation of the vulnerable; in its "philosophic iconoclasm" (Saari 2009: 202), the song calls for the destruction of the world, which provides the platform for such things to happen.

In many ways *Pyaasa* establishes the features that inform the three films of Guru Dutt discussed in this chapter. The film also shows the artistic control

that an auteur brings to his works. What is extraordinary is the fact that songs capture the essence of the film in as much as they extend the narrative of the film and give the spectator an occasion for intense emotional identification. It is in the songs that catharsis works itself out in the spectator. The power of composition, the use of music and the voice of the playback singer are held together by the work of the cinematographer whose camera highlights key elements in the *mise-en-scène*. Every gesture and every expression has its corresponding montage. In Guru Dutt the visual and the aural come together to construct meaning which has both emotional and social affects.

The multiple layers in the film – the auteur as artist overcoded with the auteur as autobiographer – means that every reading of it elicits a different or an extra meaning. The more one sees, the more meaningful the film becomes as the songs which convey such a great deal of emotion are used to carry the narrative forward. The use of lyrics to evoke emotion, the use of dialogue and *mise en scene* to create melodrama are features of the Guru Dutt style. Every song flows naturally as a result of the plot, and the lyrics are a poetic continuation of the dialogue.

Kaagaz Ke Phool (1959) and the Auteur as a Man of Feeling

Synopsis

> The narrative centres around the rise and fall of an artist, in this case a film director. It is also about the disappearing era of the studio system and the down side of the glamour of the *filmi* world. Suresh Sinha, a film director, is married to Veena. They have a daughter. Their marriage has failed due to the stigma attached to the profession of film making. Suresh meets Shanti who is an orphan. He transforms her into an actor in his films. Two lonely hearts meet and they fall in love. In spite of the fact that Sinha is still married, the relationship develops. However,

> due to pressure from Sinha's daughter, Shanti and Suresh part ways. Suresh is devastated and becomes an alcoholic which destroys his career as a director, his money runs out, he loses respect and glory which he had enjoyed when he had Shanti by his side. Suresh even tries to get work as an extra but that fails. His health deteriorates. In the meantime as Shanti becomes a famous actress, Suresh becomes more and more aloof.
>
> In the final scene, Suresh returns to the studio. He sits on the floor on the balcony remembering his glorious past. He then walks down the stairs with the aid of a walking stick, sits in the director's chair in the empty studio. The following morning he is found dead in the director's chair, a chair which once was his. His death is lonely as was his life. His body is carried out by extras and the cycle begins yet again with a new director.

I will use the first song *Dekhī zamāne kī yārī, bichhade sabhī bārī bārī* [I have seen the friendship of this world/Everyone has deserted me one by one] as a point of entry into the film. The theme song marks the beginning of the film as a flashback but it returns at crucial moments throughout the film to signal the central theme. The analysis of this song, punctuated by the narrative context in which it occurs, will be followed by just one other song as, taken together, they are the key songs of this film.

A weak and feeble old man, shabbily dressed in a *dhotī* and *kurtā*, walks in through the gates of a studio. With the help of a walking stick he walks up a flight of stairs, stands at the railings and looks down at the goings on below. The song begins without a musical introduction.

***Dekhī Zamāne Kī Yārī, Bichhade Sabhī Bārī Bārī* [I Have Seen the Friendship of this World/ Everyone Has Deserted Me One by One]**

> I have seen the friendship of this world
> Everyone has deserted me one by one
> What do I greet this world with?

I have nothing but tears to offer

Suresh Sinha climbs up further and sits on the floor and looks down.

I was either wrapped in flowers
And no sign of thorns
The whole world is fickle
Everyone has deserted me one by one

The flashback begins. In stark contrast to his current condition one sees a young, pipe-smoking, handsome Suresh Sinha, beautifully dressed in a dark suit standing on the top balcony against an archway looking down on his adoring fans who are waving and screaming for his *darśan*. He meets them, greets them, signs autographs and then leaves while the following stanza is sung in the background:

When times are favourable and desires are young
There is no time to worry about tomorrow
Thus the cycle continues, and time moves on
Looks keep changing, liquor keeps flowing

A second scene follows and the song comes into play again. Suresh has just refused to direct a picture where he cannot have his way. He is driven home. On arrival he opens a cupboard and takes out a doll which belongs to his daughter who has been taken away from him. He caresses the doll and places it back but does not shut the cupboard door.

The spring is a visitor for only a night
When the night ends, what joy is left?
These are only moments of joy and then …

He then walks over to a huge glass door and looks out to the lonely sea as the trees sway in the breeze without another soul in sight.

> Restlessness begins to grow again
> Yes I have seen the friendship of the world
> Everyone has deserted me one by one

The song comes into play yet again in the final scene. Suresh has lost everything – his fame, his status, money, family and even his love. He is rejected as an extra when he is recognized by Shanti, the star he had created, from the sweater she had once knitted for him. Out of shame at his status as well as his shabby appearance, he is seen running away from her, the love of his life. She runs after him calling out to him. She almost catches up to him but is surrounded by her fans who not only prevent her from moving forward but also obscure her from the view of the spectator. He turns around to have a last look at his ex-love and keeps walking. The verse (the song itself is present throughout as a bard register or voice over) effectively tells her he has nothing to offer as he is just another paper flower with no life.

> Fly away you thirsty bees for you will not find nectar in thorns;
> Do not visit gardens where paper flowers bloom
> Your innocent desires are in the sands, your boat of hope is
> drifting away
> The world gives with one hand but takes away with a hundred
> hands
> This game began a very long time ago
> Everyone has deserted me one by one

This song again is framed in the discourse of world-weariness as implied by the very first line of the song. The man is tired but tired in the existential sense since the world is incapable of transforming authentic feeling into part

of being. There is a fracture, a dissonance, which can no longer be sutured. The lyrics make it explicit, especially the line "Everyone has deserted me one by one."

The song arouses a range of emotions: despair, hopelessness, helplessness, mistrust, disgust, grief and even anger at the society that controls our lives, a society which curbs us in the name of social taboos, religious beliefs and customs**.** Apart from the words, a key aspect of the song is its remarkable performance by the playback singer Mohammed Rafi who brings such great feelings, depth and conviction to the song. In the absence of heavy orchestration – a feature of all the songs in this Guru Dutt "trilogy" – the voice of the singer and the words of the lyrics stand out. Yet again, looking back, one senses an auteur inserting his own real life into the simulacral world of the "reels" of film.

The next song takes place in an almost empty studio with only bits of furniture here and there. Suresh enters the studio with his arm in a sling as earlier in the story he has been in an accident. He sits in a corner and smokes his pipe. The camera moves to Shanti who unknown to him is also present, sitting in another place knitting. The scene is of domestic bliss, a far cry from the glamour of studios. Startled by her presence the following conversation takes place:

> Suresh : *Śānti, abhī tak to koī bhī studio men nahi āyā, tum itnī jaldī chalī āyī* [Shanti, no one has arrived in the studio yet you have come early.]
> Shanti : *Āp bhī to itne jaldī āye* [You have come early as well.]
> Suresh : *Voh to merī ādat hai.* [It is my habit.]
>
> Suresh walks towards Shanti.
>
> Shanti : *Mujhe mālūm hai.* [I know that.]

Suresh : *Acchā! Aur kyā mālūm hai tumhe mere bāre men?* [Yes. What else do you know about me?]
Shanti : *Sab kuch* [Everything.]

Suresh stands up and looks at the sweater she is knitting.

Suresh : *Ye sweater kis ke liye būndh rahī ho?* [Who are you knitting this sweater for?]
Shanti : *Hai koī* [There is someone.]
Suresh : *Mr Koī ki Miss Koī?* [Mr Someone or Miss Someone?]
Shanti : *Mr Koī* [Mr Someone.]
Suresh : [Appears jealous] *Lekin tumne kahā thā ki duniyā men tumhārā koī nahī phir ye koī?* [But you have said you have no one of your own in this world then who is this someone?]
Shanti : [Smiles] *Merā hī jaisā. Bilkul akelā* [Just like me. All alone.]

Vijay realizes that she is referring to him. Worried and concerned he walks away from her. He tries to light his pipe but fumbles as one hand is in a sling. She quickly runs to his rescue. He turns away from her and walks into the dark.

Suresh: *Śānti śāyad tumhe nahī patā mai bāl bache walā hūn.* [Shanti, perhaps you are not aware I am a married man and have a child.]
Shanti: [Looks straight into his eyes and says] *Mai jāntī hūn* [I know.]

He looks even more concerned. He walks back to her fully aware that this mutual love will bring her hurt and pain. She looks at him with adoration and longing. Silent exchanges take place and they walk away from each other.

The background singing starts. The singer, Geeta Dutt, creates a lyrical, sensuous, mood for the meeting of the two protagonists. The song expresses the feelings they cannot express by themselves. The *mise en scene* creates a unique atmosphere.

***Vaqt Ne Kiyā, Kyā Hasī Sitam* [What a Comic Torment Time Has Wrought]**

> What a delightful torment time has wrought
> You are no longer you, I am no longer me

A shaft of light appears from the ceiling. Suresh and Shanti are standing on either side of the room. Their shadows/bodies come out and meet under the light – their private space – where the union of their shadows takes place. At this point there are two Shantis and two Sureshes present on the screen thus doubling the emotions and the melodrama.[7]

> Our restless hearts met in such a way
> As though we were never apart
> You lost your way and I have lost mine
> As we walked a few footsteps on the same path

A close-up shot of Shanti shows the happiness and joy on her face at the union of the shadows. The shadows again walk back to their respective bodies standing on either side of the studio.

> We cannot figure out where we must go now
> We have taken steps but there is no road
> What are we searching for I do not know
> The hearts still continue to dream with every breath we take

Shanti closes her eyes and covers her head with her *sari* in a gesture reminiscent of Gulabo's in *Pyaasa* when Vijay had rescued her from the police for soliciting on the street. Shanti walks back to her chair, resumes her

---

[7] As noted in Chapter Seven this technique was also used by Raj Kapoor in his film *Shri 420* in a song picturized on Nargis: *O jāne vāle mudh ke zarā dekhte jānā.*

knitting, holding the ball of wool close to her face, just happy to be with him. Suresh walks back to the director's chair in a pensive mood.

What strikes one is the manner in which the song accomplishes so much with so little movement from the actors. There is a subtle glance, the eyes are lowered, the limbs move slowly, languidly, hesitantly as if the semantic weight of the song is carried by the body itself. One notes the long shaft of light that adds to studio effects in the sense that it locates the use of artificial light in constructing film sets. In this song sequence Guru Dutt depends more on facial expressions, which the extreme close-up shots capture. The dialogue is sparse as the song reveals the outpouring of desire and love but also presciently foreshadows their doomed love for one another.

Sahib Bibi Aur Ghulam and the Woman in Patriarchy

I now turn to the third and final film, *Sahib Bibi Aur Ghulam* (1962). As elsewhere, in this film songs are a conduit through which the spectator engages with the emotions expressed by the actors. A point to note is that in this film all the songs are sung by female actors, and each song is not only carefully integrated into the story line but has a narrative of its own. Like *Kaagaz Ke Phool* this film too is set in the past.

Synopsis

> The narrative is set in early twentieth century Bengal when agitation towards British rule was growing. It is about the fall of the landed gentry (the *Chaudhari* household) and the rise of the new capitalist class, not unlike the theme of Satyajit Ray's *Jalsaghar* [The Music Room]. The opening shot is of an engineer

> (Bhootnath) supervising the demolition of a *havelī* [mansion]. A pillar which was a symbol of power and arrogance of the *Chaudhari* household is being pulled to the ground. A grave is discovered and Bhootnath, the engineer, is able to identify the remains through a wedding bangle on the skeletal wrist. The story unfolds as a flash back and is recalled by Bhootnath who remembers his life as a servant, a *ghulam*, in the *Chaudhuri* household many years before. As he walks through the ruins of the *havelī*, he seems to hear echoes of a song sung by a woman. The flashback then connects the singer to *Chhotī Bahu* (*Bibi*), a long suffering but devoted wife, who is constantly neglected and mistreated by her landlord husband (the younger *Sahib Chaudhuri*). He prefers the company of courtesans.
>
> Bhootnath arrives in Calcutta and finds employment at "*Mohinī Sindūr* Factory." Here he meets Jaba who is the educated, free spirited daughter of the factory owner to whom he later realises he was betrothed to as a child. *Chhotī Bahu* invites Bhootnath to the *havelī* in order to secure a tin of *mohinī sindūr*. Soon he becomes her confidante and it is this relationship which costs her her life. When the use of the *sindūr* (falsely advertized as possessing aphrodisiac and enchanting qualities) fails to win her husband's affection, she turns to alcohol, which too is delivered by Bhootnath. This is the beginning of her end as she becomes an alcoholic. Bhootnath who is in awe of *Chhotī Bahu* can only witness in powerless sadness *Chhotī Bahu*'s physical and mental decline. She is eventually murdered and buried in a secret grave somewhere in the *havelī* grounds. Towards the end of the film, one sees the *ghulam* walking away from the partially demolished *havelī* in a pensive and disturbed mood.

I have chosen three solo songs from this film, all sung by Geeta Dutt and picturized on *Chhotī Bahu*. They not only extend the narrative of the film but also take the spectator into the turmoil within the neglected wife. Geeta Dutt's voice complements *Chhotī Bahu's* pain, neglect, frustration and tragedy. The lyrics of the songs give an extra twist to the situation and their picturization give the songs additional emotional value. All three songs are about desire and are saturated with a number of *rasas*: notably *karunā* and *śringāra*.

I turn to the first of the selected songs, *Koi dūr se āvāz de chale āo* [Call me from afar as you come] which is also the theme song. The scene: It is a quiet night.

Bhootnath (the servant), asleep somewhere in the *havelī*, a mansion supported by many pillars, is woken up by the haunting echoes of a song, which begins with a note of longing.

> The candles are flicking and my eyes are tired
> My beloved stealthily come …

The song proper begins:

> Someone is calling from afar, do come

Bhootnath walks slowly towards the voice which is coming from the arched corridors upstairs. As he looks across he sees a silhouette figure appear from the dark background and is momentarily framed in one of the arches leaning over a balcony. The figure in the shadows slowly moves from arch to arch singing,

> All night every night I await your return
> My heart is restless from pain
> My lover please don't taunt me thus
> Do come, do come …

Bhootnath looks to his right. The camera follows his gaze. A horse-drawn carriage appears. Helped by a servant, a man staggers out of the carriage and is gradually put to bed.

> By dashing my hope and turning your face away from me
> What will you gain by leaving me?
> Please don't taunt my desires so,
> Do come, do come …

Towards the end of the song, the figure disappears, singing into the darkness where it had come from. The song comes to an end.

The sad voice of the lonely wife, like the old *virahinī* awaiting the return of the husband who never comes, captures the mood of the film. It speaks of human emotions, of pain, despair, loss, yearning and loneliness. The music, the lyrics and the haunting voice of Geeta Dutt presciently anticipate what is about to unfold on the screen. The repetition of words and lines further intensifies the mood. For Bhootnath the call of lament drags him into the narrative as he is the other object of the call from the distressed. In this respect, in a vicarious fashion, Bhootnath gets dragged into the husband-wife emotional dilemma as a third party who begins to feel elated assuming that the *Chhotī Bahu's* lament as being directed towards him. The song is played in parts throughout the film so as to keep the spectator abreast with what continues to happen to the *Chhotī Bahu*.

Cinematically, the photography and the use of black and white effects, the shadows as well as the music and lyrics cast a spell-like feeling. There is a wraithlike quality to the film, a paranormal sense of a *havelī*, dark and gloomy, with all its opulence undergoing decay. All this creates a mystery surrounding the people who live in the *havelī.* Throughout the film *Chhotī Bahu*'s character has the feel of a lonely "living dead" wandering around the *havelī*, confined, carrying an excess of the *rasa* of *karunā*, of the tragic, and unable to communicate this to anyone else within an oppressive feudal patriarchy. Bhootnath becomes the only person to whom she can pour her feelings.

In an attempt to win her husband *Chhotī Bahu* summons Bhootnath to the *zanānā* [women's] chambers. This is her first move out of her enclosed and suffocating circle. Having bought *mohinī sindūr* [vermillion] from Bhootnath, it is now time to test it. She dresses up for her *Chhote Sarkār*, the young lord, her husband. The lyrics are intimately connected to visuals, each movement exaggerated and prolonged with the help of the music so as to maximize the emotion. The depth of *Chhotī Bahu*'s character is demonstrated by the close-up shots which capture her every expression.

***Piyā Aiso Jiyā Men Samāy Gaiyo Re* [My Husband is Totally Absorbed in My Heart]**

Assisted by servants *Chhotī Bahu* is dressing up for her husband. She is looking at herself in the mirror.

> My husband is totally absorbed in my heart
> That I have lost my identity
> Each subtle noise I hear makes me think he has come

She turns to the spectator and sings,

> I quickly hide my face with my veil

Curtains blow in the breeze. She adorns herself in the finest of jewellery and an eye-catching *sari* all to the rhythm of the music.

> When the Easterlies blow in my yard
> The door to my room opens up
> I then know my beloved has arrived
> I quickly sit on the flower-adorned bed

She looks towards a bed. She applies *mohinī sindūr* in the parting of her hair as well as a *tikka* in the middle of her forehead.

> I fill the parting of my hair with vermillion
> I have adorned myself for my beloved
> Fearing my beloved may cast evil eyes
> I quickly put kohl in my eyes

She applies kohl to her eyes. She then looks at herself in the big mirror, satisfied.

This song clearly externalizes *Chhotī Bahu*'s emotions. The entire song is shot at close range showing *Chhotī Bahu* being dressed and adorned by her servants. Various close-up shots reveal the expectations in her eyes, face and expression. For the most part she does not engage with the audience directly but through a mirror which representatively acts as the mediator. In a very poignant manner the song creates a powerful sense of a woman's expectation and need for fulfilment. The boudoir scene is a set piece in films as it is evocative of sexual desire. The voice is soft, the tones low as the *Chhotī Bahu* tries to get her husband's attention. The desire to fully submit is couched in a language also of hope as she wishes to regain her husband who would rather visit a courtesan than spend nights with his wife.

Her husband, *Chhote Sarkār*, arrives as soon as she stops singing but is indifferent to her looks, her beauty and her love for him. As the *Chhote Sarkār* enters the room the spectator sees his image in the mirror walking through the door. She quickly gets up and walks towards the bed. The camera moves away from the image of the *Chhote Sarkār* in the mirror to his real image. He sits playing with the flowers tied around his wrist indicating that he has just

returned from a visit to the *kothā* oblivious of his wife's mood of love-longing and her preparation for it.

> Chhote Sarkar : *Mujhe kyūn bulāyā? Gumsum kyūn khadī ho? Batāo* [Why have you called me? Why are you standing there and not saying anything?]
> Chhoti Bahu : *Ek bār mujhe dekho. Sirf ek bār* [Just look at me once. Just once.]
>
> Chhote Sarkar takes his eyes off the flowers and looks at her with a blank face. The camera does a close up of her face, the *sindūr,* the *tikka*, the smile, the *kohl* outlined eyes and the rest.
>
> She continues: *Kuch bhī nahi dekhā?* [Did you not notice anything?]
> Chhote Sarkar : *Kyā bakvās kartī ho? Mai yahān baitkar tumhāre muh dekhūn. Itnā fursat nahī hai mere pās* [What nonsense. You expect me to sit here and gaze at your face. I don't have the time to sit here and gaze at your face.]

He gets up to leave in spite of her pleas to stay. Even the charms of *mohinī sindūr* have no effect on her husband.

The next song takes place after *Chhotī Bahu* has come to realize that the *mohinī sindūr* did not have the desired effect. In her desperation to win her husband from the courtesan and stop him from frequenting brothels she once again seeks the help of the *ghulam* Bhootnath, this time to supply her with alcohol. She takes to drinking – an absolute sin for a Hindu woman of that period. For a while *Chhote Sarkar* is content to be with her and then he becomes bored. She has now become a desperate alcoholic. He prepares once again to visit the *kothā. Chhoti Bahu* makes one last desperate plea to him to stay through this song. Except for the last stanza, the entire song has been picturized on a bed, a symbol of her unfulfilled desires.

As she begins to sing, he turns around to look at her. She rests her head on his shoulders.

Nā Jāo Saiyān Chhudā Ke Baiyān **[My Beloved Do Not Forsake Me]**

My beloved do not forsake me
I swear on you I will cry
My expectations as a wife is crying out to you
If you are not around what am I to do?

She looks at him with longing in her eyes and he looks at her suspiciously. He gets up to leave. She holds his hand and seats him on the bed again. She does not leave the bed herself.

The beautiful flowers on my flowing hair
This perfumed blouse, this heart beat
All this is for you my love
Today I am not going to let you go, not let you leave

She moves to the foot of the bed and he lets go of her hand.

I am your slave, thirsty since the dawn of time
You are my ornamentation, my love
I will take the dust of your feet
And fill the parting in my hair always

She places her head on his feet. She then showers him with flowers, which he tries to avoid.

If you are avoiding looking into my eyes
Then at least listen to my plea.

He gets up to leave. *Chhotī Bahu* falls to the ground at his feet.

> I have come under your care
> And this is where I will live and die, here I will die

Chhote Sarkār walks across the room and wears his shoes indicating that he is leaving for the *kothā*, anyways.

This song evokes a strange type of sadness enhanced by the voice of Geeta Dutt, a voice loaded with melancholy and perfectly suited to the lyrics. By this time *Chhotī Bahu* has compromized her morals and values and has taken to drinking in an effort to stop her husband from frequenting the *kothās*. She has become an alcoholic and it is in a drunken state that she pleads in this song with her husband not to leave her. Meena Kumari's performance in this song is a *tour de force* as if the actor herself had experienced the horrors of drunkenness. In the hundreds of films I have viewed, I can recall no other scene on this theme which has the same power. Numerous close- up shots, display intense pain in her eyes, pain that carry the words of the song. Her love for her estranged husband is epitomized by the oversized *bindī* on her forehead. The husband, god-like for a Hindu woman, is showered with flowers by his wife/devotee. She places her face on his feet to reinforce the traditional role of the wife: *"Tumhāre rāste kī dhūl le kar mai māng apane sadā bharungī, sadā bharungī*" ["I will collect the dust of your feet and use it on my forehead" (instead of the sanctified vermillion)]. All this is in vain and as he gets up to leave she falls at his feet to sing "*Tumhāre charanon men ā gayī hūn yahī jiūngī, yahī marungī, yahī marungī*" ["I prostrate at your feet, and here I shall live and die"]. The dialogue which follows demonstrates her total humiliation when he pushes her aside and leaves.

Chhote Sarkar: *To isme kyā naī bāt hai*? [So what is new about this?] *Har ek patni ke yahī dharam hai-pati ke ghar jīo aur pati ke ghar maro.* [It is every wife's duty to live and die in her husband's house.]

Chhoti Bahu : *Jāte kahān ho? Javāb do mujhe. Āj tak kisī dūsrī aurat ne itnā badā balidān diyā hai bhalā. Hindu ghar ke bahu ho kar śarāb piyā hai mai ne. Chup kyūn ho bolo…. Mujhe mā kahke pukārne vālā…*[Where are you going? Answer me. Has another woman made such a huge sacrifice? In spite of being a Hindu daughter-in-law I have consumed alcohol. Why don't you answer me? I have no one to call me Mother …]

Chhote Sarkar: *Chotī bahu! Śarāb mai bhī pitā hūn magar tumāhre tarhān naśe me pāgal to nahī hotā.* [I too consume alcohol but unlike you I do not become insane in my drunken condition.]

Chhoti Bahu : *Tumne mujhe pāgal kahā pāgal kahā? Tumne mujhe pāgal kahā!* ["You called me insane? You called me insane ...."]

She falls to the ground crying and he walks out on her without even so much as a backward glance. The patriarchal order reigns supreme.

Concluding remarks

To arouse emotion is a very important aspect of any art form, and for Guru Dutt it is pivotal. The emotion could take the form of love, sympathy, disgust, anger or even laughter. From the beginning, the songs take the spectator through an emotional journey, often unrelieved but always in conjunction with the narrative of the film. Songs are interwoven into the narrative diegesis of the film and in Guru Dutt's films instrumentation is always downplayed so as to establish continuity between song and dialogue. So often a song begins without any orchestral introduction. Each song sequence is like visual poetry. The point, however, is that the films come to an end but the melancholy does not. The intensity of the emotions dramatized by the harshness, bleakness and

reality of the settings of Guru Dutt's picturization of the songs lingers on. For the audience, I would argue, it is like seeing one's own emotions in someone else.

Guru Dutt used melodrama and sentimentality to connect sensibility with social and sexual politics. In each of the films – whether as poet, film director or worker in a perfume factory – the protagonist is a person apart. He/she observes a world exhausted, its values lost. A melancholic imagination alone can infuse art with this sense of nostalgia. To do this well Guru Dutt, as auteur, brought together a number of things – sensitive treatment and direction, lighting and cinematography, specifically the use of film *noir* techniques of light and dark, the extensive use of staircases, archways and pillars (to separate characters but also to mark out social rank), editing, performance (to which he always brought strong female roles), lyrics written to conform with the linguistic competence of the singer in the film, music, playback singing with little or no opening music so that songs are natural extensions of the dialogue, and a consciousness about the role of art within the genre of the popular – to create films that stand out as the finest in Hindi cinema.

The two chapters on Hindi film auteurs position Raj Kapoor and Guru Dutt as exemplary figures in my argument that songs hold the key to the expression of sentiments and their picturization.[8] Their films capture iconic images of the *kothā*, the *basti* or the street, defining spaces of the melodramatic Hindi film. It does not follow that these two auteurs were alike. For Raj Kapoor,

---

[8] Interestingly, in the films discussed, songs constitute a more lengthy proportion of the running time in Guru Dutt's films. For Raj Kapoor films, songs constitute 20%–25% of the running time, while for Guru Dutt films it is 25%–30%.

picturization of songs was by and large a celebration, bringing the moon, the sky, the horizon, into the mindscape, the spectator is given the feeling that characters will conquer their emotions and will make something with life without turning to drink. For Guru Dutt songs, notably in the films discussed here, provided the spectator with texts of the profoundly melancholic imagination, often pushed to the edge through alcohol. Consequently, and unlike Raj Kapoor's orchestration and "amplification" of feeling, a Guru Dutt song rarely began with music but was a carry forward of the preceding dialogue. Raj Kapoor provided an iconic body language – part Chaplinesque, part Parsi theatre, part whatever was fashionable in Hollywood – but in Guru Dutt there was no source for a key actor's body language. His characters express more intense feelings and internalize them, they more often soliloquize and sing or speak directly to the spectator. Their bodies respond to what is going around them; they convincingly enact the lyrics of the song and through the songs enable the spectator to enter their screen world and share their emotions. Guru Dutt, especially, used extreme close-up shots which allowed spectators to concentrate on a detail which made them aware that this is important to the plot. An example of this is the extreme close shot in *Sahib Bibi Aur Ghulam*, which focuses on the Chhotī Bahu's *bindī* on her forehead.

In the end, though, it is the songs which remain, as the songs of these two major auteurs transcend the context of their films and resonate in the audience's memory.

Summary and Conclusion

Love, Death and Desire: The Role of the Hindi Film Song

This thesis has examined Hindi film songs through a lens that acknowledges the central role of sentimentality and melodrama in advancing the narrative and intentions of films. Songs have an affective dimension insofar as they have an emotional impact on the spectator. In addition, they have a narrative function insofar as they advance the plot/story. In exploring these two dimensions, this thesis has foregrounded the roles of auteurs, playback singers, lyricists and composers. The registers, moods, and in some cases ragas, of songs have been examined over a broad corpus of examples to identify their affect on the spectator, their role in the narrative of the film and their thematization associated with specific emotional states. In so doing, the thesis has theorized sentimentality and melodrama in the context of Hindi film songs to more fully identify the nature of sentimentality and to more fully understand the way songs play a role in the melodramatic form.

The thesis has primarily been concerned with songs from the so-called Golden Age of Hindi cinema – 1951–1963 – a period in Hindi film history when emotion, sentiments and melodrama were regularly combined to create "affective intensities." Capturing these emotions may in many ways be culture-specific based on past experience (such as a personal trauma associated with Indian partition) or on an intertextual understanding of the film and its cinematic/musical elements. The latter knowledge would account for a spectator's understanding of how cultural codes actually work to arouse emotions – a lit candle might be a metaphor of life while its extinguishing is a symbol of death. Similarly, the touching of a mother's feet might be a sign of

filial love and loyalty. Such cultural codes serve to connect the audience to the broader imagined community of the "Indian" audience. Ultimately, the "Golden Age" represents a time in Indian history when a newly emerging nation grappled with its own cultural identity in the context of colonial departure and the schism of partition.

At the outset, this thesis advanced a series of objectives. Primary amongst these was the intention to identify how Hindi film songs carry melodramatic emotion. In the process of establishing this primary objective, the thesis attempted to identify just where auteurial "ego," *rasa* theory and the conventions of narrative all intervene to create an affective intensity.

The thesis addressed a number of historical, political and social realities of the time. Crucial amongst these were India's post-independence aspirations and anxieties as well as historical references to Hindu epics from the Sanskritic period and picturizations of a Mughal past. The realities of history, politics and society were frequently depicted through the journey of a character within the established genre of romance – a genre that uses the melancholic imaginary of lost love, longing and loneliness. Sentimental and melodramatic emotion ultimately enhanced cinema's ethical role in building a post-colonial nation – a nation that was emerging from the trauma of partition.

Additionally, the weight of epic references served to affirm the values of a secular and contemporary India. Cinema, and the songs within films, were a significant part of this somewhat disparate filmic milieu of history, emotion and ethics. Consequently, this thesis asked the central question: why and how did melodrama and the songs of sentimentality become such a dominant feature of film during the period 1951 and 1963? Songs from across the period

were classified and organized to identify the relationship between song registers (soliloquy, duet and more), themes, moods and *rasas* and thus provided empirical evidence to clarify the place of songs in the overall design and structure of the films.

As background, the thesis identified the way melodrama has traditionally been viewed in the West. In its western expression, melodrama was a mode of identification and critique: identification because it presented an unambiguous binary between good and evil; critique in the sense that it showed that too much identification led to a weakening of one's involvement in the social and political order. However, melodrama underwent significant indigenization in India because melodrama could be readily mapped on to local theories of spectatorial reception. Here *rasa* theory with its dominant *rasas* of *śringāra* and *karunā* – love and the tragic – provided the necessary sentimental codes with which to create a dialogic relationship between form and reception; namely, between the film and the spectator. It followed that the songs and the narrative of romance were doubly coded: self-absorption at once implied the perils of lack of action.

In the broader perspective of the period (1951–1963) a number of critical dynamics come together in cinema that underscore the value of the song as a critical component of Hindi film. Films are not simply musicals with melodramatic songs. Rather the overview provided in this thesis demonstrates that there was a critical relationship between a number of factors that illustrated a coherent set of motivating factors and histories, as well as a coherent idea of the spectator that served to reinforce the centrality of songs in these films.

Furthermore, the history of Hindi cinema itself is of critical consideration. Consequently, the thesis acknowledged the history of melodramatic/ sentimental songs in older Hindi films and linked these original conceptualizations to the various genres of cinema that emerged in the middle of the century. In this process the thesis illustrated ways in which *rasa* theory is reflected in the composition of songs (their lyrics and music) and demonstrated the ways in which *rasas* provide a framework with which to interpret films. The importance of the connection between emotions and memory in the way films are interpreted by the spectator and bring back memories of personal and/or cultural experiences, cannot be over emphasized.

Mother India: An Epilogic Glance

The power of song and its place in the narrative trajectory of Hindi film from the 50s and early 60s is evident in numerous films as shown in the analysis presented here. However, perhaps the film that most comprehensively summarizes the matrix of emotion, sentimentality, narrative and history is the film *Mother India* (1957). In many ways this film is a useful symbol through which one might distil the breadth and character of films from the period. The film sits squarely in the middle of the so-called "Golden Age," and is one of Hindi cinema's most definitive nationalist epics. Denial and fatalistic acceptance is transformed in the end into defiant action – one ignoble on the part of the revolutionary son, the other *dhārmik* and profoundly sacrificial and redemptive on the part of the mother.

Songs, as much as the story itself, give this epic its melodramatic character. The film is marked by all the features that characterize the genre and is therefore a clear example of how ideology gets enmeshed in songs and emotions. The narrative incorporates both classical and folk traditions supported by songs that capture a range of *rasas* as well as advance themes of love, death and desire. Songs occupy one quarter (24.6%) of the 172 minutes running time of the film. 46% of the songs are sung by female artists as solo numbers while approximately 15% by male artists; 15% are duets and 23% are by mixed groups. Three songs use chorus to expand the songs. Similarly, the distribution of *rasas*, ragas and registers conform to patterns generally found in the Golden Age as shown in Appendix 1.[1] The point I make here is that even a film such as *Mother India* which, given its standing in the genre, is often read as a Nehruvian statement about Indian secularism and the *dharmik* codes that underpin it, the movie nevertheless produces its specific affects through the use of songs. It is this nexus, the nexus between song and narrative and the power of emotional evocation, that this thesis has consistently advanced. These songs, as Morcom (1988: 223–25) has shown, capture moments of suffering, joy and celebration as well as unrequited love, and are rendered in melodramatic/sentimental styles that lend themselves to "intense and sincere identifications in audiences" (*ibid.*: 225). Quite appropriately, Sarrazin refers to this emotional evocation as "a sonic Indian identity" (2008: 203), a description which emphasizes the way a particular Indian audience identifies with a given film through its songs. Like the other notable epic *Mughal-e-Azam* discussed in Chapter Six, *Mother India* locates its moral message in the

---

[1] An interesting point to note is that the percentage of songs sung by female artists is in direct proportion to the percentage of songs in *karunā rasa*. However, the *rasa* is not exclusive to female artists' songs.

songs of sentimentality. In this respect, melodrama functions as a "coding" device through which the censored, or even repressed, Indian socio-personal order is expressed.

A Final Word

I began this thesis with a chapter that provided background material to the topic. Thereafter, Chapter Two engaged in a close reading of the literature from the field. Though this literature is extensive, the survey revealed that, by and large, scholars have not fully considered the ways in which songs lead to the memorial construction of films and the degree to which a spectator connects with films through their songs. The studies tended to deflect the emotional dimension of songs, their internal lyrical structure and their intertextual connections in favour of readings that treated songs as subsidiary to other formal elements. Consequently, in the literature surveyed here there was little understanding of the ways in which songs entered into a complex relationship with the narrative of the film.

Chapter Three of the thesis examined the place of melodrama and sentimentality in films and linked spectatorial response to the Indian theory of artistic response – *rasa* theory. The argument here was that any study of emotional response in this cinema should acknowledge indigenous theories of reception. A historical stance showed how cinema, as a product of mechanical reproduction (and hence conscious of changes in technology), brought tradition and modernity together, a unity that was finessed later in the thesis through the analysis of key films and cinematic personalities. Consequently,

the historical overview of Chapter Three provided the platform to examine intertextual references.

A critical retrospective of films and songs during the period prior to the moment of *Awaara* (1951) was essential to an understanding of these intertextual elements. Chapter Four, therefore, examined the movement of narrative and song from *Alam Ara* (1931) onwards, and offered careful analyses of key songs and their *mise-en-scènes* with particular reference to the narrative organization of films. The chapter discussed the rise of playback singing and provided a summary of early filmic history for Hindi cinema.

Chapter Five focused a holistic lens on the period in question – the "Golden Age." Frame analysis of a sample of song sequences from a variety of films was used to demonstrate the roles of various song registers and the way these different registers (as identified in the appendices) work within the narrative. The argument for a connection between songs and narrative was strengthened by an examination of the elements of song picturization; most notably body movement, *mise-en-scène*, lyrics, vocal expression, lighting, shots and music. A close examination of these elements reinforced the links between felt emotion and the melodramatic form.

In Chapter Six I used the case of *Mughal-e-Azam* to support my argument that songs are a part of a story telling art form derived from the history of Indian performing arts. The regular recurrence of an epic tendency in Hindi films – the lengthy narrative, the space of complex interaction across generations and lives –is notable. In many cases the way stories of epic weight are told/shown/sung are reminiscent of earlier Indian art forms. A careful examination of stills from *Mughal-e-Azam* not only supported this reading but

also demonstrated the close links between lyrics, vocals, mood, music, *rasa*, raga, montage and *mise-en-scène.* In this particular case, epic weight is created with reference to the Mughal era – an era not only understood through its most memorable ruler, but also through the imagined moods and anxieties of the time. The Mughal *era* becomes *epic* as much through the songs of the film as through its other elements.

The final two chapters of the thesis were focused on two Hindi film auteurs – Raj Kapoor and Guru Dutt. Indeed, an examination of films from the period 1951–63 must inevitably engage with these two dominant cinematic figures. While other auteurs (for example Bimal Roy and Mehboob Khan) from the period were undoubtedly important, Kapoor and Dutt were exemplary for the way they used songs to the express key sentiments. These two directors/producers each developed their unique cinematic language with their own individual artistic stamp. Significantly, the picturization of songs in each auteur's corpus captured the affective intensities of songs and thereby marked out the distinctive nature of their corpus. Their films captured iconic images of the *kothā*, the *bastī* and the common "street," all locations that define spaces of the melodramatic Hindi film.

While both auteurs relied on excess for popular appeal and both used songs as an instrument for propaganda, it does not follow that these two auteurs were alike. Whereas Raj Kapoor's picturization of songs was by and large a celebration in which images of the moon, the sky and the horizon were regularly brought into the mindscape, Guru Dutt's songs provided the spectator with texts of a profoundly melancholic imagination, often pushed to the edge through alcohol. Consequently, and unlike Raj Kapoor's celebration and "amplification" of feeling, a Guru Dutt song nearly always did *not* begin

with music. Rather, his songs were carried forward from the preceding dialogue.

Raj Kapoor provided an iconic body language – part Chaplinesque, part Parsi theatre, part whatever was fashionable in Hollywood. By contrast, Guru Dutt's characters have no easily identifiable source for their body language. They express more intense feelings and internalize them, they soliloquize and sing or speak directly to the spectator. Their bodies respond to what is going on around them; they convincingly enact the lyrics of the songs and through the songs enable the spectator to enter their screen world and share their emotions. Notably, Guru Dutt used extreme close-up shots that allowed spectators to concentrate on a detail thus emphasizing that detail's importance to the plot. In spite of their contrasting ideas of cinema aesthetics, the songs in Kapoor's and Dutt's films were never an intrusion. Their songs made visible the invisible wounds of the trauma of partition and their films created a space for a collective, if silently expressed, public mourning. The image may disappear from memory but the songs remain as a more indelible memory of the films, their emotions and the cultural context of the time.

Evidence presented throughout the thesis validates my argument that Hindi films of the period 1951–1963 define the film songs, and function as nodal points for both emotional contact and narrative recall. In using songs as the central focus of the melodramatic narrative in the period 1951–1963, this thesis confirms what spectators get to know about the period: songs and narrative are inextricably linked, songs invoke emotional responses, their registers cover a whole range of social expressions (from the ideological to the personal) and songs affirm the various moods (*rasas*) that constitute aesthetic experience in Indian culture more generally. It is through songs that Hindi

filmic melodrama expresses the changing nature of Indian modernity, its aspirations as well as its tragic articulations, memory as well as hope, trauma as well as the experience of the tragic (*karunā*), love (*śringāra*) as well as despondency, the family as well as the larger national agenda, national as well as personal ethics, and human anxieties and desires. The melodramatic tone allows for, and in fact enhances, a collective "revisioning" of selves through the medium of the popular songs. The Golden Age of Hindi cinema, as this thesis has argued, provides extensive instances of all these facets of Indian quotidian life. As Raj Kapoor himself noted, "If you miss a song, you have missed an important link between one part of the narration and the next" (cited in Thomas 1985: 127).

Filmography Of Key Films for Analysis

Aah, [Sighs], 1953, prod.: Raj Kapoor, dir.: Raja Nawathe, music dir.: Shanker-Jaikishen, lyricist: Hasrat Jaipuri, Shailendra, cinematography: Jaywant Pathare, vocals:Lata Mangeshkar, Mukesh.

Awaara, [The Vagabond], 1951, prod.: Raj Kapoor, dir.: Raj Kapoor, music dir.: Shanker-Jaikishan, lyricists, Shailendra, Hasrat Jaipuri, cinematography: Radoo Karmakar, vocals: Mukesh, Lata Mangeshkar, Manna Dey, Mohammed Rafi.

Kaagaz Ke Phool, [Paper Flowers], 1959, prod.: Guru Dutt, dir.: Guru Dutt, music dir.: S D Burman, lyricist: Kaifi Azmi, cinematography: VK Murthy, vocals: Geeta Dutt, Mohammed Rafi.

Mother India, 1957, prod.: Mehboob Khan, dir.: Mehboob Khan, music dir.: Naushad Ali, lyricist: Shakeel Badayuni, cinematography: Faredoon Irani, vocals: Lata Mangeshkar, Mohammed Rafi, Manna Dey, Shamshad Begum, Asha Bhosle, Meena.

Mughal-e-Azam, [The Great Mughal], 1960, prod.: Sterling Investment Corporation, dir.: K Asif, music dir.: Naushad Ali, lyricist: Shakeel Badayuni, cinematography: R D Mathur, vocals: Bade Gulam Ali Khan, Lata Mangeshkar, Mohammed Rafi, Shamshad Begum.

Pyaasa, [The Thirsty One], 1957, prod.: Guru Dutt, dir.: Guru Dutt, music dir.: S D Burman, lyricist: Sahir Ludhianvi, cinematography: VK Murthy, vocals: Geeta Dutt, Mohammed Rafi, Hemant Kumar.

Sahib, Bibi aur Ghulam, [The Master, The Wife and The Slave], 1962, prod.: Guru Dutt, dir.: Abrar Alvi/Guru Dutt, music dir.: Hemant Kumar, lyricist: Shakeel Badayuni, cinematography: VK Murthy, vocals: Geeta Dutt, Asha Bhosle.

Shree 420, [The Fraudster], 1955, prod.: Raj Kapoor, dir.: Raj Kapoor, music dir.: Shanker-Jaikishan, lyricists: Shailendra, Hasrat Jaipuri, cinematography: Radoo Karmakar, vocals: Mukesh, Lata Mangeshkar, Manna Dey, Mohammed Rafi.

Bibliography

Abdullah, Sayyid Mohammad. 1967. *Urdū adab*. *Maktabah-yi khayābān-i adab*.

Agarval, Vijay. 1993. *Sinemā aur samāj*. Delhi: Satsāhitya Prakāśan.

Agrawal, K K. 2007. *Hit Filmy Music Notations*. Delhi: Manoj Publications.

Akhtar, Javed. 2007. *Talking Songs: Javed Akhtar in Conversation with Nasreen Munni Kabir*. Delhi: Oxford University Press.

Alauddin, Raja Ahmad and Prajna Prasad. 1987. "The Songs and Music of the 30's and 40's in the Indian Film." *Cinema Vision India,* Vol 1, No 1: 51-67.

Alter, Stephen. 2007. *Fantasies of a Bollywood Love Thief*. Delhi: Harper Collins Publishers India.

Anantharaman, Ganesh. 2008. *Bollywood Melodies: A History of the Hindi Film Song*. Delhi: Penguin Books.

"An Interview with Naushad." *Filmfare*, March 28, 1958: 20.

Arnold, Alison ed. 2000. *The Garland Encyclopedia of World Music, Volume 5: South Asia, The Indian Subcontinent*. New York: Garland Publishing.

——————. 1998. "Popular Film Song in India: A Case of Mass-Market Musical Eclecticism." *Popular Music*, Vol. 7, No.2 [The South Asia/West Crossover]: 177–188.

——————. 1991. "Hindi Filmī Gīt: On the History of Commercial Indian Popular Music." PhD Dissertation, University of Illinois at Urbana-Champaign.

Athique, Adrian and Douglas Hill. 2010. *The Multiplex in India: A cultural economy of urban leisure*. London: Routledge.

Aziz, Ashraf. 2003. *Light of the Universe: Essays on Hindustani Film Music*. Washington: Three Essays Collective.

Babb, Lawrence A. and Susan Wadley eds. 1995. *Media and the Transformation of Religion in South Asia*. Philadelphia: University of Pennsylvania Press.

Bakshi, Rajani. 1998. "Raj Kapoor : From *Jis Desh Mein Ganga Behti Hai* to *Ram Teri Ganga Maili*." In Nandy, Ashis ed. *The Secret Politics of Our Desires*: *Innocence, Culpability and Indian Popular Cinema.* London: Zed Books: 92–133.

Bali, Karan. n.d. "Evolution of the Hindi Film Song, Parts 1-6,"http://www.upperstall.com/hindisong1.html (Accessed 10/10/2011).

Balkwill, Laura-Lee and William Forde Thompson. 1999. "A Cross-Cultural Investigation of the Perception of Emotion in Music: Psychophysical and Cultural Cues." *Music Perception*, Vol. 17, No. 1: 43–64.

Banaji, Shakuntla. 2006. *Reading 'Bollywood' The Young Audience and Hindi Films*. New York :Palgrave Macmillan.

Banerjee, Shampa, ed. 1985. *Profiles of five film-makers from India.* V. Shantaram, Raj Kapoor, Mrinal Sen, Guru Dutt, Ritwik Ghatak. New Delhi: A. Viren Luther. [India: Directorate of Film Festival, National Film Festival Development Corp.].

Barnouw, Eric and S. Krishnaswamy. 1980. *Indian Film.* New York: Oxford University Press**.**

Basham, A. L. 1988. *The Wonder that was India*. Calcutta: Rupa & Co. [First published 1954].

Basu, Anustup. 2012. *Bollywood in the Age of New Media.* Edinburgh: Edinburgh University Press.

Baumer, Rachel van M. and James R. Brandon, eds. 1981. *Sanskrit Drama in Performance*. Honolulu: University of Hawaii Press.

Bazin, André. 1971. *What Is Cinema?* Trans. Hugh Grey. Berkeley: University of California Press. 2 vols.

Beaster-Jones, Jayson. 2014. *Bollywood Sounds: The Cosmopolitan Mediations of Hindi Film Songs*. Oxford: Oxford University Press.

Beeman, William O. 1981. "The Use of Music in Popular Film: East and West." *India International Centre Quarterly*, Volume 8, No. 1: 77–87.

Benjamin, Walter. 1973. "The Work of Art in the Age of Mechanical Production." In Arendt, Hannah ed., Harry Zohn trans., *Illuminations*. London: Collins/Fontana Books: 4–38.

Bentley, Eric. 1964. *The Life of the Drama*. New York: Atheneum.

Bharatam, Raju. 2011. *A Journey Down Memory Lane*. Delhi: Hay House India.

Bhaskar Chandavarkar. 1985. "The Indian Film Song." In Ramachandran, T. M. ed., *70 years of Indian Cinema (1913–1983)*. Bombay: Cinema India International: 244–251.

Bhaskar, Chandavarkar. 1958. "The Music Director Who Wasn't." *Cinema in India*. July/September. Vol 2, No. 3: 6–10.

Bhaskar, Ira. 2010. "Melodrama and Poetry." *The Times of India*. August 29.

——————. 2009. "The Limits of Desire." *Circuits of Cinema*, Seminar No. 598: 47–52.

Bhugra, Dinesh. 2004. "Indian 'psycho'." *BMJ: British Medical Journal*, (November 13) Vol. 329 (7475): 1191.

Biardeau, Madeleine. 1989. Translated from the French by Richard Nice. *Hinduism, the anthropology of a civilization.* Delhi: Oxford University Press.

Bobker, L. R. 1977. *Elements of Film*. New York: Harcourt Brace Jovanovich Inc.

Booth, Gregory D. 2008. *Behind the Curtain: Making Music in Mumbai's Film Studios*. New York: Oxford University Press.

——————. 2007. "Making A Woman From a Tawaif: Courtesans as Heroes in Hindi Cinema." *New Zealand Journal of Asian Studies,* Vol. 9 No. 2: 1–26.

——————. 2005. "Pandits in the Movies: Contesting the Identity of Hindustani Classical Music and Musicians in the Hindi Popular Cinema." *Asian Music*, Winter/Summer: 60–86.

——————. 2000. "Religion, Gossip, Narrative Conventions and the Construction of Meaning in Hindi Film Songs." *Popular Music,* 19 *(2*): 125–145.

Bordwell, David and Kristin Thompson. 2004. *Film Art: An Introduction*. New York: McGraw-Hill.

Bose, Derek. 2006. *Brand Bollywood : A New Global Entertainment Order*. New Delhi: Sage Publications India, Pvt Ltd.

Bose, Mihir. 2006. *Bollywood: A History*. Stroud: Tempus.

Brandon, James R., ed. 1997. *The Cambridge Guide to Asian Theatre.* Cambridge: Cambridge University Press.

Brooks, Peter. 1995. *The Melodramatic Imagination.* New Haven and London: Yale University Press.

Caruth, C. 1996 *Unclaimed Experience: Trauma, Narrative and History*. Baltimore: Johns Hopkins University Press.

——————, ed. 1995. *Trauma: Explorations in Memory.* Baltimore : Johns Hopkins University Press.

Chaddha, Manmohan. 1990. *Hindi sinemā kā itihās*. Delhi: Sachin Prakaśan.

Chakravarty Sumita S. 1993. *National Identity in Indian Popular Cinema 1947–1987*. Austin: University of Texas Press.

Chatterjee, Partha. 1995. "When Melody Ruled the Day." In Vasudev, Aruna ed. *Frames of Mind: Reflections on Indian Cinema.* New Delhi: UBS Publishers' Distributors.

Chatterji, Shoma. 1999. "Culture specific use of Sound in India Cinema." Paper presented at International Symposium on Sound in Cinema. London April 15–18, 1999.

Chaudhuri, Dipa, ed. 2011. *The Dialogue of PYAASA Guru Dutt's Immortal Classic.* Uttar Pradesh: Om Books International.

Chaudhury, Pravas Jivan. 1965. "The Theory of Rasa." *The Journal of Aesthetic and Art Criticism*, 24.1: 145–49.

Cohen, Annabel J. 2001. "Music as a Source of Emotion in Film." In Juslin, Patrik N. and John A. Sloboda eds, *Music and Emotion: Theory and Research. Series in Affective Science*. New York: Oxford University Press: 249–72.

Cooper, Darius. 2005. *In Black and White. Hollywood and the Melodrama of Guru Dutt*. Calcutta: Seagull Books.

Coppola, Carlo. 1977. "Politics, Social Criticism and Indian Film Songs: The Case of Sahir Ludhianvi." *Journal of Popular Culture*, Volume 10, No. 4: 897–902.

Corliss, Richard and Schickel, Richard comp. 2005. "Best Movies of All Time." *Time Magazine*. May.

Creekmur, Corey and Mark Sidil, eds. 2007. *Law and the State in Asia*. London: Palgrave Macmillan.

Das Gupta, Chidananda. 2009. "Bimal Roy and the Golden Age of Indian Cinema." In Bhattacharya, Rinki Roy ed., *The Man Who Spoke in Pictures: Bimal Roy*. New Delhi: Viking/Penguin: 47– 48.

——————. 2008. *Seeing is Believing. Selected Writings on Cinema*. Delhi: Penguin/Viking.

——————. 1981. *Talking About Films.* New Delhi: Orient Longman Ltd.

——————. 1980. *The Cinema of Satyajit Ray*. New Delhi: Vikas Publishing.

Datta, Amaresh, ed. 2006. *The Encyclopaedia of Indian Literature. Volume 2*. Delhi: Sahitya Academi.

Datta, Sangeeta. 2002. *Shyam Benegal*. London: British Film Institute Publishing.

Devadas, Vijay and Selvaraj Velayutham. 2012. "Cinema in Motion: Tracking Tamil Cinema's Assemblage." In Roy, Anjali Gera and Chua Beng Huat eds., *Travels of Bollywood Cinema: From Bombay to LA.* Delhi: Oxford University Press: 164–172.

Dickey, Sara. 1993. *Cinema and the Urban Poor in South India.* Cambridge: Cambridge University Press.

Dilchaspa. 2009. *Hindi sinemā me 100 varsha*. New Delhi: *Bhartiya Pustak Parishad.*

Dimitrova, Diana, ed. 2010. *Religion in Literature and Film in South Asia.* New York: Palgrave Macmillan.

Dimock Jr., Edward C., Edwin Gerow, C. M. Naim, A. K. Ramanujan, Gordan Roadarmel and J. A. B. van Buitenen. 1974. *The Literatures of India. An Introduction.* Chicago: The University of Chicago Press.

Dissanayake, Wimal ed. 1993. *Melodrama and Asian Cinema*. New York: Cambridge University Press.

———— and Malti Sahai. 1992. "Representation of the City in Cinema: 'The Calcutta trilogy.'" *Asian Journal of Communication*, Vol 2, Issue 3:157–171

———— and Malti Sahai. 1988. *Raj Kapoor's Films, Harmony of Discourses.* New Delhi: Vikas Publishing House.

Doudpota, Sher Muhammad and Sumanta Guha. 2010. "Automatic Analysis of Movies for Content Characterization." Networking and Information Technology (ICNITT) International Conference (Manila, 11–12 June 2010) Publication, the MOCA Project: 465–469.

Dudrah, Rajinder. 2012. *Bollywood Travels: Culture, Diaspora and Border Crossings in Popular Hindi Cinema.* London and New York: Routledge.

————. 2006. *Bollywood: Sociology Goes to the Movies*. Delhi: SAGE Publications.

———— and Jigna Desai eds. 2008. *The Bollywood Reader*. Maidenhead, Berks: Open University Press.

Duncan, Pansy. 2011. "Tears, Melodrama and 'heterosensibility' in Letter from an Unknown Woman." *Screen,* Vol. 52, No.2: 173–192.

Durr, Jonathan. 2001. "'Seeing Song in Bollywood: Landscape, the Postnational and the Song-and-Dance Sequence in Hindi Popular Cinema", MA Thesis, University of Wisconsin.

Dutta, Aniruddha. 2009. "Nation, Liberalisation and Film Song: Technology and Hybridisation in Contemporary Hindi Film Song." *Wide Screen*, Volume 1, No. 1: 1-11.

Dwyer, Rachel. 2006. *Filming the Gods: Religion and Indian Cinema*. London: Routledge.

————. 2005. *100 Bollywood Films. BFI Screen Guides.* London: British Film Institute.

————. 2002. *Yash Chopra*. London: British Film Institute Publishing.

————. 2000. *All You Want is Money, All You Need is Love: Sex and Romance in Modern India*. London: Cassell.

———— and Jerry Pinto eds. 2011. *Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema.* Delhi: Oxford University Press.

———— and Divia Patel. 2002. *Cinema India: The Visual Culture of Hindi Film*. London: Reaktion Books.

———— and Christopher Pinney eds. 2001. *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India*. Delhi: Oxford University Press.

Eisenstein, Sergei. 1970 [1943]. *The Film Sense*, trans. Jay Leyda. London: Faber and Faber.

Elsaesser, Thomas. 1972. "Tales of Sound and Fury: Observations on the Family Melodrama." In C. Gledhill, ed. *Home is Where the Heart is: Studies in Melodrama and the Woman's Film*. London: British Film Institute: 43–69.

Ferguson, R James. 2002. "The Rasa of Leadership in Contemporary Asia: The Nexus of Politics, Culture and Social Performance." Culture Mandala: The Bulletin of the Centre for East-West Culture and Economic Studies: Vol. 5, Issue 1.

Fish, Stanley. 1974. *Self-Consuming Artefacts*. Berkeley: University of California Press.

Freud, Sigmund. 1984. "Mourning and Melancholia." In *On Metapsychology: The Theory of Psychoanalysis.* Harmondsworth : Penguin Books [The Pelican Freud Library Volume 11]: 247–68.

Gabriel, Karen. 2010. *Melodrama and The Nation: Sexual Economies of Bombay Cinema 1970-2000*. Delhi: Women Unlimited.

Ganti, Tejaswini. 2013. *Bollywood: A Guidebook to Popular Hindi Cinema*. London and New York: Routledge.

————. 2013. "Corporatization and the Hindi Film Industry." In Gokulsing K. M. and Wimal Dissanayake eds., *Routledge Handbook of Indian Cinemas*. New York: Routledge: 337-350.

————. 2012. *Producing Bollywood: Inside the Contemporary Hindi Film Industry*. Durham, NC: Duke University Press.

Gehlawat, Ajay. 2010. *Reframing Bollywood: Theories of Popular Hindi Cinema*. Delhi: SAGE Publications.

Gerow, Edwin. 1981."Rasa as a Category of Literary Criticism." In Baumer, Rachel van M. and James R. Brandon eds., *Sanskrit Drama in Performance*. Honolulu: University of Hawaii Press: 226–57.

——————. 1978. "The Modern [Indian] Film." In Edward C. Dimock *et al.*, *The Literatures of India: An Introduction*. Chicago: University of Chicago Press: 249–51.

——————. 1977. *Indian Poetics*. Wiesbaden: Otto Harrassowitz.

Gillepsie, Marie. 1995. *Television, Ethnicity and Cultural Change*. London: Routledge.

Gledhill, Christine, ed. 1987. *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: British Film Institute

Gokulsing, K. Moti, Dissanayake, Wimal. 2013. *Routledge Handbook of Indian Cinemas*. London and New York: Routledge.

—————— and Dissanayake, Wimal. 2004. *Indian Popular Cinema*: *A Narrative of Cultural Change*, London: Trentham books.

Gopal, Sangita. 2011. *Conjugations: Marriage and Form in New Bollywood Cinema.* Chicago: University of Chicago Press.

—————— and Sujata Moorti eds. 2008. *Global Bollywood: Travels of Hindi Song and Dance*. Minneapolis: University of Minnesota Press.

Gopalan, Lalitha. 2002. *Cinema of Interruptions: Action Genres in Contemporary Indian Cinema*. London: British Film Institute.

——————. 1997. "Avenging Women in Indian Cinema." *Screen,* Volume 38, No. 1: 42–59.

Gopinath, Gayatri. 2005. *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Durham, NC: Duke University Press.

Gul, Aijaz. 2008. *Mallika-e-Tarannum : Noorjehan* [*The Melody Queen*]. Pakistan: Vitasta Publishing Pvt Ltd.

Gulzar. 1990. "On the Trail of the Hindi Film Lyric." *Journal Cinema India*, Volume 4, No. 1: 12–19.

Gurata, Ahmet. 2010. "'The Road to Vagrancy': Translation and Reception of Indian Cinema in Turkey." *BioScop : South Indian Screen Studies,* (January) Volume 1, No. 1: 67–90.

Halliday, Jon. 1971. *Sirk on Sirk: Conversations with Jon Holiday.* London: Faber & Faber.

Hansen, Kathryn. 2003. "Languages on Stage: Linguistic Pluralism and Community Formation in the Nineteenth-Century Parsi Theatre." *Modern Asian Studies*, Volume 37, No. 2: 381–405.

Hansen, Kathryn. 2001. "The *Indar Sabha* Phenomenon: Public Theatre and Consumption in Greater India (1853-1956)." In Dwyer, Rachel and Christopher Pinney eds., *Pleasure and the Nation: The History, Politics and*

Consumption of Public Culture in India. Delhi: Oxford University Press: 76-114.

——————. 1992. *Grounds for Play: The Nautanki Theatre in North India.* Berkeley: University of California Press.

Heide, William Van Der, ed. 2006. *Bollywood Babylon: Interviews with Shyam Benegal*. Oxford: Berg.

Herman, J. L. 1994. *Trauma and Recovery.* London: Pandora.

Hines, Naseem. 2007. "From Ghazal to Film Music: The Case of *Mirza Ghalib*." In Pauwels, Heidi R. M., ed., *Indian Literature and Popular Cinema.* New York: Routledge: 147–169.

Hindustan Times, 2 June 2007.

Hogan, Patrick Colm. 2008. *Understanding Indian Movies: Culture, Cognition and Cinematic Imagination*. Austin: University of Texas Press.

Holroyde, Peggy. 1972. *Indian Music*. London: George Allen and Unwin.

Ingalls, Daniel, Jeffrey Moussaieff Masson and M V Patwardhan eds. and trans. 1990. *The 'Dhvanyaloka of Ānandavardhana and the 'Locana' of Abhināvagupta.* Cambridge, Mass.: Harvard University Press.

Ingarden, Roman. 1973. *The Cognition of the Literary Work of Art*. Trans. Ruth Ann Crowley and Kenneth R. Olson. Evanston, IL: Northwestern University Press.

India International Centre Quarterly. Special Number on Indian Popular Cinema. Volume 8, No. 1, 1981.

Iser, Wolfgang. 1978. *The Act of Reading: A Theory of Aesthetic Response*. London: Routledge & Kegan Paul.

Jacob, Preminda. 2008. *Celluloid Deities*. Lexington: Lexington Books.

Jauss, Hans Robert. 1982. *Toward an Aesthetic of Reception*. Trans. Timothy Bahti. Brighton, UK: Harvester Press.

Jha, Priya. 2003. "Lyrical Nationalism: Gender, Friendship, and Excess in 1970s Hindi Cinema." *Project Muse,* Spring, No. 51: 43–53.

Jhingan, Shikha, 2011. "Re-embodying the 'Classical': The Bombay Film Song in the 1950s." *Bioscope: South Asian Screen,* July Vol. 2 No. 2: 157–174.

——————, 2009. " The Singer, the Star and the Chorus." *Seminar*, 598 (June): 58–63.

Jaikumar, Priya. 2006. *Cinema and the End of Empire*. Durham: Duke University Press.

Jolly, Gurbir, Zenia Wadhwani and Deborah Barretto. eds. 2007. *Once Upon a Time in Bollywood. The Global Swing in Hindi Cinema.* Toronto: TSAR Publications.

Joshi, Lalit Mohan, ed. 2002. *Bollywood; Popular Indian Cinema.* London: Dakini Books.

Kabir, Munni. 2007. *Talking Songs: Javed Akhtar in Conversation with Nasreen Munni Kabir and Sixty Songs by Javed Akhtar*. New Delhi: Oxford University Press.

——————. 2005. *Talking Songs: Javed Akhtar in Conversations with Nareen Munni Kabir.* New Delhi: Oxford University Press.

——————. 2001. *Bollywood: The Indian Cinema Story*. London : Channel 4 Books.

——————. 2003. "A way of Life: An Introduction to Indian Cinema." In Torgovnik, Jonathan. 2003. *Bollywood Dreams*. Phaidon: London.

——————. 1999. *Talking Films: Conversations on Hindi Cinema with Javed Akhtar*. New Delhi: Oxford University Press.

——————. 1997. *Guru Dutt: A Life in Cinema.* Delhi: Oxford University Press.

Kakar, Sudhir. 1989. *Intimate Relations: Exploring in Indian Sexuality*. New Delhi: Penguin Books.

Kala, A. 2007. *The Evolution of Hindi Film Songs.* Google Musicopedia Posted January 2007. www.UpperStall.com/context/evolution hindi film song (Accessed 10/10/2011).

Kalidasa. 2008. *Śakuntalā*. New York: New York University Press. [Clay Sanskrit Series].

Kapoor, Shashi. 2013. "Portrait of The Director; Raj Kapoor." [Doordarshan, Delhi, interview] (Accessed 14 March, 2013).

Kapur, Geeta. 1987. ''Mythic Materials in Indian Cinema." *Journal of Arts and Ideas*, Nos. 14–15: 79–108.

Kaur, Raminder and Ajay J Sinha eds. 2005. *Bollyworld: Popular Indian Cinema Through a Transnational Lens*. New Delhi: Sage

Kavoori, Anandam. 2009. "Singing in a (New) Nation : The Early Films of Raj Kapoor." In *The Logics Of Globalization: Studies in International Communication.* New York: Lexington Books: 27–54.

Kavoori, Anandam P. and Aswin Punathambekar eds. 2008. *Global Bollywood*. New York: New York University Press.

Kelleter, Frank and Ruth Mayer. 2007. "The Melodramatic Mode Revisited. An Introduction." In Kelleter, F. Barbara Krah and Ruth Mayer eds.,

Melodrama! The Mode Of Excess from Early American to Hollywood. Sonderdruck aus. Universitatsverlag Winter, Heidelberg: 7–17.

Khubchandani, Lata. 2003. *Raj Kapoor The Great Showman*. New Delhi : Rupa & Co.

——————. 2003. "Song and Dance: Song Picturization and Choreography." In Gulazara, Nihalani, Govind, Chatterjee, Saibal, eds., *Encyclopaedia of Hindi Cinema***.** New Delhi: Wadhwa, Aalok. Encyclopaedia Britannica (India) Pvt Ltd., and Mumbai: Harsha Bhatkal, Popular Prakashan Pvt Ltd: 197–208.

Kishore, V. 2010. "Representations of Indian Folk Dance Forms in the Song and Dance Sequence of Contemporary Bollywood Cinema." Unpublished PhD Dissertation RMIT, Australia.

Kodilal, Mukta. 1961. "The Ghost Singers of the Indian Screen." *Filmfare*, November 17: 25.

Krishnamoorti, K. ed. and trans. 1998. *Abhināvagupta's Dhvanyaloka-Lochana.* Delhi: Meharchand Lachhmandas Publications.

Kuldeva, Teresa. 2007. Book Review of Anna Morcom. 2007. *Hindi Film Songs and the Cinema*. Burlington, VT: Ashgate.

Kumar, Shanti. 2008. "Hollywood,Bollywood, Tollywood: Redefining the Global in Indian Cinema." In Gopal, Sangita and Sujata Moorti eds. 2008. *Global Bollywood: Travels of Hindi Song and Dance*. Minneapolis: University of Minnesota Press: 79–96.

Kumar, Harish. 1998. *Sinemā aur sāhitya*. Delhi: *Sanjay Prakāshan*.

Lal, Vinay and Ashis Nandy eds. 2006. *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Culture*. Delhi: Oxford University Press.

Leys, Ruth. 2007. *From Guilt to Shame*. Princeton and Oxford: Princeton University Press.

——————. 2011. 'The Turn to Affect.' *Critical Inquiry* Vol. 37, No. 3: 434–72.

——————. 2011. "Affect and Intention: A Reply to William E. Connolly" [*Critical Response II*]. *Critical Inquiry* Vol. 37, No. 4: 799–805.

——————. 2012. "Facts and Moods: Reply to My Critics [Frank, Wilson, Altieri]" [*Critical Response III*]. *Critical Inquiry* Vol. 38, No. 4 : 882-891.

MacDougall, David. 1998. *Transcultural Cinema*. Princeton: Princeton University Press.

Madan, Brajesvar. 1990. *Sinemā nayā sinemā*. New Delhi: *Pustakāyan*.

Majumdar, Neepa. 2009. *Wanted Cultured Ladies Only! Female Stardom and Cinema in India, 1930s–1950s*. Urbana: University of Illinois Press.

————. 2001. "The Embodied Voice: Song Sequences and Stardom in Popular Indian Cinema." In Wojcik, Pamela R. and Knight, Arthur eds. *Essays on Films and Popular Music*. Durham and London: Duke University Press:161–181.

Mammata. 1960. *Kāvyaprakāśa*. Ed. Acharya Viveshvar. Varanasi: *Jnanamandal Ltd*.

Manschot, John and Marijke De Vos. 2005. *Behind the Scenes of Hindi Cinema*. Amsterdam: KIT Publishers.

Manuel, Peter. 1993. *Cassette Culture: Popular Music and Industry in North India*. Chicago: University of Chicago Press.

Marcus, Scott. 1992–1993. "Recycling Indian Film Songs: Popular Music as a Source of Melodies for North Indian Folk Musicians." *Asian Music,* Vol. 24, No. 1 (Autumn – Winter): 101–110.

Marks, Laura U. 2000. *Skin of the Film : Intercultural Cinema, Embodiment, and the Senses.* Durham, NC : Duke University Press.

Massumi, Brian. 2002. *Parables For the Virtual*. Durham and London: Duke University Press.

Mast, Gerald, Marshall Cohen and Leo Braudy eds. 1992. *Film Theory and Criticism: Introductory Readings*. New York: Oxford University Press.

Mazumdar, Ranjani. 2007. *Bombay Cinema: An Archive of the City*. Minneapolis: University of Minnesota Press.

Mehta, Monica. 2011. *Censorship and Sexuality in Bombay Cinema*. Austin: University of Texas Press.

Mehta, Rini Bhattachariya and Rajeshwari V. Pandharipande eds. 2010. *Bollywood and Globalization. Indian Popular Cinema, Nation, and Diaspora.* London: Anthem Press.

Mercado, Gustavo. 2010**.** *Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition.* Amsterdam and Boston: Focal Press/Elsevier.

Mercer, John and Martin Shingler. 2004. *Melodrama: Genre, Style, Sensibility.* London: Wallflower.

Mir, Ali. 2007. "Lyrically Speaking : Hindi film songs and the progressive aesthetic." In Pauwels, Heidi, ed., *Indian Literature and Popular Cinema.* New York: Routledge: 205–219.

Mishra, Vijay. 2011. "Memory and Recall from Beyond the Troubled Black Waters." *South Asian Literature*, Vol. 32, No. 3: 89–108.

————. 2009. "Spectres of Sentimentality : the Bollywood Film." *Textual Practice*, Vol. 23, No. 3 (June): 439–62.

——————. 2006. *Bollywood Cinema: A Critical Genealogy*. Wellington: Asian Studies Institute Working Papers.

——————. 2002. *Bollywood Cinema: Temples of Desire*. New York: Routledge.

——————. 1998. *Devotional Poetics and the Indian Sublime*. Albany, NY: State University of New York Press.

——————. 1991. "The Great Indian Epic and Peter Brook." In Williams, David ed., *Peter Brooks and "The Mahabharata."* London: Routledge: 195–205.

——————. 1985. "Towards a Theoretical Critique of Bombay Cinema." *Screen*, Volume 16, Nos. 3-4 (August): 133–46.

——————, Peter Jeffrey and Brian Shoesmith. 1989. "The Actor as Parallel text in Bombay Cinema." *Quarterly Review of Film and Video*, Vol. 2: 49–67.

Morcom, Anna. 2013. *Illicit Worlds of Indian Dance: Cultures of Exclusion*. New York: Oxford University Press.

——————. 2011. "Film Songs and the Cultural Synergies of Bollywood in and Beyond South Asia." In Dwyer, Rachel and Jerry Pinto eds., *Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema*. Delhi: Oxford University Press: 156–187.

——————. 2008. "Tapping the Mass Market: The Commercial Life of Hindi Film Songs." In Gopal, Sangita and Sujata Moorti eds., *Global Bollywood: Travels of Hindi Song and Dance*. Minneapolis: University of Minnesota Press: 63–84.

——————. 2007. *Hindi Film Songs and the Cinema*. Burlington, VT: Ashgate.

——————. 2007. "Behind the Curtain: Making Music in Mumbai's Film Studios." *Ethnomusicology Forum*, Vol. 18, No. 1: 174–17.

——————. 2001. "An Understanding between Bollywood and Hollywood? The Meaning of Hollywood-Style Music in India." *British Journal of Ethnomusicology*, Vol. 10, No. 1: 63–84.

Morse, William R. 1992. "Desire and the Limits of Melodrama." In James Redmond ed. *Melodrama*: 17–30.

Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema." *Screen* Vol. 16, No. 3. (Autumn): 6-18.

"The Music Room by Shanker and Jaikishen." In *Filmfare*, March 27, 1959: 55–59.

Nagar, Anupam. 2002. "The Two Sides of a Single Coin: Karun Rasa and Tragic Feeling." *Miscelanea: a Journal of English and American Studies*, 26: 91-100.

Nandi, Tapasavi S. 1973. *The Origin and Development of the theory of Rasa and Dhvani.* Ahmedabad: Gujarat University.

Nanda, Ritu. 1991. *Raj Kapoor.* Moscow: Iskusstvo Art Publishers.

Nandy, Ashis ed. 1998. *The Secret Politics of Our Desires*: *Innocence, Culpability and Indian Popular Cinema. London: Zed Books.*

——————. 1995. *The Savage Freud and Other Essays on Possible and Retrievable Selves*. Princeton: Princeton University Press.

——————. 1981. "The Popular Hindi Film: Ideology and First Principle." *India International Centre Quarterly*, Volume 8, No. 1: 89–96.

Nathani, Sultan. 2005. *Urdu For Pleasure For Ghazal Lovers. Intekhāb-O-Lughāt.* Mumbai: Nathani Trust.

Neville, Pran. 2011. *K. L. Saigal: The Definitive Biography*. New Delhi: Penguin Books.

Neale, Steve. 1986. "Melodrama and Tears." *Screen* Vol. 27, No. 6: 6–23.

Nelmes, Jill. 1999. *An Introduction to Film Studies*. New York: Routledge.

Nowell-Smith, Geoffrey. 1977. "Minnelli and Melodrama." *Screen* Vol. 18, No. 2: 113–19.

Ojha, Anupam. 2002. *Bhārtiya sine-sidhānta*. Delhi: *Rādhākrishna.*

Ojha, Rajendra, ed. 1988. *75 Glorious Years of Indian Cinema*. Bombay: Screen World Publication.

Panemagalore, Ashwin. "The Heritage of the Old Hindi Film Song." ashwinpanemangalore@yahoo.com. (Accessed October 2012).

Panjwani, Narendra. 2007. *Emotion Pictures: Cinematic Journeys into the Indian Self*. New Delhi: Rainbow Pictures Ltd.

Paranjape, Makarand. 2012. "Cultural Flows, Travelling Shows: Bombay Talkies, Global Times." In Roy, Anjali Gera and Chua Beng Huat eds., *Travels of Bollywood Cinema: From Bombay to LA.* Delhi: Oxford University Press: 19–34.

Patnaik, Priyadarshi. 1997. *Rasa in Aesthetics: An Application of Rasa Theory to Modern Western Literature*. New Delhi: D. K. Printworld.

Pauwels, Heidi R. M. ed. 2007. *Indian Literature and Popular Cinema.* New York: Routledge.

Pauwels, Heidi R. M. 2007. "Bhakti Songs Recast: Gulzar's Meera Movie." In Pauwels and R. M .Heidi R. M. eds, *Indian Literature and Popular Cinema.* New York: Routledge, 99–120.

Pendakur, Manjunath. 2003. *Indian Popular Cinema: Industry, Ideology and Consciousness.* New Jersey: Hampton Press, Inc.

Pinney, Christopher. 1998. *Camera Indica: The Social Life of Indian Photographs.* Chicago: University of Chicago Press.

Prasad, M Madhava. 1998. *Ideology of the Hindi Film. A Historical Construction*. Delhi: Oxford University Press.

Prem, Nishi. 2009. *Love and Longing in Hindi Cinema*. Mumbai: VJ Media Pvt. Ltd & Cine Blitz.

Pritchitt, Francis. 1985. *Marvellous Encounters: Folk Romance in Hindi and Urdu.* Delhi: Manohar Books.

Priya, Jha. 2003. "Lyrical Nationalism: Gender, Friendship, and Excess in 1970s Hindi Cinema." *Project Muse. The Velvet Light Trap*, 51: 43–53.

Punathambekar, Aswin. 2010. "Ameen Sayani and Radio Ceylon: Notes towards a History of Broadcasting and Bombay Cinema." *BioScope: South Asian Screen Studies,* Vol. 1, No. 2: 189–197.

Qureshi, Regula Burckhart. 1997. "The Indian Sarangi: Sound of Affect, Site of Contest." *International Council for Traditional Music,* Vol. 29: 1–38.

Raghavendra, M. K. 2008. *Seduced by the Familiar: Narration and Meaning in Indian Popular Cinema*. Delhi: Oxford University Press.

Raheja, Dinesh and Jitendra Kathari. 2004. *Indian Cinema: The Bollywood Saga.* New Delhi: Lustre Press.

Rai, Amit S. 2009. *Untimely Bollywood: Globalization and India's New Media Assemblage*. Durham, NC: Duke University Press.

Rajadhyaksha, Ashish. 2009. *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. Bloomington: Indiana University Press.

——————. 2003. "The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena." *Inter-Asia Cultural Studies*, Vol. 4, No. 1: 25–39.

——————. 1993. "The Epic Melodrama: Themes of Nationality in Indian Cinema." *Journal of arts and Ideas*, Nos. 25-26: 55–70.

——————. 1986. "Neo-Traditionalism: Film as Popular Art in India." *Framework*, Nos. 32-33: 20–67.

—————— and Paul Willemen. 1994. *Encyclopaedia of Indian Cinema*. New Delhi: Oxford University Press.

——————. 1994. "The Epic Melodrama: Themes of Nationality in Indian Cinema." Journal of Arts & Ideas. 25-26: 55–70.

Rajagopal, Arvind. 2011. *Politics after Television: Hindu Nationalism and the Reshaping of the Public in India.* Cambridge: Cambridge University Press.

Ramachandran, T. M. ed. 1985. *70 years of Indian Cinema (1913–1983)*. Bombay: Cinema India International.

Ranade, Ashok. 2006. *Hindi Film Song: Music Beyond Boundaries*. Delhi: Promilla Publishing.

——————. 1981. "The extraordinary importance of the Indian film song." *Cinema Vision India*, Vol 1, No. 4 : 4–11.

Rathor, Umesh. 2001. *Patkathā lekhan: fīchar film*. Delhi: Takhśīla Prakāśan.

Ray, Satyajit. 1983**.** *Our Films Their Films*. Hyderabad: Orient Longman.

Redmond, James, ed. 1992. *Melodrama.* Cambridge: Cambridge University Press.

Reuben, Bunny. 1988. *Raj Kapoor: The Fabulous Showman*. Bombay: N F D C Publication.

"Review of *Aah*." *Filmfare*, May 2, 1953: 48.

Reynolds, L. and Joan Neuberger, eds. 2002. *Imitation of Life. Two Centuries of Melodrama in Russia.* Durham, NC: Duke University Press.

Robertson, Patrick. 1980. *Movie Facts and Feats: A Guinness Record Book*. New Delhi: Sterling Publishing Company.

Rockwell, D. 2003. "Visionary Choreographies: Guru Dutt's Experiments in Film Song Picturisation." *South Asian Popular Culture*, Vol. 1, No. 2: 109–24.

Robinson, Andrew.1990. *Satyajit Ray*. Delhi: Rupa and Company.

Roy, Anjali Gera and Chua Beng Huat eds. 2012. *Travels of Bollywood Cinema: From Bombay to LA.* Delhi: Oxford University Press.

Roy, Gera ed. 2012. *The Magic of Bollywood: At Home and Abroad*. New Delhi: Sage.

Roy, Parama. 1998. *Indian Traffic: Identities in Question in Colonial and Postcolonial India*. Berkeley: University of California Press.

Roy, Piyush. 2012. "Filming a metaphor: Cinematic liberties, Navarasa influences and digressions in adaptations in Sanjay Leela Bhansali's *Devdas*." *The South Asianist: Journal of South Asian Studies,* I.1: 31–49.

Rushdie, Salman. 1988. *The Satanic Verses*. London: Viking.

——————. 1981. *Midnight's Children*. London: Jonathan Cape.

Ryder, Arthur William, ed. and trans.1905. *The Little Clay Cart* [*Mricchatika*], a Sanskrit play by Śūdraka. Cambridge, MA: Cambridge University Press.

Saari, Anil. 2011. *Indian Cinema: The Faces Behind the Masks.* New Delhi: Oxford University Press.

Saari, Anil. 2009. *Hindi Cinema: An Insider's View.* New Delhi: Oxford University Press.

Samiuddin, Abida. 2007. *Encyclopaedic Dictionary of Urdu Literature.* New Delhi: Global Vision Publishing House.

Saran, Sathya. 2008. *Ten Years with Guru Dutt. Abrar Alvi's Journey.* New Delhi: Viking/Penguin.

Sarathy, V. P. 2006. *Indian film Industry: Some Perspectives*. Hyderabad: ICFAI University Press.

Sarkar, Bhaskar. 2009. *Mourning the Nation: Indian Cinema in the Wake of Partition*. Durham, NC: Duke University Press.

Sarazzin, Natalie. 2008. " Songs from the Heart: Musical Coding, Emotional Sentiment, and Transitional Sonic Identity in India's Popular Film Music." In Kavoori, Anandam P. and Aswin Punathambekar eds., *Global Bollywood*. New York: New York University Press: 203–222.

Sarris, Andrew. 1992 [1962]. "Notes on The Auteur Theory." In Mast, Gerald, Marshall Cohen and Leo Brady eds., *Film Theory and Criticism*. New York: Oxford University Press: 585–88.

Schatz, Thomas. 1981. *Hollywood Genres: Formulas, Filmmaking and the Studio System*. Philadelphia: Temple University Press.

Schechner, Richard. 2001. "Rasaethetics." *Muse-The Drama Review-* Vol. 45, No. 3 (T171): 27–50.

Sedgwick, Eve Kosofsky. 2011. *The Weather in Proust*, Jonathan Goldberg and Michael Moon eds. Durham and London: Duke University Press.

———— and Adam Frank eds. 1995. *Shame and Its Sisters: A Silvan Tomkins Reader*. Durham and London: Duke University Press.

Sen, Biswarup. 2003. "In Praise of Hindi Film." *Telegraph of India.* October 29.

Sen, K.M. *Hinduism.* 1961. London: Penguin Books.

Seth, Raghunath. 1980. "The Sound of Magic – A Survey of the Singing Voice in Hindi Films." *Cinema Vision India*, Vol. 1, No. 4: 51.

Sharma, Indu "Saurabh." 2006. *Bhārtiya film-sangīt me tāl-samanvaya* Delhi: Kanishka Publishers.

Sharma, Manorama. 2006. *Tradition of Hindustani Music.* Delhi: A. P. H. Publishing Corporation.

Sharma, Narendra. 1980. "Half a Century of Songs." *Cinema Vision India*, Volume 1, Issue 4 (January): 51–63.

Shresthova, Sangita. 2011. *Is It All About Hips? Around the World with Bollywood Dance.* New Delhi: Sage Publications.

Shukla, Vinay. 2010. "A Song and Dance About Everything: Music, Song and Lyrics in the Script." *The Uniqueness of the Indian Film Script, Film and Television Institute of India Seminar*, Pune, August 28-29.

Singh, Harminder, compiled. 1988. *Hindi Talkie-Film Index*. np.

Singh, Nivedita. 2004. *Tradition of Hindustani Music: A Sociological Approach*. New Delhi: Kanishka Publishers, Distributors.

Sinha, Kuldip. 2007. *Film Nirdeśan*. Delhi: Radhakrishna.

Skillman, Teri. 1986. "The Bombay Hindi Film Song Genre: A Historical Survey." 1986 *Yearbook for Traditional Music,* Vol. 18: 133–144.

Slobin, Mark, ed. 2008. *Global Soundtracks: worlds of film music*. New Haven: Wesleyan University Press.

Smith, L. James. 1973. *Melodrama.* The Critical Idiom. London: Methuen & Co Ltd.

"Spectrum: The Tribute." *The Sunday Tribune*, June 22, 2008.

Srinivas, Lakshmi. 2002. "The Active audience: spectatorship, social relations and the experience of cinema in India." *Media, Culture and Society,* (March) Vol. 24, No. 2: 155–173.

Srivastava, Sanjay. 2006. "The Voice of the Nation and the Five-Year Plan Hero: Speculations on Gender, Space, and Popular Culture." In Lal, Vinay and Ashis Nandy eds., *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Culture*. Delhi: Oxford University Press: 122–155.

"Talking Images 75 Years of Cinema." *The Tribune*, March 26, 2006.

Taqi, Mohammed. 2009. "Raj Kapoor", http;//Pakistanlink.org/commentary/2009/Dec09/25/03 (Accessed January 2013).

Thompson, Kristin and David Bordwell. 2010. *Film History: An Introduction*. New York: McGraw-Hill.

Thomas, Rosie. 2011. "Distant Voices, Magic Knives: Lal-e-Yaman and the Transition to Sound in Bombay Cinema." In Dwyer, Rachel and Jerry Pinto eds., *Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema*. Delhi: Oxford University Press: 53–76.

——————, 1985. "Indian Cinema- Pleasures and Popularity." *Screen*, Vol. 26, Nos 3-4 (May-August): 116–131.

Thoraval, Yves. 2000. *The Cinemas of India.* New Delhi: Macmillan India Ltd.

"Top Film Survey of 253 International Critics & Film Directors." *Sight and Sound*. London: British Film Institute, 2002.

Torgovnik, Jonathan. 2003. *Bollywood Dreams*. Phaidon: London.

Tridevi, Harish. 2006. "All Kinds of Hindi: The Evolving Language of Hindi Cinema." In Lal, Vinay and Ashis Nandy eds., *Fingerprinting Popular Culture: The Mythic and the Iconic in Indian Culture*. Delhi: Oxford University Press: 51–86.

Truffaut, François. 1954. *"Une certaine tendance du cinema français"* [A Certain Tendency in French Cinema], *Cahiers du cinéma?* No. 1, January. http://www.newwavefilm.com/about/a-certain-tendency-of-french-cinema-truffaut.shtml (Accessed January 2014).

"Turned off the stage, Raj has risen to dominate Filmdom." *Filmfare*, March 21, 1952: 12–13, 38–39.

Turner, Victor. 1991. *From Ritual to Theatre: The Human Seriousness of Play*. New York: PAJ Publications.

Vaidyanathan, T. G. 1996. *Hours in the Dark: Essays on Cinema*. Delhi: Oxford University Press.

Valicha, Kishore. 1988. *The Moving Image: A Study of Indian Cinema*. Bombay: Orient Longman.

Vasudev, Aruna ed. 1995. *Frames of Mind: Reflections on Indian Cinema.* New Delhi: UBS Publishers' Distributors.

—————— and Philippe Lenglet, eds. 1983. *Indian Cinema Superbazaar*. New Delhi: Vikas Publishing.

Vasudevan, Ravi. 2011. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema.* New York: Palgrave Macmillan.

——————, ed. 2000. *Making Meaning in Indian Cinema*. Delhi: Oxford University Press.

——————. 2000. "Shifting Codes, Dissolving Identities: The Hindi Social Film of the 1950s as Popular Culture." In Vasudevan, Ravi S. ed., *Making Meaning in Indian Cinema*. New Delhi: Oxford University Press, 99–121.

——————. 1995. "Addressing the Spectator of 'Third World' National Cinema: The Bombay 'Social' Film of the 1940s and 1950s." *Screen*, Vol. 36, No. 4: 305–324.

——————. 1990. "Indian Commercial Cinema." *Screen*, Vol. 31, No. 4: 446–453.

——————. 1989. "The Melodramatic Mode and the Commercial Hindi Cinema." *Screen*, Vol. 30, No. 3: 29–50.

Vasvani, Kishore. 1998. *Sinemāī bhāshā aur hindī samvādo kā viśleshan*. New Delhi: Hindi Book Centre.

Vicente , V. T. 2010. "Constructs of Asia in Indian Films and Film Songs." *Journal of Comparative Asian Development* Vol. 9, No. 2: 293–319.

Vick, Tom. 2007. *Asian Cinema: A Field Guide*. New York : Collins.

Vijaykar, Rajiv. 2010. *The History of Indian Film Music: A Showcase of the Very Best in Hindi Cinema*. New Delhi: Bennet Coleman.

Virdi, Jyotika. 2003. *The Cinematic ImagiNation: Indian Popular Films as Social History*. New Brunswick, NJ: Rutgers University Press.

Vitali, Valentina. 2009. *Hindi Action Cinema*. New Delhi: Oxford University Press.

Williams, David, ed. 1991. *Peter Brook and "The Mahabharata."* London: Routledge.

Wojick, Pamela Robertson and Arthur Knight, eds. 2001. *Essays on Films and Popular Music.* Durham: Duke University Press.

Wollen, Peter. 1972. *Signs and Meaning in the Cinema*. London: Secker and Warburg.

Wright, Melanie J. 2007. *Religion and Film*. London: I. B. Tauris.

Zankar, Anil. 2013. *Mughal-E-Azam: Legend as Epic.* New Delhi: Harper Collins Film Series.

Appendix 1

Table of Information on Songs from Selected Films: 1951–1963

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register[1]	Mood	Rasa
Awaara 1951	Raj Kapoor	Shankar Jaikishan	Nargis Raj Kapoor Prithviraj Kapoor Leela Chitnis	H. Jaipuri Shailendra Shailendra H. Jaipuri Shailendra Shailendra H. Jaipuri Shailendra Shailendra H. Jaipuri Shailendra	Ham Tujhse Mohabbat Ghar Āya Merā Pardesī Dam Bhar Jo Udhar Mu Ek Bewafā Se Pyār Kiyā Āwārā Hūn Ek Do tīn Ab Rāt Guzarne Wālī Tere Bina Āg Ye Chand Naiyā Tere Majhdhār Jabse Balam Ghar Āye Julm Sahe Bhārī	Mukesh Lata + Chrs Lata Mangeshkar Lata Mangeshkar Mukesh Shamshad + Chrs Lata Mangeshkar Lata/ Manna Dey Rafi + Chrs Lata Mangeshkar Rafi/ Lata + Chrs	Soliloquy Soliloquy Duet Bard Title Solo/Conver Soliloquy Duet Bard Soliloquy Narrator	Grief Love/Desire Love/Desire Grief/Disgust Pity/Lonely Humour/Playful Desire/Longing Desire/Longing Moral/Ethical Love/Desire Moral/Ethical	Karunā Śringāra Śringāra Karuna/Bibashta Karunā Hāsya Karunā Karunā Vīra Śringāra Karunā
Baazi 1951	Navketan/ Guru Dutt	S D Burman	Dev Anand Geeta Bali Kalpana Kartik Johnny Walker	Sahir Ludhianvi (All the songs)	Suno Gajar Kyā Gāye Dekh ke Akelī Mohen Yeh Kaun Āyāki Merī Taqdīrse Bigdī Huī Āj Ke Rāt Piyā Sharmāye Kāhe Mere Labhon Pe Chippe Tum Bhī Nā Bhūlon	Geeta Dutt Geeta Dutt Geeta Dutt Geeta Dutt Geeta Dutt Shamshad + Chrs Kishore Kumar Geeta Dutt	Solo/Conver Soliloquy Soliloquy Pub. Perf. Solo/conver Bard Solo/Conver Solo/Conver	Joyful Grief/Desire Love/Desire Humour Grief/Desire Humour/Playful Humour/Playful Grief/Desire	Śringāra Karunā Śringārā Hāsya Karunā Hāsya Hāsya Karunā

[1] See Appendix 2 for the full designation of registers.

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Deedar 1951	Rajindra Jain/ Nitin Bose	Naushad Ali	Nargis Dilip Kumar Ashok Kumar Nimmi	Shakeel Badayuni (All the songs)	Bachpan Ke Din Bhulā Nā	Mohammed Rafi	Soliloquy	Grief	Karunā
					Hue ham Jinke Liye	Mohammed Rafi	Soliloquy	Grief/Pity	Karunā
					Nasīb Dar Pe Tere	Mohammed Rafi	Solo/Conver	Grief/Ethical	Karunā
					Merī Kahānī Bhūlne Wāle	Mohammed Rafi	Solo/Conver	Grief/Pity	Karunā
					Dekh Liyā Maine Kismat	Rafi/ Lata	Duet	Grief/Pity	Karunā
					Tu Kaun Hai Merā Kehde	Lata Mangeshkar	Solo/Conver	Joyful	Adbhuta
					Le Jā Merī Duyāen Le Jā	Lata Mangeshkar	Soliloquy	Grief/Pity	Karunā
					Duniyā Ne Terī Duniyawal	Lata Mangeshkar	Soliloquy	Grief/Pity	Karunā
					Bachpan Ke Din Bhulā Nā	Shamshad/ Lata	Episodic	Joyful/Grief	Śring/Karun
					Chaman Men Rakhe	Shamshad Begum	Soliloquy	Grief/Pity	Karunā
					Nazar Nā Pherohn Hamse	Shamshad/ Durrani	Duet	Romantic	Śringāra
Albela 1951	Bhaghwan	C. Ram Chandra	Bhaghwan Dulari Geeta Bali	Rajendra Kishan (All the songs)	Śola Jo Bhadhke Dil Merā	Lata/ Chitalkar	Pub. Perf.	Humour/Playful	Adbhuta
					Śām Dhale Khidkī Tale	Lata/ Chitalkar	Pub. Perf.	Humour/Playful	Adbhuta
					Balmā Badā Nādān Hai	Lata Mangeshkar	Solo/Conver	Romantic	Śringāra
					Dil Dhadke Nazar	Lata Mangeshkar	Solo	Romantic	Śringāra
					Dhīre Se Ājāre Ankhion	Chitalkar	Episodic	Love/Grief	Śring/Karun
					Dīwānā Parwānā	Lata/ Chitalkar	Pub. Perf.	Humour/Playful	Hāsya
					Bholi Surat Dil Ke Khote	Lata / Chitalkar	Pub. Perf.	Humour/Playful	Hāsya
					Devtā Mānā Aur Pūjā	Lata Mangeshkar	Soliloquy	Grief	Karunā
					Qismat Kī Hawā Kabhī	Chitalkar	Pub. Perf.	Humour/Playful	Hāsya
					Hasīno Se Mohabbat Ke	Chitalkar	Pub. Perf.	Humour/Playful	Hāsya
					Mehfil Men Mere Kaun	Rafi/ Lata	Duet	Romantic	Śringāra

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Tarana 1951	K S Daryani/ R Daryani	Anil Biswas	Dilip Kumar Madhubala Shyama Jeevan	Kaif Irfani P Dhawan D N Madh D N Madh D N Madh P Dhawan P Dhawan Kaif Irfani D N Madh P Dhawan	Ek Main Hūn Ek Merī Nain Mile Nain Huwe Bol Papihe Bol Mohsen Rūth Gayo Morā Yun Chup Chup Ke Merā Beimān Tohre Nainwā Sīne Men Sulagte Hain Wāpas Le Le Yeh Jawāni Vo Din Kahān Gaye Batā Yeh Rāten Yeh Mausam	Talat Mehmood Talat/ Lata Lata/ Sandhya Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Talat/ Lata Lata Mangeshkar Lata Mangeshkar Talat/ Lata	Soliloquy Duet Duet Soliloquy Solo/Conver Solo/Conver Duet Soliloquy Soliloquy Duet	Grief Romantic Celebration Grief Playful Love/Desire Grief Grief Grief Love/Desire	Karunā Śringāra Adbhuta Karunā Adbhuta Śringāra Karunā Karunā Karunā Śringāra
Sangdil 1952	R C Talwar	Sajjad Hussain	Dilip Kumar Madhubala Shammi Dara Singh	Raeindra Kishan (All the songs)	Dil Men Samā Gaye Vo To Chalen Gayen Ae Merā Jīvan Sahāre Dharti Se Dūr Darśan Pyāsī Āi Dāsī Yah Hawā Yah Rāt Yeh	Talat/ Lata Lata Mangeshkar Talat Mehmood Asha/ Geeta Geeta Dutt Talat Mehmood	Duet Soilioquy Soliloquy Duet Soliloquy Sililoquy	Romantic Grief Grief Joyful Grief Grief	Śringāra Karunā Karunā Adbhuta Karunā Karunā
Madhosh 1952	JBH Wadia	Madan Mohan	Meena Kumari Manhar Desai Usha Kiran	Raja Mehendi Ali Khan (All the songs)	Merī Yād Men Tum Nā Chod Nā Mujhe Jānā Hame Ho Gayā Tumse Dil Dhak Dhak x2 Jab Āne Wāle Āte Hain Merī Ākhon Kī Nīnd Le Merī Dil Ki Nagariyā Pagadī Pahan Ke	Talat Mehmood Lata Mangeshkar Lata Mangeshkar Lata/ Chandanbala Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Shamshad Begum	Soliloquy Solioquy Solo/Conver Episodic[2] Soliloquy Solo/Conver Solo/Conver Pub. Perf.	Grief Grief Romantic Joyful Joyful Grief Love/Desire Humour/Playful	Karunā Karunā Śringāra Adbhuta Śringāra Karunā Śringāra Hāsya

[2] The designation of an episodic register implies that the song is a theme song for the movie. See also Appendix 2.

Film Title/ Release Date	Produce/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Baiju Bawra 1952	Vijay Bhatt	Naushad Ali	Meena Kumari Bharat Bhushan	Shakeel Badayuni (All the songs)	Tū Gangā Kī Mauj Men Āj Gāvat Man Mero O Duniyā Ke Rakhvāle Sun Door Koi Gaye Jhūlen Men Pavan Kī Man Tarpat Hari Darśan Bachpan Kī Mohabbat Ko Insān Bano Torī Jai Jai Kartār Langar Kankariyā Jī Nā Ghanana Ghanana Ghana Sargam Mohen Bhūl Gaye Sāvariā Sacho Tero Nām Rām	Rafi/ Lata Khan/ Paluskar Mohammed Rafi Shamshad/ Lata Rafi/ Lata Mohammed Rafi Lata Mangeshkar Mohammed Rafi Amir Khan Paluskar Amir Khan Amir Khan Lata Mangeshkar Hirday Mangeshkar	Duet Classical Classical Duet Duet Classical Soliloquy Solo/conver Classical Classical Classical Classical Soliloquy Classical	Love/Desire Competition Grief Romantic Romantic Devotional Grief Narrator Pedagogical Pedagogical Pedagogical Pedagogical Despair Devotional	Śringāra Vīra Karunā Śringāra Shringara Śānta Karunā Karunā Vīra Vīra Adbhuta Vīra Karunā Śānta
Anhonee 1952	K A Abbas	Roshan Lal	Nargis Raj Kapoor David Om Prakash A Sachdev	Satyendra Satyendra Nakshaab Shailendra Sardar Satyendra Santoshi	Samā Ke Dil Men Hamāre Men Dil Hūn Ek Armān Zindagī Badalī Mere Dil Kī Dhadkan Kyā Is Dil Kī Hālat Kyā Kahiye Kahān Hain Unhone Yeh Śarifon Ke Mehfil Men	Talat/ Lata Talat Mehmood Raj Kumari/ Lata Talat/ Lata Lata Mangeshkar Lata Mangeshkar Raj Kumari	Duet Solo/Conve Dual Coded Duet Soliloquy Kothā Kothā	Romantic Grief Desire/Grief Romantic Grief Love/Desire Pub. Perf.	Śringāra Karunā Śrnig/Karun Adbhuta Karunā Śringāra Hāsya

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Daag 1952	Amiya Chakrabarty	Shankar Jaikishan	Dilip Kumar	Shailendra	Ae Mere Dil Kahīn Aur	Talat Mehmood	Dual coded	Grief	Karunā
			Nimmi	Shailendra	Ae Mere Dil Kahīn Aur	Lata Mangeshkar	Dual coded	Grief	Karunā
			Usha Kiron	H. Jaipuri	Kahe Ko Der Lagāi Re	Lata Mangeshkar	Soliloquy	Grief	Karunā
			Leela Mishra	Shailendra	Prīt Yah Kaisī Bol Re	Lata Mangeshkar	Soliloquy	Grief	Karunā
			Jawaharlal Kaul	H. Jaipuri	Ham Dard Ke Māro Kā	Talat Mehmood	Soliloquy	Grief	Karunā
				Shailendra	Lāge Jabse Nain Lāge	Lata Mangeshkar	Soliloquy	Love/Desire	Śringāra
				Shailendra	Dekho Āya Yeh Kaisā	Lata Mangeshkar	Narrator	Humour	Hāsya
			Lalita Pawar	H. Jaipuri	Koi Nahīn Merā Is Duniyā	Talat Mehmood	Soliloquy	Grief	Karunā
Amber 1952	Jagat Pictures/ Jayant Desai	Gulam Mohammed	Raj Kapoor	Shakeel Badayuni (All the songs)	Dil Deke Sanam Tumhe	Lata Mangeshkar	Soliloquy	Grief	Karunā
			Nargis		Duniyā Men Nahīn Koī	Lata Mangeshkar	Soliloquy	Grief	Karunā
					Ham Pyār Tumhī Se	Lata Mangeshkar	Soliloquy	Grief	Karunā
					Śamā Jalī Parwānā Āyā	Mohammed Rafi	Solo/Conver	Humour	Hāsya
					Tūtegī Nā Pyār Kī Dor	Lata Mangeshkar	Duet	Romantic	Śringāra
					Ham Tum Yeh Bahār	Rafi/ Lata	Duet	Romantic	Adbhuta
					Merā Dil Mujhen Wāpas	Mohammed Rafi	Solo/Conver	Playful	Hāsya
					Roten Hain Nainā Gam Ke	Rafi/ Shamshad	Duet/Bard	Grief	Karunā
					Dhūm Dhadakā	Rafi/ Shamshad	Duet	Laughter	Hāsya
					Dil Ke Śīś Mahal Men	Zora/ Shamshad	Qawwālī/Bard	Grief	Karunā

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Anarkali 1953	Nandlal/ J Lal	C Ram Chandra	Pradeep Kumar Bina Rai	R Kishan Shailendra R Kishan Shailendra R Kishan H Jaipuri R Kishan J N Akthar J N Akthar R Kishan R Kishan	Yah Zindagī Usī kī Hain Jo Āja Ab To Ājā Mujhse Mat Pūch Mere Duā Kar Ghame Dil Jāg Dard-E-Ishq Jāg Mohabbat Aisī Dhadkan Zindagī Pyār Kī Do Chār Vo Āsmān Wāle Āa Jāne Wafā Yah Bād Sabhā Mohabbat Men Aisī	Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Hemant/ Lata Lata Mangeshkar Hemant Kumar Lata Mangeshkar Geeta Dutt Hemant Kumar Lata Mangeshkar	Soliloquy Solo/Conver Solo/Conver Soliloquy Duet Soliloquy Bard Soliloquy Solo/Conver Narrator Pub. Perf.	Love/Desire Grief Grief Grief Grief Grief Grief Grief/Pity Grief Grief Love/Desire	Śringāra Karunā Karunā Karunā Karunā Karunā Karunā Karunā Karunā Karunā Adbhuta
Aah 1953	R K Films/ Raja Nawathe	Shankar Jaikishan	Raj Kapoor Nargis Pran Mukesh L Mishra	H Jaipuri H Jaipuri H Jaipuri H Jaipuri Shailendra H Jaipuri H Jaipuri Shailendra Shailendra	Ājāre Ab Merā Dil Pukāre Jāne Nā Nazar Pehchān Jhanan Jhanan Jhanan Jo Main Jānati Unken Rājā Kī Āyegī Bārāt Rāt Andherī Dūr Sunate The Nām Ham Yah Śām Kī Tanhāīyān Chotīsī Yah Zindagānī	Mukesh/ Lata Mukesh/ Lata Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Mukesh Lata Mangeshkar Lata Mangeshkar Mukesh	Duet Duet Pub. Perf. Soliloquy Solo/Conver Soliloquy Soliloquy Soliloquy Bard	Grief/Desire Romantic Humour Love/Desire Grief Grief/Lonely Love/Desire Grief Grief	Karuna Śringāra Hāsya Karunā Karunā Karunā Śringāra Karunā Karunā
Patita 1953	Amia Chakravarty	Shankar Jaikishan	Dev Anand Agha Usha Kiron Lalita Pawar	Shailendra Shailendra Shailendra Shailendra H Jaipuri Shailendra	Andhe Jahān Ke Hain Sabse Madhur Vo Kisī Ne Mujh Ko Banā Ke Mittī Se Khelte Ho Bār Yād Kiyā Dil Ne Kahān Ho Tujhen Apnī Pās Bulātī	Talat Mehmood Talat Mehmood Lata Mangeshkar Lata Mangeshkar Hemant/ Lata Talat Mehmood	Solioquy Soliloquy Soliloquy Soliloquy Duet Solo/Conver	Grief Grief Love/Desire Grief Love/Desire Hope	Karunā Karunā Śringāra Karunā Shringara Karunā

Film Title/ Release Date	Producer Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Parineeta 1953	Bimal Roy	Arun Kumar Mukhar	Ashok Kumar Meena Kumari	Bharat Viyas (all the Songs)	Gore Gore Hāthon Men Chale Rādhe Rānī Chānd Hain Vahi Sitāre Rādhe Rādhe Ae Bandī Tum Begam Banī Tu Yād Ā Rahe Tūtā Hain Nātā Prem Kā	Asha Bhosle+Chrs Manna Dey Geeta Dutt Manna Dey Asha/ Kishore Asha Bhosle Ashit Baran	Pub. Perf. Pub. Perf. Soliloquy Solo/Conver Pub. Perf. Soliloquy Soliloquy	Romantic Romantic Grief Devotional Humour Grief Grief	Śringāra Śringāra Karunā Śānta Hāsya Karunā Karunā
Foot Path 1953	Zia Sarhadi	Khayyam	Dilip Kumar Mena kumari	Majrooh S Jaffri Majrooh S Jaffri Majrooh Majrooh	Sojā Pyāre So Jā Kaisā Jadū Dālā Re Balmā Suhānā Hain Yah Mausam Śām-E-Gham Kī Kasam Piyā Ājāre Dil Merā Thandī Pavan Chalen	Asha Bhosle Asha Bhosle Asha Bhosle Talat Mehmood Asha Bhosle Talat/ Prem Lata	Solo/Conver Solo/Conver Soliloquy Soliloquy Solo/Conver Duet	Lullaby Romantic Love/Desire Grief Grief Romantic	Śānta Adbhuta Śringāra Karunā Karunā Adbhuta
Do Bigha Zamin 1953	Bimal Roy	Salil Choudhary	B Sahani Nirupa Roy Tiwari N Hussain	Shailendra (All the songs)	Ājā Re Ā Nindiyā Tū Ā Ajab Tere Duniyā Ho Merā Dhartī Kahen Pukār Ke Hariyālā Dhol Bajātā Āyā	Lata Mangeshkar Mohammed Rafi Manna Dey M Dey/Lata Chrs M Dey/Lata Chrs	Solo/Conver Narrator Background Duet Duet	Lullaby Grief/Dispair Pity/Hope Humour Celebration	Śānta Karunā Karunā Hāsya Adbhuttā

Film Title/ Release Date	Producer Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Amar 1954	Mehboob Khan	Naushad Ali	Dilip Kumar Nimmi Madhubala	Shakeel Badayuni (All the songs)	Insāf Kā Mandir Hai Ye Ek Bāt Kahūn Mere Piyā Jāne Wāle Se Mulaqāt Nā Nā Śikwā Hai Koī Nā Miltā Gham To Tere Sadke Sanam Nā Kar Umangon Ko Sakhi Pī Kī Udī Udī Chāī Ghatā Khāmosh Hain Khevanhār Rādhā Ke Pyāre Krishna	Mohammed Rafi Asha Bhosle Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Lata + Chrs Lata Mangeshkar Lata Mangeshkar Asha Bhosle	Background Solo/Conver Soliloquy Soliloquy Soliloquy Solo/Conver Pub. Perf. Soliloquy Soliloquy Solo/Conver	Moral/Ethical Love/Desire Grief Grief Grief Grief Love/Desire Love/Desire Grief Devotional	Karunā Śringāra Karunā Karunā Karunā Karunā Adbhuta Śringāra Karunā Śānta
Chandani Chowk 1954	B R Chopra	Roshan Lal	Shekar Jeevan M Kumari A Sachdev Agha	Shailendra Shailendra Shailendra Shailendra K Rasheed Majrooh S Shailendra Majrooh S Majrooh S Majrooh S Majrooh S R M. Khan	Hamen Ae Dil Kahīn Le Jī Jitnā Bhī Hain Gham Badal Chalī Hain Jo Unkī Dil Men Śikāyat Nazar Majbūr Kī Fariyād Hain Zamīn Bhī Vahī Hain Bahak Chale Merā Nain Har Bāt Puchiyen Banno Kī Hāth Bharī Ājāye Jāne Wāle Terā Dil Kahān Hain Qutub Minār Pe Chadhā	Mukesh Asha Bhosle Lata Mangeshkar Lata Mangeshkar Mubarak Begum Mohammed Rafi Lata Mangeshkar Asha/Meena/Lata Begum/Asha/Lata Lata Mangeshkar Lata Mangeshkar Mubara B/Sundar	Soliloquy Soliloquy Kothā Soliloquy Solo/Conver Background Soliloquy Soliloquy Pub. Perf. Soliloquy Solo/Conver Duet	Grief Grief Grief Love/Desire Grief Grief Love/Desire Love/Desire Celebration Grief Love/Desire Moral/Ethical	Karunā Karunā Karunā Śringāra Karunā Karunā Śringara Śringāra Śringāra Karunā Śringāra Śānta

Film Title/ Release Date	Producer Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Mirza Ghalib 1954	Shorab Modi	Gulam Moh'd	Bharat Bhushan Suraiya Ulhas N Sultana Durga Khote	M Ghalib M Ghalib M Ghalib M Ghalib M Ghalib M Ghalib M Ghalib M Ghalib M Ghalib M Ghalib S Badayuni S Badayuni S Badayuni	Āh Ko Chāhiye Ek Umar Rahiye Ab Aisi Jagah Chal Nukhtā Chīn Hain Gham-e Phir Mujhe Didā-e-tar Wāśat Hī Sahī Yah Nā Thī Hamārī Kismat Hain Bas Kī Har Ek Unke Jahān Koi Nā Ho Dil-E-Nādān Tujhe Huwā Hamne Mānā Ke Mere Bād Chali Pī Ke Nagar Gangā Ke Ret Sakhī Sarkai Hai Teri	Suraiya Suraiya Suraiya Talat Mehmood Talat Mehmood Suraiya Mohammed Rafi Suraiya Talat/ Suraiya Suraiya Shamshad Begum Sudha Malhotra Rafi/ Hasan	Kothā Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Bard Soliloquy Duet Background Pub. Perf. Pub. Perf. Qawwālī	Romantic Grief Lonely/Grief Lonely/Grief Despair Despair Grief Grief Lonely/Grief Grief Celebration Joyous Moral/Ethical	Śringāra Karunā Karunā Karunā Karunā Karunā Karunā Karunā Karunā Karunā Śringāra Adbhuta Śānta

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Nastik 1954	Film Star/ I S Johar	C Ram Chandra	Nalini Jaywant Ajit I S Johar Mehmood Lila Misra	Pradeep (All the songs)	Gagan Jhanjhanā Rahā	Hemant/ Lata	Backgr /Duet	Devotional	Karunā
					Jai Jai Rām Raghurām	Lata + Chrs	Pub. Perf.ane	Devotional	Śānta
					Hone Lagā Hain Mujhe	Lata Mangeshkar	Soliloquy	Romantic	Śringāra
					Kaise Āye Din	Lata Mangeshkar	Kothā	Lonely	Karunā
					Kanhā Bajāye Bānsuri	Lata + Chrs	Narrator	Devotional	Śānta
					Tere Phūlon Se Bhī Pyār	Lata Mangeshkar	Solo/Conver	Devotional	Śānta
					Are Pathar Ke Bhaghvān	Lata Mangeshkar	Solo/Conver	Protest	Raudra
					Dekh Tere Sansār Kī Hālat	Pradeep	Background	Protest	Karunā
					Duniyā Bhar Ke Nāstik	Pradeep	Background	Protest	Karunā
Shabaab 1954	Sadiq Prod/ M Sadiq	Naushad	Nutan Bharat Bhushan	Shakeel Badayuni (All the songs)	Mehlon Men Rahane Wālī	Mohammed Rafi	Bard	Grief	Karunā
					Mar Gaye Ham Jīte Jī	Lata Mangeshkar	Soliloquy	Grief	Karunā
					Bhagat Ke Basmen Hain	Manna Dey	Narrator	Devotional	Śānta
					Jogan Bān Jaungī Sainyā	Lata Mangeshkar	Solo/Conver	Grief	Karunā
					Lagī More Man Ko	Shamshad +Chrs	Bard	Devotional	Śringāra
					Yahī Armān Lekar Āj	Mohammed Rafi	Soliloquy	Grief	Karunā
					Jo Mai Jānati Bisrat	Lata Mangeshkar	Solo/Conver	Grief	Karunā
					Mankī Bīn Matwālī	Rafi/ Lata	Duet	Love/Desire	Adbhuta
					Chandan Kā Palanā	Hemant/ Lata	Duet	Love/Desire	Śringāra
					Dayā Kar He Girdhar	Amir Khan	Narrator	Grief	Karunā
					Marnā Terī Galī Men	Lata Mangeshkar	Solil/Episodi	Grief	Karunā
					Marnā Terī Galī Men	Mohammed Rafi	Solo/Episodic	Grief	Karunā
					Āye Nā Bālam Wādā	Mohammed Rafi	Soliloquy	Grief	Karunā
					Man Sājan Ne Har Līnhā	Lata Mangeshkar	Solo/Conver	Grief	Karunā

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Aar Paar 1954	Guru Dutt	OP Nayar	Guru Dutt Shyama Johnny Walker Shakila Jagdeep	Majrooh Sultanpuri	Jā Jā Jā Bewafā Jā Jā Jā Bewafā Bābūjī Dīire Chalnā Ye Lo Mai Hārī Pīyā Hūn Abhī Mai Jawān Ae Mohabbat Karlo Jī Are Nā Nā Nā Nā Taubā Kabhī Ār Kabhī Pār	Rafi/ Geeta Geeta Dutt Geeta Dutt Geeta Dutt Geeta Dutt Rafi/ Geeta Rafi/ Geeta Shamshad Begum	2 coded Soliloquy Solo/Conver Solo/Conver Pub. Perf. Duet Duet Title	Playful Grief Love/Desire Playful Playful Playful Humour Humour	Adbhuta Karunā Śringāra Adbhuta Hāsya Hāsya Hāsya Hāsya
Shree 420 1955	Raj Kapoor	Shankar Jaikishan	Raj Kapoor Nargis Nadira	Shailendra Shailendra Shailendra Shailendra Shailendra H Jaipuri H Jaipuri H Jaipuri	Dil Kā Hāl Sune Dilwālā Pyār Huā Ekrār Huā Hai Ramaiyyā Vastāvaiyyā Śām Gayī Rāt Āī Merā Jūtā Hai Jāpānī Ichak Dānā Bīchak Dānā Mudh Mudh Ke Nā Dekh O Jānewāle Mudh Ke	Manna Dey/Chrs M Dey/ Mukesh Rafi/Mukesh/Lata Lata Mangeshkar Mukesh Lata Mangeshkar Manna Dey Lata Mangeshkar	Pub. Perf. Duet Pub. Perf. Solo/Conver Soliloquy Solo/Conver Pub. Perf. Solo/Conver	Humour Love/Desire Love/Desire Love/Desire Humour Humour Humour Grief	Hāsya Śringāra Śringāra Śringāra Hāsya Hāsya Hāsya Karunā

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Uran Khatola 1955	Naushad Ali/ S U Sunny	Naushad	Dilip Kumar Nimmi Jeevan Tun Tun Agha Surya Kumari	Naushad (All the songs)	Chale Āj Tum Jahān Se Na Ro Ae Dil Hāl-e-dil Mai Kyā Nā Tūfān Se Khelo Ghar Āyā Mahmān Koī Merā Salām Lejā Hamāre Dil Se Nā Jānā Mohabbat Ki Rahon Men More Saiyān Ji Utrenge Dūbā Tārā Ummīdon Kā Āī Thī Rāt Sitāron Kī Garībon Ko Tū Ye Duniyā	Mohammed Rafi Lata Mangeshkar Lata Mangeshkar Mohammed Rafi Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Mohammed Rafi Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Lata Mangeshka	Voiceover Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy	Grief Grief Despair Grief Romantic Joyful Love/Desire Grief Love/Desire Grief Despair Despair	Karunā Karunā Karunā Karunā Śringāra Adbhuta Śringāra Karunā Śringāra Karunā Karunā Karunā
Mr & Mrs 55 1955	Guru Dutt	O P Nayar	Guru Dutt Madhubala	Majrooh Sultanpuri (all the Songs)	Pritam Aan Milo Meri Duniya Lut Rahi Abto Ji Hone Laga Jāne Kahān Merā Jigar Dil Par Huā Aisā Jādū Nīle Āsmāni Būjho To Thandī Hawā Kālī Ghatā Udhar Tum Hasīn Ho Chal Diye Bande Nawaz	Geeta Dutt Mohammed Rafi Shamshad Begum Rafi/ Geeta Mohammed Rafi Geeta Dutt Geeta Dutt Rafi/ Geeta Rafi/ Geeta	Voiceover Qawa/Voiceo Bard Duet Soliloquy Bard/PubPerf Solo Duet Duet	Love/Desire Despair Humour Humour/Play Love/Joyful Love/Joyful Joyful Love/Joyful Humour/Play	Karunā Karunā Hāsya Hāsya Adbhuta Adbhuta Adbhuta Adbhuta Hāsya

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Devdas 1955	Bimal Roy	S D Burman	Dilip Kumar Vijanthimala Suchitra Sen Pran Moti Lal Johnny Walker Nasir Hussain	Sahir Ludhianvi (All the Songs)	Ān Milo Ān Milo Shyām Dildār Ke Kadmon Men Jise Tū Qabūl Karle Vahī Mitvā Lagī Yah Kaisī Āg O Āne Wāle Ruk Jā Koī Vah Nā Āyenge Palat Kar Sajan Kī Ho Gayī Gorī Manzil Ke Chhān Men Ab Āge Terī Marzī Kisko Khabar Thī Kisko O Albele Panchī	M Dey/ Geeta Lata Mangeshkar Lata Mangeshkar Talat Mehmood Lata Mangeshkar Mubarak Begum M Dey/ Geeta Mohammed Rafi Lata Mangeshkar Talat Mehmood Asha/ Lata	Bard Kothā Solo/Conver Soliloquy Kothā Voiceover Bard Voiceover Kothā Soliloquy Duet	Grief Love/Desire Grief Longing Longing Longing Love/Desire Soliloquy Playful Grief Love/Desire	Karunā Śringāra Karunā Karunā Karunā Karunā Śringāra Karunā Hāsya Karunā Śringāra
Azaad 1955	Sriramlu Naidu	C Ram Chandra	Dilip Kumar Pran Meena Kumari Om Prakash	Rajendra Kishan (All the songs)	Rādhā Nā Bole Nā Bole Nā Kitnā Hasīn Hain Jāri Jīri O Kārī Badariyā Apalam Chhapalam Chaplā Kitni Jawān Hain Rāt O Baliye Baliye Dekho Jī Bahār Āī Marnā Bhī Mohabbat Men Pi Ke Daras Ko Taras Rahi	Lata Mangeshkar Chitalkar/ Lata Lata Mangeshkar Usha/ Lata Lata Mangeshkar M Dey/ Lata Lata Mangeshkar Raghunath Jadev Lata Mangeshkar	Narrator Duet Soliloquy Pub. Perf. Soliloquy Duet Solo/Conver Qawwālī Soliloquy	Love/Desire Romantic Love/Desire Playful Love/Desire Playful Love/Desire Playful Grief	Śringāra Adbhuta Śringāra Hāsya Śringāra Hāsya Śringāra Hāsya Karunā
Seema 1955	Amia Chakra Barty	Shankar Jaikishan	Nutan Balraj Sahani Shobha Khote	Shailendra Shailendra H Jaipuri Shailendra H Jaipuri Shailendra H Jaipuri	Manmohan Bade Jhūthe Tū Pyār Ka Sāgar Hai Suno Chhotīsī Gudiyā Kahān Jā Rahā Hai Tū Hamen Bhī De Do Sahārā Bāt Bāt Men Rūthon Suno Chhotīsī Gudiyā	Lata Mangeshkar Manna Dey Lata Mangeshkar Mohammed Rafi Mohammed Rafi Lata Mangeshkar Lata Mangeshkar	Solo/Conver Solo/Conver Dual Coded Soliloquy Bard Solo/Conver Dual Coded	Devotional Devotional Celebration Longing Lonely Humour Despair	Śānta Śānta Hāsya Karunā Karunā Hāsya Karunā

Film Title/ Release Date	Producer/ Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Railway Platform 1955	Keval Krishan/ Ramesh Saigal	Madan Mohan	Sunil Dutt Nalini Jaywant Johnny Walker Nana Paliskar	Sahir Ludhianvi R Kishan	Sone Chāndī Min Tūltā Bastī Bastī Parvat Parvat Dekh Terī Bhaghvān Kī Andherī Nagarī Chopat Chānd Madham Huvā Jiyā Kho Gayā Ho Terā Bhajo Rām Bhajo Rām Sakhī Re Torī Doliyā Mast Śām Hai/ Bhajo Ram	Mohammed Rafi Mohammed Rafi Rafi/Batish/Asha Rafi/Batish/Asha Lata Mangeshkar Lata Mangeshkar Asha/ Batish Lata Mangeshkar Asha/ Batish	Bard Background Narrator Pub. Perf. Soliloquy Soliloquy Episodic Bard Dual Coded	Moral/Ethical Moral/Ethical Humour Humour Grief Joyful Devotional Grief Joyful/Dev	Śānta Śānta Hāsya Hāsya Karunā Adbhuta Śānta Karunā Hāsy/Śānt
Chori Chori 1956	Lachman/ A Thakur	Shankar Jaikishan	Raj Kapoor Nargis Pran Neelam Tun Tun Johnny Walker Bhaghwan	R. Kishan R. Kishan R. Kishan R. Kishan R. Kishan R. Kishan Shailendra Shailendra Shailendra	Ājā Sanam Madhur All Line Clear Jahā Mai Jātī Hūn Vahī O Timkā Timkā Timkā Panchi Banu Udatī Phirūn Rasik Balmā Hāy Tum Arabon Kā Her Pher Yah Rāt Bhīgī Bhīgī Man Bhāvan Ke Ghar	M Dey/ Lata Mohammed Rafi M Dey/ Lata Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar M Dey/ Lata Lata/ Asha	Duet Solo/Conver Duet Solo/Conver Solioquy Solo/Conver Bard Duet Pub. Perf.	Love/Desire Humour Playful Romantic Joyful Grief Love/Desire Love/Desire Humour	Śringāra Hāsya Hāsya Adbhuta Adbhuta Karunā Śringāra Śringāra Hāsya

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Jagte Raho 1956	Raj Kapoor/ Amit Sombhu Maitra	Salil Chowdry	Raj Kapoor Nargis Pradeep Kumar Sulochana Motilal	P Dhawan Shailendra Shailendra Shailendra Shailendra Shailendra	Āive Duniyā Deve Duhā Jāgo Mohan Pyāre Jab Ujiyārā Chhāye Dhandī Dhandī Sāvan Zindagī Khwāb Hai Maine Jo Le Angadāī	Rafi/ Balbir Lata Mangeshkar Lata + Chrs Asha Bhosle Mukesh Haridar/ Sandhya	Bard Solo/Conver Solo/Conver Solo/Conver Soliloquy Kothā	Humour Devotional Romance Joyful Humour Humour	Hāsya Śānta Shringara Śringāra Hāsya Hāsya
Basant Bahar 1956	Ram Chandra/ Ram Nawathe	Shankar Jaikishan	Bharat Bhushan Nimmi	Shailendra (all the songs)	Badī Der Bhaī Nandlālā Bhay Bhanjanā Vandanā Duniyā Nā Bhāye Jā Jā Ja Re Balmā Kar Gayā Re Ketakī Gulāb Jūhī Mai Piyā Terī Nain Mile Chain Kahān Sur Nā Saje Kyā Gāūn	Mohammed Rafi Manna Dey Mohammed Rafi Lata Mangeshkar Asha/ Lata M Dey/ Bhimsen Lata Mangeshkar M Dey/ Lata Manna Dey	Background Solo/Classical Soliloquy Bard Duet/Bard Duet/Classical Solo/Conver Duet Soliloquy	Devotional Devotional Despair Grief Celebration Joyful Romantic Romantic Lonely	Śānta Śānta Karunā Karunā Hāsya Hāsya Śringāra Śringāra Karunā
Anurag 1956	Mukesh/ Madhusa dan	Mukesh	Mukesh Usha Kiran	Kaif Irfani Kaif Irfani Kaif Irfani Kaif Irfani Indivar Indivar Indivar Indivar Indivar	Koī Dil Men Hain Koī Pal Bhar Hī Kī Pahchān Jis Ne Pyār Kiyā Us Kā Nazar Milā Ke Nazar Terā Bīnā Sūnā Lāge Man Chal Man Chanchal Āj Ham Tumhen Ho Sakā Do Dilon Kā Nā Yah Kaisā Uljhan Hai	Mukesh Mukesh Lata Mangeshkar Lata/ Mukesh Mukesh Lata Mangeshkar Shamshad Begum Manna Dey Mukesh	Soliloquy Solo/Conver Soliloquy Duet Soliloquy Pub. Perf. Solo/Conver Soliloquy Voiceover	Moral/Ethical Love/Desire Grief Romantic Longing Playful Romantic Despair Despair	Karunā Śringāra Karunā Śringāra Karunā Hāsya Śringāra Karunā Karunā

Film Title/ Release Date	Producer /Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Mother India 1957	Mehboob Khan	Naushad Ali	Sunil Dutt Nargis Raj Kumar Rajendra Kumar	Shakeel Badayuni (All the songs)	O Dhartī Mātā Umariyā Ghathatī Jāye Re Nagrī Nagrī Dvāre Duniyā Men Ham Āyen O Gādīwāle Gadī Dhīre Matwālā Jiyā Dole Piyā Dukha Bhare Din Bīte Re Holī Āī Re Kanhāī Dil Pī Ke Ghar Āj Pyārī Ghūnghat Nahīn Kholūn O Mere Lāl Ājā O Jāne Wāle Jāo Nā Na Main Bhaghvān Hūn	Chorus Manna Dey Lata Mangeshkar Meena/Usha/Lata+ Rafi/ Shamshad Rafi/ Lata + Chrs Rafi/Dey/Asha/Sha Shamshad B + Chrs Shamshad B + Chrs Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Mohammed Rafi	Background Voiceover Soliloquy Soliloquy Duet Duet Pub. Perf. Pub. Perf. Voiceover Solo/Conver Solo/Conver Solo/Conver Solo/Conver	Celebration Grief Longing/Grief Grief Celebration Joyful Celebration Joyful/Grief Grief Romantic Grief Grief Laughter	Adbhuta Karunā Karunā Karunā Hāsya Adbhuta Adbhuta Hāsya Karunā Śringāra Karunā Karunā Hāsya
Pyaasa 1957	Guru Dutt	S D Burman	Guru Dutt W Rehman M Sinha J Walker Shyama	Sahir Ludhianvi (All the songs)	Āj Sanam Mujhe Ang Ham Āpke Ānkhon Jāne Kyā Tūne Kahī Jāne Vo Kaise Log The Sar Jo Terā Chakarāye Tang Āchuke Hai Qāsh Ye Kūche Jinhe Nāz Yah Mahalon Yah Takton Jab Ham Chalen To Sāt Kām Ākhir Jasbā-e-beiqtiya Rūdād-e-Ghamen Ulfat	Geeta Dutt Rafi/ Asha Geeta Dutt Hemant Kumar Mohammed Rafi Mohammed Rafi Mohammed Rafi Mohammed Rafi Mohammed Rafi Mohammed Rafi Mohammed Rafi	Bard Duet Solo/Conver Solo/Conver Solo/Conver Solo Soliloquy Soliloquy Soliloquy Soliloquy Soliloquy	Love/Desire Romantic Love/Desire Grief Humour Grief Grief/Ethical Grief/Ethical Grief Grief Grief	Śringāra Adbhuta Śringāra Karunā Hāsya Karunā Karunā Karunā Karunā Karunā Karunā

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Dekh Kabira Roya 1957	Sre Rangam/ Amiya Chakra Barty	Madan Mohan	Anita Guha Ameeta Shubha Khote Anoop Kumar Jawahar Kaul	Rajendra Kishan (All the songs)	Hamse Āyā Nā Gayā Kaun Āyā Mere Man Ke Hari Tum Merī Rākho Ham Bulāte Hī Rahen Ham Panchi Mastāne Lagan Tose Lāgī Balmā Merī Bīnā Tum Bin Tū Pyār Kare Yā Bairan Ho Gayī Rainā	Talat Mehmood Manna Dey Sudha Malhotra Rafi/ Asha Geeta/ Lata Lata Mangeshkar Geeta/Lata/Asha Lata Mangeshkar Manna Dey	Soliloquy Solo/Conver Solo/Conver Duet Duet Soliloquy Pub. Perf. Soliloquy Soliloquy	Lonely Playful Devotional Playful/Humo Playful Romantic Despair Longing Longing	Karunā Hāsya Śānta Hāsya Adbhuta Śringāra Karunā Karunā Karunā
Adalat 1958	Kwatra Film/ Kalidas	Madan Mohan	Pradip Kumar Pran Nargis A Sachdev	Rajendra Kishan (All the songs)	Yūn Hasraton Ke Dāg Dupattā Merā Mal Mal Jā Jāre Jā Sajnā Jānā Thā Humse Dūr Jab Din Hasīn Dil Unko Yah Śikāyat Zamīn Se Hamen Jā Jāre Jā Sajnā	Lata Mangeshkar Geeta/ Asha Asha/ Lata Lata Mangeshkar Rafi/ Asha Lata Mangeshkar Rafi/ Asha Lata Mangeshkar	Soliloquy Duet Solo/2 Coded Solo/Conver Duet Solo/Conver Duet Kothā	Despair Joyful Joyful /Sad Romantic Celebration Despair Romantic Grief	Karunā Śringāra Kar/Śring Śringāra Hāsya Karunā Adbhuta Karunā
Madhu Mati 1958	Bimal Roy	Salil Chowdry	Vijanti Mala Dilip Kumar J Walker Pran	Shailendra (All the songs)	Ājā Re Pardesī Kab Chadgao Pāpī Bichwā Dil Tadapt Tadapt Jungal Men Mor Nāchā Ham Hāl-e-Dil Ghadī Ghadī Morā Dil Kancha Le Kanchi Lai Suhānā Safar Aur Ye Tan Jale Man Jaltā Tūte Huwe Khwābon Zulmī Sang Ānkh Ladī	Lata Mangeshkar Dey/Lata/Chrs Mukesh/ Lata Mohammed Rafi Mubarak Begum Lata Mangeshkar Asha/ Ghulam M Mukesh D Mukerjee Mohammed Rafi Lata Mangeshkar	Solo/Conver Pub. Perf. Duet Solo/Conver Pub. Perf. Soliloquy Duet Soilioquy Pub. Perf. Solioquy Soliloquy	Love/Desire Humour Joyful Humour Celebration Love/Desire Celebration Joyous Celebration Grief/Lonely Playful	Śringāra Hāsya Śringāra Hāsya Śringāra Śringāra Hāsya Adbhuta Hāsya Karunā Adbhuta

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Yahudi 1958	B'bay Films/ Bimal Roy	Shankar Jaikishan	Meena Kumari N Sultana S Modi D Kumar	H. Jaipuri Shailendra Shailendra Shailendra Shailendra Shailendra Shailendra	Ānsū Ke Yād Lekar Ātā Jāte Pehalūn Men Bechain Dil Khoyī Se Dil Men Pyār Kā Tūfān Merī Jān Merī Jān Ye merā Divānāpan Ye Duniyā Hain Hamārī	Lata Mangeshkar Lata Mangeshkar Geeta/ Lata Lata Mangshkar Lata + Chrs Mukesh Mohammed Rafi	Soliloquy Solo/Conver Duet/Bard Solo/Conver Pub. Perf. Soliloquy Bard	Longing Romantic Longing Joyful Playful Despair Moral/Ethical	Karunā Śringara Karunā Śringāra Hāsya Karunā Śānta
Phir Subha Hogi 1958	Parijat Pictures/ Ramesh Saigal	Khayyam	M Sinha L Chitnis Tun Tun R Kapoor Rehman Paleskar	Sahir Ludhianvi (All the songs)	Vo Subha Kabhī To Vo Subha Kabhī To Vo Subha Kabhī To Āsmān Pe Hain Chin Aur Arab Hamārā Do Būnde Sāwan Ke Phir Nā Kīje Merī Phirthe Jo Bade Hī Sab Kī Ho Khair	Asha Bhosle Asha/ Mukesh Mukesh Mukesh Mukesh Asha Bhosle Asha/ Mukesh Rafi/ Mukesh Rafi / Chand Bala	Episodic Episodic Episodic Solo/Conver Soliloquy Background Duet Duet Bard	Grief Moral/Ethical Grief Playful Playful Grief Romantic Playful Moral/Ethical	Karunā Karunā Karunā Hāsya Hasya Karunā Śringāra Hāsya Adbhuta
Parvarish 1958	Roopkala /P S Banerjee	Datta Ram Wadkar	Mala Sinha Lalita Pawar Raj Kapoor Mehmood	Hasrat Jaipuri (All the songs)	Ānsū Bharī Hain Ye Masti Bharā Hai Samā Māmā O Māmā Jhūme Re Jhūme Re Belia Belia Belia Lūtī Zindagī Aur Chānd Jāne Kaisā Jādū Kiyā	Mukesh Manna Dey/ Lata Rafi/ Manna Dey Asha Bhosle Manna Dey/ Lata Lata Mangeshkar Asha B/ Sudha M	Soliloquy Duet Duet Solo/Conver Duet Soliloquy Kothā	Despair Romantic Playful Lullaby Playful Grief Celebration	Karunā Śringāra Hāsya Adbhuta Hāsya Karunā Adbhuta

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Sujata 1959	Bimal Roy	S D Burman	Nutan Shashikala Sunil Dutt	Majrooh Sultanpuri (All the songs)	Jalte Hain Jiske Liye Kālī Ghatā Chayen Morā Nanhīn Kalī Sone Chalī Sun Mere Bandhū Re Tum Jiyo Hazāron Sāl Bachpan Ke Din Kyā Andhen Ne Bhī Sapne	Talat Mehmood Geeta Dutt Geeta Dutt S D Burman Asha Bhosle Geeta Dutt Mohammed Rafi	Solo/Conver Soliloquy Solo Bard Solo/Conver Solo/Conver Bard	Longing Longing Joyful Moral/Ethical Celebration Celebration Moral/Ethical	Karunā Karunā Adbhuta Śānta Adbhuta Adbhuta Śānta
Kaagaz Ke Phool 1959	Guru Dutt	S D Burman	W Rehman Guru Dutt Rehman Mehmood J Walker	Kaifi Azmi Kaifi Azmi Kaifi Azmi Kaifi Azmi Kaifi Azmi Shailendra Kaifi Azmi	Dekho Zamāne Kī Yārī Waqt Ne Kiyā Kyā Ek Do Tīn Chār Ulte Sīdhe Dāon San San San Vo Chalī Ham Tum Jise Kahate Udjā Udjā Pyāse	Mohammed Rafi Geeta Dutt Geeta Dutt + Chrs Rafi/ Asha Rafi/ Asha + Chrs Mohammed Rafi Mohammed Rafi	Voiceov/Episodi c Background Solo Duet/Bard Duet Solo/Conver Voiceover	Despair Longing Moral/Ethical Grief Celebration Playful/Humo Lonely/Grief	Karunā Karunā Śānta Karunā Hāsya Hāsya Karunā
Goonj Uthi Shehnai 1959	Vijay Bhatt	Vasant Desai	Ameeta Anita Guha Rajendra Kumar I S Johar	Bharat Viyas (All the songs)	Terī Śehnāī Bole Tere Sur Aur Mere Gīt Maine Pīnā Sīkh Liyā Jīvan Men Piyā Terā Haule Haule Ghūnghat Akhiyān Bhūl Gaye Hain Kah Do Koī Nā Kare Dil Kā Khilona Hai Tūt Is Zindagī Ke Modhpe	Rafi/ Lata Lata Mangeshkar Mohammed Rafi Rafi/ Lata Rafi/ Lata Lata/ Geeta Mohammed Rafi Lata Mangeshkar Unknown female	Duet Solo/Conver Solo/Conver Duet Duet Bard Solioquy Solioquy Kothā	Grief Love/Desire Despair Romantic Playful Playful Despair Despair Despair	Karunā Śringāra Karunā Śringāra Adbhuta Hāsya Karunā Karunā Karunā

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Choti Bahen 1959	Prasad Pro TLV/ Prasad	Shankar Jaikishan	Nanda Shyama Balraj Sahani Rehman Mehmood	Shailendra H Jaipuri H Jaipuri H Jaipuri Shailendra Shailendra Shailendra Shailendra Shailendra	Bhaiyyā Mere Rākhī Jāūn Kahān Batā-e-dil Main Rangīlā Pyār Kā O Kalī Anār Kī Itnā Batā Main Rikhshaw Wālā Bāgon Men Bahāron Men Ye Kaisā Nyāya Terā Badī Dūr Se Āye Bhaiyyā Mere Rākhī	Lata Mangeshkar Mukesh Subir Sen/ Lata Manna Dey/ Lata Mohammed Rafi Lata + Chrs Lata Mangeshkar Lata Mangeshkar Mohammed Rafi	Solo/ 2 coded Soliloquy Duet Duet Soliloquy Solo Background Solo/Conver Solo/2 coded	Joyful Despair Joyful Love/Desire Playful Love/Desire Protest Romantic Moral/Ethical	Adbhuta Karuna Adbhuta Adbhuta Hāsya Śringāra Karunā Śringāra Śānta
Kanhaiya 1959	S P Pictures/ S N Tripathi	Shankar Jaikishan D Wadakar	Nutan L Pawar Raj Kapoor Raj Kumar Om Prakash	Shailendra Shailendra H Jaipuri Shailendra Shailendra Shailendra Shailendra Shailendra	Mujhen Tumse Kuch Bhī Nī Baliye Rut Hain Bahār O Kanhaiyā Āj Ānā Ruk Jā O Jānewāle Dil Men Samā Ke Milne Kahān Hain Kahān Hain Yād Āī Ādhī Rāt Ko O Mere Sānvare	Mukesh Mukesh/ Lata Lata Mangeshkar Mukesh Lata Mangeshkar Lata Mangeshkar Mukesh Lata Mangeshkar	Soliloquy Duet Title Solo/Conver Solo/Conver Solo/Conver Solo/Conver Solo/Conver	Despair Playful Playful Joyful Longing Lonely Playful Longing	Karuna Hāsya Karunā Adbhuta Śringāra Karunā Hāsya Karunā
Mughal-e-Azam 1960	Sterling Investment Co./ K Asif	Naushad Ali	Madhubala N Sultana Dilip Kumar Prithviraj Kapoor Murad Ajit	Shakeel Badayuni (All the songs)	Aye Mere Muśkil Khudā Pyār Kiyā To Darnā Kyā Mohabbat Kī Jhūthī Mohen Panghat Pe Terī Mehfil Men Kismat Khudā Nigha-e-bān Hon Yah Dil Kī Lagī Kyā Kam Zindābād Yah Mohabbat Prem Jogan Banke Śubh Din Ho Rāj Dulāre Hamen Kāś Tumse Ae Iśq Yah Sab Duniyā	Lata Mangeshkar Lata + Chrs Lata Mangeshkar Lata + Chrs Shamshad/Lata/Chr Lata Mangeshkar Lata + Chrs Rafi + Chrs Ustad Ghulam Ali Ustad Ghulam Ali Lata Mangeshkar Lata Mangeshkar	Soliloquy Solo/Conver Soliloquy Pub. Perf. Qawwālī Voiceover Qawwālī Solo/Conver Classical/Bgr Classical/Bgr Solo/Conver Solo/Conver	Despair Romantic Despair Playful Moral/Ethical Grief Celebration Protest Romantic Celebration Despair Moral/Ethical	Karunā Śringāra Karunā Adbhuta Śringāra Karunā Adbhuta Raudra Śringāra Śānta Karunā Śringāra

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Chaudavin Ka Chand 1960	Guru Dutt/ M Sadiq	Ravi	Waheeda Rehman Minu Mumtaz Guru Dutt Rehman Johnny Walker	Shakeel Badayuni (All the songs)	Chaudavīn Kā Chānd Ho Badle Badle Mere Bedardi Mere Saiyyān Merā Yār Banā Hain Milī Khāk Me Śarmā Ke Agar Yūn Yah Lakhnau Ke Sahar Dil Kī Kahāni Yah Duniyā Gol Hai Bālam Se Milan Hogā	Mohammed Rafi Lata Mangeshkar Asha Bhosle Mohammed Rafi Mohammed Rafi Shamshad/ Asha Mohammed Rafi Asha Bhosle Mohammed Rafi Geeta Dutt	Title Soliloquy Kotha Solo/Conver Soliloquy Qawwālī Background Solo/Conver Solo/Conver Bard	Love/Desire Grief Celebration Celebration Grief Romantic Moral/Ethical Romantic Playful Celebration	Śringāra Karunā Adbhuta Hāsya Karunā Śringāra Śānta Śringāra Hāsya Śringāra
Chhaliya 1960	Subhash Pictures/ Manmohan Desai	Kalyanji Anandji	Nutan Rehman Pran Raj Kapoor	Qamar Jalalabadi (All the songs)	Chhaliyā Merā Nām Dam Dam Digā Digā Galī Galī Sītā Royen Āj Mere Tūte Huve Dil Se Tere Rāhon Men Khade Bāje Pāyal Cham Cham Merī Jān Kuch Bhī Ki	Mukesh Mukesh Mohammed Rafi Mukesh Lata Mangeshkar Lata Mangeshkar Mukesh/ Lata	Title Solo/Conver Narrator Soliloquy Solo/Conver Pub. Perf. Duet	Playful Playful Despair Lonely/Grief Longing Longing Playful/Roman	Hāsya Hāsya Karunā Karunā Karunā Śringāra Hāsya
Bombay Ka Babu 1960	Jal Mistry /Raj Khosla	S D Burman	Suchitra Sen Dev Anand Nasir Hussain	Majrooh Sultanpuri (All the songs)	Chalrī Sajanī Ab Kyā Soche Dekhane Men Bholā Hai Divānā Mastānā Huā Dil Pavan Chalen To Uthen Saāthī Nā Koī Manzil Aise Men Kachu Kahān Tak Dhum Tak Dhum	Mukesh Asha Bhosle + Chrs Asha Bhosle/ Rafi Rafi/ Asha + Chrs Mohammed Rafi Asha Bhosle Manna Dey + Chrs	Voiceover Title Duet Duet Soliloquy Bard Pub. Perf.	Grief Playful Playful Playful Lonely/Grief Love/Desire Celebration	Karunā Hāsya Śringāra Adbhuta Karunā Śringāra Adbhuta

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Usne Kaha Tha 1960	Bimal Roy/ Moni Bhattach ariyya	Salil Choudry	Nanda Leela Misra Sunil Dutt	Shailendra Shailendra Mohiuddin Shailendra Shailendra	Ājā Rhimjhim Ke Ye Machalte Ārzū Jāne Wāle Sipāhī Se Machaltī Hī Jānā Balkhātī Śarmātī Ājā	Talat/ Lata Lata Mangeshkar Manna Dey Rafi/ Manna Dey Rafi/ Saveeta	Duet Soliloquy Voiceover Rafi/Dey Duet	Joyful Longing Moral/Ethical Playful Playful	Adbhuta Śringāra Karunā Hāsya Hāsya
Saranga 1960	Sharad Pro/ Dirubhai Desai	Sardar Malik	Sudesh Kumar Jayshree	Bharat Viyas (All the songs)	Piyā Kaise Milūn Tumse Chalī Re Chalī Main To Daiyā Daiyā Ek Kanhaiyā Koī Ghar Āyegā Ājā Mere Sāthī Ājā Hān Divānā Hūn Main Kin Galiyon Men Prīt Lāgī Tumse Lagī Sāthī Sārangā Terī Yād Men Sāth Jiyeng Nā Jā Mere Likhde Piyā Ke Nām Sājan Ye Mat Jānīyo	Rafi/ Lata Asha Bhosle Lata + Chrs Lata + Chrs Rafi/ Asha Mukesh Asha Bhosle Mukesh/ Lata Mukesh Rafi + Chrs Suman Kalyanpur Rafi/ Lata	Duet Solo/Conver Solo/Conver Solo/Conver Duet Soliloquy Soliloquy Duet Title Solo/ Conver Solo/Conver Duet	Longing Grief Playful Longing Longing Despair Despair Love/Desire Lonely/Grief Grief Grief Grief	Karunā Karunā Hāsya Śringāra Karunā Karunā Karuna Śringāra Karunā Karunā Karunā Karunā
Dil Apna Aur Preet Parai 1960	S A Bagar /Kishore Sahu	Shankar Jai Kishan	Meena K Raj Kumar Om Prakash Nadira Naaz Helen	Shailendra Shailendra Shailendra Shailendra Shailendra H Jaipuri H Jaipuri	Ajīb Dāstān Hai Ye Andāz Merā Mastānā Dil Apnā Aur Prīt Parāī Jāne Kahāngayī Dil Merā Merā Dil Ab Terā Ho Sājnā Śīśā-e-Dil Itnā Nā Uchalo Itnī Badī Mehfil Aur Dil	Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Mohammed Rafi Lata Mangeshkar Lata Mangeshkar Asha Bhosle	Solo/Conver Pub. Perf. Title Bard Pub. Perf. Solo/Conver Pub. Perf.	Lonely Playful Grief Grief Joyful Playful Celebration	Karunā Hāsya Karunā Karunā Adbhuta Hāsya Hāsya

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Chaaya 1961	AV Neiyapan Harikesh Mukerji	Salil Choudry	Asha Parekh Nirupa Roy Lalita Pawar Sunil Dutt	Rajendra Kishan (All the songs)	Ānsū Samajh Ke Kyūn Cham Cham Nāchtī Āī Dil Se Dil Kī Dor Bandhī Itnā Nā Mujhse Se (2) Itnā Nā Mujhse Se Yah Kaha De Ham Insān Ākhon Men Masti	Talat Mehmood Lata Mangeshkar Mukesh/ Lata Talat/ Lata Talat Mehmood Mohammed Rafi Talat Mehmood	Solo/Conver Pub. Perf. Duet Duet/2 coded Solo/2 coded Bard Solo/Conver	Despair Joyous Romantic Romantic Grief Moral/Ethical Romantic	Karunā Śringāra Adbhuta Śringāra Karunā Śānta Hāsya
Aas Ka Panchi 1961	Film Yug/ Mohan Kumar	Shankar Jaikishan	Vijanti Mala R Kumar Nasir Khan Leela Chitnis	Shailendra Shailendra Shailendra H Jaipuri H Jaipuri Shailendra	Tum Rūthī Raho Main Hayen Meri Uljhi Nazar Dhīre Chalāo Zarā Dil Merā Ek Ās Kā Panchi Ab Chār Dino Kī Chhuttī Apnī Bhī Kiyā Zindagī	Mukesh/ Lata Lata Mangeshkar Subhir/ Lata Subhir Sen Subhir Sen + Chrs Mukesh	Duet Pub. Perf. Duet Title Solo/Conver Soliloquy	Playful Playful Joyful Soilioquy Celebration Despair	Hāsya Hāsya Śringāra Adbhuta Hāsya Karunā
Hum Dono 1961	Dev Anand/ Amarjeet	Jaidev	Nanda Sadhana Dev Anand	Sahir Ludhianvi (All the songs)	Abhī Nā Jāo Chod Ke Allah Tero Nām Dukh Aur Sukh Ke Jahān Men Aisā Kaun Kabhī Khud Pe Kabhī Main Zindagī Kā Sāth Prabhu Tero Nām	Rafi/ Asha Lata Mangeshkar Asha Bhosle Asha Bhosle Mohammed Rafi Mohammed Rafi Lata Mangeshkar	Duet Solo/Conver Solo/Conver Solo/Conver Soliloquy Soliloquy Solo/Conver	Love/ Desire Devotional Moral/Ethical Moral/Ethical Lonely/Grief Moral/Ethical Devotional	Śringāra Śānta Śānta Śānta Karunā Karunā Śānta

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Ganga Jamuna 1961	Dilip Kumar/ Nitin Bose	Naushad Ali	V Mala Dilip Kumar Nasir Khan	Shakeel Badayuni (All he songs)	Dagābāz Torī Batiyān Dhūndo Dhūndo Re Do Hanson Kā Jodā Nain Ladh Jaihen Torā Man Badā Pāpi Insāf Ki Dagar Men Jahnan Ghūngar Bāje O Chaliyā Re Man Men	Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Rafi + Chrs Asha Bhosle Hemant K + Chrs Lata + Chrs Rafi/ Lata + Chrs	Solo/Conver Solo/Conver Soliloquy Pub. Perf. Kothā Narrator Solo/Conver Pub. Perf.	Playful Playful Longing Celebration Celebration Moral/Ethical Playful Playful	Adbhuta Adbhuta Karunā Adbhuta Hāsya Śānta Hāsya Hāsya
Nazrana 1961	Venus Pictures/ C V Sridhar	Ravi	Usha Kiran V Mala Raj Kapoor Agha	Rajendra Kishan (All the songs)	Dekhā Hai Tumne Jidhar Bhikrāke Zulfen Zulfen Bāzī Kisī Ne Pyār Kī Mele Hain Chirāgon Ke Mere Pīchhe Ek Diwāna Ek Vo Bhī Diwālī Thī Ek	Lata Mangeshkar Mukesh/ Lata Mohammed Rafi Lata Mangeshkar Mukesh/ Asha Mukesh	Solo/Conver Duet Title/Soliloquy Solo Duet Soliloquy	Love/Desire Joyful Despair Celebration Playful Despair	Śringāra Śringāra Karunā Adbhuta Hāsya Karuna
Aarti 1962	Rajshri Pictures/ Phani Majumdar	Roshan Lal	Meena Kumari Pradeep Kumar Ashok Kumar	Majrooh Sultanpuri (All the songs)	Āpne Yād Dilayā To Ab Kyā Miśāl Dūn Main Bār Bār Tujh Ne Kiyā Bane Ho Ek Khāk Ke Nā Bhanwārā Nā Koī Gul Vo Tīr Dil Pe Chalā Jo Pyār Kī Bolī Boltī Kabhī To Milegī Āja Āja	Rafi/ Lata Mohammed Rafi Rafi/ Lata Lata Mangeshkar Rafi/ Asha Rafi/ Asha Rafi/ Asha Lata Mangeshkar Rafi/ Suman	Duet Solo/Conver Bard/Duet Pub. Perf. Duet Duet Duet Soliloquy Duet	Love/Desire Romantic Love/Desire Moral/Ethical Playful Playful Joyful Moral/Ethical Longing	Śringāra Śringāra Shringāra Śānta Hāsya Hāsya Adbhuta Śānta Karuna

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Main Chup Rahungi 1962	AVM/ A Bhim Singh	Chitra Gupta	Meena Kumari Helen Sunil Dutt N Paleskar Babloo	Rajendra Kishan (All the songs)	Tumhī Ho Mātā Pitā Tumhī Chānd Jāne Kahān Kho Khuś Rahon Ahal-E-Cham Āye Nā Bālam Koī Batāde Dil Hain Main Kaun Hūn Main Mere Dil Kabhī To Koī	Lata Mangeshkar Rafi/ Lata Mohammed Rafi Rafi/ Lata Rafi/ Lata Mohammed Rafi Lata Mangeshkar	Episodic Duet Background Pub. Perf. Duet Soliloquy Pub. Perf.	Devotional Romantic Grief Parody Romantic Grief Longing	Śānta Śringāra Karunā Hāsya Adbhuta Karunā Śringāra
Sahib Bibi Aur Ghulam 1962	Guru Dutt/ Abrar Ali	Hemant Kumar	W Rehman M Kumari M Mumtaz Guru Dutt Rehman	Shakeel Badayuni (All the songs)	Sākhiyā Āj Mujhe Merī Jān O Merī Jān Piyā Aiso Jiyā Men Nā Jāo Saiyān Chhudā Ke Koī Dūrse Āwāz De Bhavarā Badā Nādān Merī Bāt Rahe Mere	Asha Bhosle Geeta Dutt Geeta Dutt Geeta Dutt Geeta Dutt Asha Bhosle Geeta Dutt	Kothā Kothā Soliloquy Solo/Conver Solo/Conver Solo Soliloquy	Playful Playful Love/Desire Love/Desire Love/Desire Playful Longing	Hāsya Hāsya Śringāra Karunā Karunā Hāsya Karunā

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Hariyali Aur Raasta 1962	Shri Prakash/ V Bhatt	Shankar Jaikishan	Mala Sinha Helen Shashikala M Kumar Om Prakash	Shailendra H Jaipuri Shailendra Shailendra Shailendra H Jaipuri Shailendra H Jaipuri	Bol Mere Taqdīr Men Ibtedaye Iśq Men Sāri Lākhon Tāre Āsmān Terī Yād Dilse Bhūlāne Ek Thā Rājā Ek Thī Rānī Kho Gayā Hain Merā Parwānon Ke Yād Men Yeh Hariyālī Aur Yah	Mukesh/ Lata Mukesh/ Lata Mukesh/ Lata Mukesh Lata Mangeshkar Mahendra Kapoor Asha Bhosle Lata Mangeshkar	Title/Episodic Duet Duet Solo/Conver Dual Coded Soliloquy Solo/Conver Solo/Conver	Romantic Playful Grief Grief Joyous/Grief Lonely Longing Joyful	Śringāra Hāsya Karunā Karunā Hās/Karun Karunā Karunā Adbhuta
Anpadh 1962	Rajendra Bhatia + Mohan Segal/ Mohan Kumar	Madan Mohan	Mala Sinha Bindu Balraj Sahani Dharmendra	Raja Mehendi Ali Khan (All the songs)	Āp Ki Nazron Ne Samjhā Hain Isī Men Pyār Kī Jiyā Le Gaī Jī Morā Rang Birang Rākhī Vo Dekho Jalā Ghar Kisī Sikandar Ne Poras Se Kī Dulhan Marwād Kī Āī	Lata Mangeshkar Lata Mangeshkar Lata Mangeshkar Lata + Chrs Lata Mangeshkar Mahendra Kapoor Rafi/Asha/Chrs	Soliloquy Soliloquy Solo/Conver Solo/Conver Background Pub. Perf. Duet	Romantic Grief Joyful Celebration Grief Playful Celebration	Śringāra Karunā Śringāra Hāsya Karunā Hāsya Hāsya

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Mere Mehboob 1963	Rahu Rawali	Naushad Ali	Sadhana Ameeta Nimmi Pran Ashok Kumar Rajendra Kumar	Shakeel Badayuni (All the songs)	Mere Mehbūb Tujhe Tere Pyār Men Dildār Ae Husna Zarā Jāg Tujhe Mere Mehbūb Mai Tumse Izhār-E-Hār Kar Jāneman Ek Nazar Dekh Yād Men Terī Jāg Jāg Allah Bachāye Naujavāno Mere Mehbūb Tujhe	Mohammed Rafi Lata Mangeshkar Mohammed Rafi Asha/ Lata Mohammed Rafi Asha/ Lata Rafi/ Lata Lata + Chrs Lata Mangeshkar	Title/2 coded Solo/ Conver Solo/Conver Duet Solo/Conver Qawwālī Duet Pub. Perf. Title/2 coded	Grief Playful Love/Desire Playful Romantic Romantic Longing Playful Love/Desire	Karunā Adbhuta Śringāra Hāsya Śringāra Śringāra Karunā Hāsya Śringāra
Taj Mahal 1963	Pushpa Pictures/ M Sadiq	Roshan Lal	Bina Rai Helen Pradeep Kumar Jeevan Rehman	Sahir Ludhianvi (All the songs)	Jo Bāt Tujhmen Hai Jo Vādā Kiyā Vo Nibhānā Chandī Ka Badan Jurm-E-Ulfat Pe Hamen Khudae Bartaye Terī Nā Nā Nā Nā Hāth Nā Paon Chūlene Do Husn Se Duniyā Hasīn Jo Vādā Kiyā Vo Nibhānā	Mohammed Rafi Rafi/ Lata Rafi/Dey/Asha Lata Mangeshkar Lata Mangeshkar Suman/ Meenu Rafi/ Lata Asha Bhosle Rafi/ Lata	Solo/Conver Episodic Qawwālī Soliloquy Solo/Conver Pub. Perf. Duet Pub. Perf. Episodic	Romantic Love/Desire Playful Despair Despair Playful Romantic Playful Grief	Adbhuta Śringāra Hāsya Karunā Karunā Hāsya Śringāra Hāsya Karunā
Dil Ek Mandir 1963	Chitralay / Sridhar	Shankar Jaikishan	Meena Kumari Rajendra Kumar Raj Kumar Mehmood	H Jaipuri Shailendra Shailendra H Jaipuri Shailendra H Jaipuri Shailendra	Dil Ek Mandir Hai Dil Ek Rukh Ja Rāt Teher Jā Yād Nā Jāye Bīte dino Ham Tere Pyār Men Juhī Kī Kalī Mere Ladlī Yahān Koī Nahīn Tere Pālanhāre Rām Hai	Mohammed Rafi Lata Mangeshkar Mohammed Rafi Lata Mangeshkar Suman Kalyanpur Rafi/ Lata Suman Kalyanpur	Title/Backgroun Solo/Conver Soliloquy Solo/Conver Solo/Conver Duet Solo/Conver	Despair Love/Desire Longing Love/Desire Celebration Romantic Devotional	Karunā Śringāra Karunā Karunā Adbhuta Adbhuta Śānta

Film Title/ Release Date	Produce Director	Music Director	Lead Cast	Lyricist	Song Title	Singer/s	Register	Mood	Rasa
Bandini 1963	B R Product Ion/ Bimal Roy	S D Burman	Nutan Ashok Kumar Dharmendra	Shailendra Shailendra Gulzar Gulzar Shailendra Shailendra Shailendra	Ab Ke Baras Bhejo Do Nainan Ke Milan Ko Jogī Jabse Tū Āyā Mere Morā Gorā Ang Lay Le O Jāne Wāle Ho Sake O Re Mānjhī Mere Mat Ro Mātā Lal Tere	Asha Bhosle Asha Bhosle Lata Mangeshkar Lata Mangeshkar Mukesh S D Burman Manna Dey	Bard Soliloquy Soliloquy Soliloquy Background Bard Solo/Conver	Despair Longing Joyful Joyful Lonely/Grief Longing Grief	Karunā Karunā Śringāra Adbhuta Karunā Karunā Karunā
Bharosa 1963	Vasu Menon/ F K Shankar	Ravi	Asha Parekh Mehmood Om Prakash Guru Dutt	Rajendra Kishan (All the songs)	Vo Dil Kahān Se Laūn Dhadakā O Dil Dhadakā Is Bharī Duniyā Men Koī Yāro Yah Jo Duniyā Hai Āj Ki Mulaqāt Bas Itnī Kāhen Itnā Gumān Yah Jhuken Jhuken Nainā Kabhī Dushmanī Kabhī	Lata Mangeshkar Asha/ Lata Mohammed Rafi Mohammed Rafi Mahendra K/ Lata Mohammed Rafi Rafi/ Lata Rafi/ Asha	Soliloquy Duet Soliloquy Solo/Conver Duet Duet Duet Duet	Longing Playful Despair Playful Playful Playful Romantic Playful	Karunā Hāsya Karunā Hāsya Hāsya Hāsya Hāsya Hāsya
Gumrah 1963	B R Films /B R Chopra	Ravi	Mala Sinha Nirupa Roy Sunil Dutt Ashok Kumar	Sahir Ludhianvi (All the songs)	Āp Āye To Khayāle Chalo Ek Bār Phir Se Ye Havā Ye Fizā Abhī In Havāon Men In Ek Thī Ladkī Mere Sahelī Ek Thī Ladkī Mere Sahelī	Mahendra Kapoor Mahendra Kapoor Mahendra Kapoor MahendraK /Asha Asha Bhosle Asha Bhosle	Solo/Conver Solo/Conver Soliloquy Duet Episodi/2coded Episodi/2coded	Love/Desire Moral/Ethical Longing Romantic Playful Grief	Karunā Karunā Karunā Śringāra Hāsya Karunā

Appendix 2

Song Register Data Analysis

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conversational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujra	Pub. Perf. ance	Dual Coded	Classical
Awaara 1950	11	2	1	4	1	2	0	0	0	1	0	0	0	0
Deedar 1951	11	2	3	5	0	0	1	0	0	0	0	0	0	0
Albela 1951	11	1	2	1	0	0	1	0	0	0	0	6	0	0
Tarana 1951	10	4	2	4	0	0	0	0	0	0	0	0	0	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conversational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujra	Pub. Perf. ance	Dual Coded	Classical
Baazi 1951	8	0	4	2	0	1	0	0	0	0	0	1	0	0
Sangdil 1952	6	2	0	4	0	0	0	0	0	0	0	0	0	0
Madhosh 1952	8	0	3	3	0	0	1	0	0	0	0	1	0	0
Baiju Bawara 1952	14	3	1	2	0	0	0	0	0	0	0	0	0	8
Anhonee 1952	7	2	1	1	0	0	0	0	0	0	2	0	1	0
Daag 1952	8	0	0	5	1	0	0	0	0	0	0	0	2	0
Amber 1952	10	3	2	3	0	2	0	0	0	0	0	0	0	0
Anarkali 1953	11	1	3	4	1	1	0	0	0	0	0	1	0	0
Aah 1953	9	2	1	4	0	1	0	0	0	0	0	1	0	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conver sational	Soliloqu y	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujra	Pub. Perf. ance	Dual Coded	Classical
Patita 1953	6	1	1	4	0	0	0	0	0	0	0	0	0	0
Parineeta 1953	7	0	1	3	0	0	0	0	0	0	0	3	0	0
Foot Path 1953	6	1	3	2	0	0	0	0	0	0	0	0	0	0
Do Bigha Zamin 1953	4	1	1	0	1	0	0	0	1	0	0	0	0	0
Amar 1954	10	0	3	5	0	0	0	0	1	0	0	1	0	0
Chandani Chowk 1954	12	1	2	6	0	0	0	0	1	0	1	1	0	0
Mirza Ghalib 1954	13	1	0	6	0	1	0	1	1	0	1	2	0	0
Nastik 1954	9	0.5	2	1	1	0	0	0	2.5	0	1	1	0	0
Shabaab 1954	14	2	3.5	3.5	2	2	1	0	0	0	0	0	0	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conversational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujra	Pub. Perf. ance	Dual Coded	Classical
Aar Paar 1954	8	2	2	1	0	0	0	0	0	1	0	1	1	0
Shree 420 1955	8	1	3	1	0	0	0	0	0	0	0	3	0	0
Uran Khatola 1955	12	0	0	11	0	1	0	0	0	0	0	0	0	0
Mr & Mrs 55 1955	9	3	1	1	0	3	0	0.5	0	0	0	0.5	0	0
Devdas 1955	11	1	1	2	0	4	0	0	0	0	3	0	0	0
Azaad 1955	9	2	1	3	1	0	0	1	0	0	0	1	0	0
Seema 1955	7	0	3	1	0	1	0	0	0	0	0	0	2	0
Railway Platform 1955	9	0	0	2	1	2	1	0	1	0	0	1	1	0
Chori Chori 1956	9	3	3	1	0	1	0	0	0	0	0	1	0	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conversational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujra	Pub. Perf. ance	Dual Coded	Classical
Jagte Raho 1956	6	0	3	1	0	1	0	0	0	0	1	0	0	0
Basant Bahar 1956	9	2	1.5	2	0	1.5	0	0	1	0	0	0	0	1
Anurag 1956	9	1	2	4	0	1	0	0	0	0	0	1	0	0
Mother India 1957	13	2	4	2	0	2	0	0	1	0	0	2	0	0
Piyaasa 1957	11	1	4	5	0	1	0	0	0	0	0	0	0	0
Dekh Kabira Roya 1957	9	2	2	4	0	0	0	0	0	0	0	1	0	0
Adalat 1958	8	3	2.5	1	0	0	0	0	0	0	1	0	0.5	0
Madhumati 1958	11	2	2	4	0	0	0	0	0	0	0	3	0	0
Yahudi 1958	7	0.5	2	2	0	1.5	0	0	0	0	0	1	0	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conversational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujrah	Pub. Perf. ance	Dual Coded	Classical
Phir Subha Hogi 1958	9	2	1	1	0	1	3	0	1	0	0	0	0	0
Parvarish 1958	7	3	1	2	0	0	0	0	0	0	1	0	0	0
Sujata 1959	7	0	4	1	0	2	0	0	0	0	0	0	0	0
Kaagaz Ke Phool 1959	7	1.5	2	0	0	2	0.5	0	1	0	0	0	0	0
Goonj Uthi Shehnai 1959	9	3	2	2	0	1	0	0	0	0	1	0	0	0
Choti Bahen 1959	9	2	3	2	0	0	0	0	1	0	0	0	1	0
Kanhaiya 1959	8	1	5	1	0	0	0	0	0	1	0	0	0	0
Mughal-e-Azam 1960	12	0	4	2	0	1	0	2	1	0	0	1	0	1

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conversational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujrah	Pub. Perf. ance	Dual Coded	Classical
Chaudavin Ka Chand 1960	10	0	3	2	0	1	0	1	1	1	1	0	0	0
Chaliya 1960	7	1	2	1	1	0	0	0	0	1	0	1	0	0
Bombay Ka Babu 1960	7	2	0	1	0	2	0	0	0	1	0	1	0	0
Usne Kaha Tha 1960	5	2	0	1	0	1	**0**	**0**	**0**	**0**	**0**	**1**	**0**	**0**
Saranga 1960	12	4	5	2	0	0	0	0	0	1	0	0	0	0
Dil Apna Aur Preet Parai 1960	7	0	2	0	0	1	0	0	0	1	0	3	0	0
Chaaya 1961	7	1.5	2.5	0	0	1	0	0	0	0	0	1	1	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conver sational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujrah	Pub. Perf. ance	Dual Coded	Classical
Aas Ka Panchi 1961	6	2	1	1	0	0	0	0	0	1	0	1	0	0
Hum Dono 1961	7	1	4	2	0	0	0	0	0	0	0	0	0	0
Ganga Jamuna 1961	8	0	3	1	1	0	0	0	0	0	1	2	0	0
Nazrana 1961	6	2	2	1.5	0	0	0	0	0	0.5	0	0	0	0
Aarti 1962	9	5.5	1	1	0	0.5	0	0	0	0	0	1	0	0
Main Chup Rahungi 1962	7	2	1	0	0	0	1	0	1	0	0	2	0	0
Sahib Bibi Aur Ghulam 1962	7	0	3	2	0	0	0	0	0	0	2	0	0	0
Hariyali Aur Raasta 1962	8	2	3	1	0	0	0.5	0	0	0.5	0	0	1	0

Film Title/ Release Date	Total No. of Songs	Duet	Solo/ Conver sational	Soliloquy	Narrator	Bard/ Voice over	Episodic/ Theme	Qawwālī	Back-ground	Title	Kothā/ Mujrah	Pub. Perf. ance	Dual Coded	Classical
Anpadh 1962	7	1	2	2	0	0	0	0	1	0	0	1	0	0
Mere Mehboob 1963	9	2	3	0	0	0	0	1	0	1	0	1	1	0
Taj Mahal 1963	9	1	2	1	0	0	2	1	0	0	0	2	0	0
Dil Ek Mandir 1963	7	1	4	1	0	0	0	0	0.5	0.5	0	0	0	0
Bandini 1963	7	0	1	3	0	2	0	0	1	0	0	0	0	0
Bharosa 1963	8	5	1	2	0	0	0	0	0	0	0	0	0	0
Gumrah 1963	6	1	2	1	0	0	1	0	0	0	0	0	1	0
Grand Total	604	103.5	146	158	11	45.5	13	7.5	18	11.5	16	51.5	12.5	10
Actual Percentage	100%	17.1%	24.2%	26.2%	1.8%	7.5%	2.2%	1.2%	3.0%	1.9%	2.6%	8.5%	2.1%	1.7%

Appendix 3

Rasa Data Analysis

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Awaara 1951	11	0	0	0.5	1	5.5	0	0	3	1
Baazi 1951	8	0	0	0	3	3	0	0	2	0
Deedar 1951	11	1	0	0	0	8.5	0	0	1.5	0
Albela 1951	11	2	0	0	4	1.5	0	0	3.5	0
Tarana 1951	10	2	0	0	0	5	0	0	3	0
Sangdil 1952	6	1	0	0	0	4	0	0	1	0
Madhosh 1952	8	1	0	0	1	3	0	0	3	0
Baiju Bawara 1952	14	1	0	0	0	4	0	2	3	4

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Anhonee 1952	7	1	0	0	1	2.5	0	0	2.5	0
Daag 1952	8	0	0	0	1	6	0	0	1	0
Amber 1952	10	1	0	0	3	5	0	0	1	0
Anarkali 1953	11	1	0	0	0	9	0	0	1	0
Aah 1953	9	0	0	0	1	6	0	0	2	0
Patita 1953	6	0	0	0	0	4	0	0	2	0
Parineeta 1953	7	0	0	0	1	3	0	1	2	0
Foot Path 1953	6	2	0	0	0	2	0	1	1	0
Do Bigha Zamin 1953	4	0	0	0	1	2	0	1	0	0
Amar 1954	10	1	0	0	0	6	0	1	2	0
Chandani Chowk 1954	12	0	0	0	0	6	0	1	5	0

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Mirza Ghalib 1954	13	1	0	0	0	9	0	1	2	0
Nastik 1954	9	0	0	0	0	4	1	3	1	0
Shabaab 1954	14	1	0	0	0	10	0	1	2	0
Aar Paar 1954	8	2	0	0	4	1	0	0	1	0
Shree 420 1955	8	0	0	0	4	1	0	0	3	0
Uran Khatola 1955	12	1	0	0	0	8	0	0	3	0
Mr & Mrs 55 1955	9	4	0	0	3	2	0	0	0	0
Devdas 1955	11	0	0	0	1	7	0	0	3	0
Azaad 1955	9	1	0	0	3	1	0	0	4	0
Seema 1955	7	0	0	0	2	3	0	2	0	0

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	śringāra	Vīra
Railway Platform 1955	9	1	0	0	2.5	2	0	3.5	0	0
Chori Chori 1956	9	2	0	0	3	1	0	0	3	0
Jagte Raho 1956	6	0	0	0	3	0	0	1	2	0
Basant Bahar 1956	9	0	0	0	2	3	0	2	2	0
Anurag 1956	9	0	0	0	1	5	0	0	3	0
Mother India 1957	13	3	0	0	3	6	0	0	1	0
Piyaasa 1957	11	1	0	0	1	7	0	0	2	0
Dekh Kabira Roya 1957	9	1	0	0	2	4	0	1	1	0
Adalat 1958	8	1	0	0	1	3.5	0	0	2.5	0

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Madhu Mati 1958	11	2	0	0	4	1	0	0	4	0
Yahudi 1958	7	0	0	0	1	3	0	1	2	0
Phir Subha Hogi 1958	9	1	0	0	3	4	0	0	1	0
Parvarish 1958	7	2	0	0	2	2	0	0	1	0
Sujata 1959	7	2	0	0	0	2	0	3	0	0
Kaagaz Ke Phool 1959	7	0	0	0	2	4	0	1	0	0
Goonj Uthi Shehnai 1959	9	1	0	0	1	5	0	0	2	0
Choti Bahen 1959	9	3	0	0	1	2	0	1	2	0
Kanhaiya 1959	8	1	0	0	2	4	0	0	1	0

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Mughal-e-Azam 1960	12	1	0	0	0	4	1	1	5	0
Chaudavin Ka Chand 1960	10	1	0	0	2	2	0	1	4	0
Chaliya 1960	7	0	0	0	3	3	0	0	1	0
Bombay Ka Babu 1960	7	2	0	0	1	2	0	0	2	0
Usne Kaha Tha 1960	5	1	0	0	2	1	0	0	1	0
Saranga 1960	12	0	0	0	1	9	0	0	2	0
Dil Apna Aur Preet 1960	7	1	0	0	3	3	0	0	0	0
Chaaya 1961	7	1	0	0	1	2	0	1	2	0
Aas Ka Panchi 1961	6	1	0	0	3	1	0	0	1	0

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Hum Dono 1961	7	0	0	0	0	2	0	4	1	0
Ganga Jamuna 1961	8	3	0	0	3	1	0	1	0	0
Nazrana 1961	6	1	0	0	1	2	0	0	2	0
Aarti 1962	9	1	0	0	2	1	0	2	3	0
Main Chup Rahungi 1962	7	1	0	0	1	2	0	1	2	0
Sahib Bibi Aur Ghulam 1962	7	0	0	0	3	3	0	0	1	0
Hariyali Aur Raasta 1962	8	1	0	0	1.5	4.5	0	0	1	0
Anpadh 1962	7	0	0	0	3	2	0	0	2	0
Mere Mehboob 1963	9	1	0	0	2	2	0	0	4	0
Taj Mahal 1963	9	1	0	0	3	3	0	0	2	0

Film Title/ Release Date	Total No of Songs	Adbhuta	Bhayānaka	Bībhatsa	Hāsya	Karunā	Raudra	Śānta	Śringāra	Vīra
Dil Ek Mandir 1963	7	2	0	0	0	3	0	1	1	0
Bandini 1963	7	1	0	0	0	5	0	0	1	0
Bharosa 1963	8	0	0	0	6	2	0	0	0	0
Gumrah 1963	6	0	0	0	1	4	0	0	1	0
Grand Total	604	65	0	0.5	111	254	2	39.5	127	5
Actual Percentage	100%	10.8%	0.0%	0.1%	18.4%	42.1%	0.3%	6.5%	21%	0.8%

Appendix 4

Song Texts from Chapter 7

Songs from *Awaara*

Āvārā hūn

āvārā hūn, āvārā hūn
yā gardiś men hūn āsmān kā tārā hūn
āvārā hūn, āvārā hūn

gharbār nahīn, sansār nahīn
mujh se kisī ko pyār nahīn
us pār kisī se milne kā iqarār nahīn
mujh se kisī ko pyār nahīn
sunsān nagar anjān dagar kā pyārā hūn
āvārā hūn, āvārā hūn

ābād nahān barbād sahī
gātā hūn khuśī ke gīt magar
zakhmon se bharā sīnā hai merā
hanstī hai magar ye mast nazar
duniyā aye duniyā
duniyā main tere tīr kā yā taqdīr kā mārā hūn
āvārā hūn, āvārā hūn

yā gardiś men hūn āsmān kā tārā hūn
āvārā hūn, āvārā hūn

I am a vagabond
I don't have a family nor a home nor do I own any land
There is no one who loves me
I have not agreed to meet anyone on the other side
No one loves me
I am the beloved of a deserted and unknown place
I am a vagabond
I am not successful I am a wreck
But still I sing songs of happiness
My breast is full of wounds
But my carefree gaze continue to laugh
World O world
I am at the mercy of your barbs
Or at the mercy of my fate
I am a vagabond

I am a vagabond
I am in difficulty or a star of the sky
I am a vagabond
I am a vagabond

Dam bhar jo udhar muh phere.

dam bhar jo udhar muh phere
dam bhar jo udhar muh phere o chandā
mai un se pyār kar lungī, bāte hazār kar lungī
dil kartā hai pyār ke sajde, aur mai bhī unke sāth
chānd ko chandā roz hī dekhe, merī pehlī rāt, ho merī pehlī rāt
bādal me ab chhup jā re, o chandā
mai un se pyār kar lungī, bāte hazār kar lungī

dam bhar jo idhar muh phere o chandā
mai un se pyār kar lūngā, najzre ko chār kar lūngā
mai chor hūn, kām hai chorī, duniyā me hūn badnām
dil ko churātā āyā hūn mai, yehī merā kām, ho yehī merā kām
ānā tū gavāhī dene o chandā
mai un se pyār kar lūngā, nazre ko chār kar lungā

dil ko churāke kho mat jānā, rāh nā jānā bhūl
in kadmo se kuchal na denā
mere dil kā phūl, ho mere dil kā phūl
yeh bāt unhe samjhā de, o chandā
mai unse pyār kar lūngii, bāte hazār kar lūngī

dam bhar jo idhar muh phere, o chandā
mai unse pyār kar lūngā, nazre ko chār kar lūngā

dam bhar jo udhar muh phere

If only the moon would look away for a moment
I would make love to him
And say a thousand things to him

My heart would like to prostrate before him
And it is my wish as well
The moon gets to see its beloved light every night
But for me it is the first time
Hide behind the clouds oh moon
While I make love to him

If only the moon will look our way for a moment
I will make love to her

And look into her eyes with love and desire.

I am a thief and my profession is to steal
And I have a bad reputation
I have come to steal a heart
And that is what I will do
You must bear witness oh moon
While I make love to her

Having stolen my heart, do not dessert me
Do not lose your way
Do not trample my flower-like heart
Do pass this message onto him oh moon
While I make love to him

Tere binā āg ye chāndnī

Part 1:

ā tere binā āg ye chāndnī
tū ājā tū ājā
tere bina aag ye chandni
tū ājā tū ājā
tere binā besurī bāsurī
ye merī zindagī dard kī rāgnī
tū ājā tū ājā
tū ājā tū ājā
tū ājā tū ājā

Without you this moonlight is fire
Come, do come
Without you the flute is tuneless
This life of mine is a tune of heartbreak
Come, do come

Part 2:

ye nahī ye nahī hai zindagī
zindagī ye nahī zindagī
zindagī kī ye chitā
main zindā jal rahā hūn hāy
sāns ke ye āg ke
ye tīr chīrte hai ār pār

mujhko ye narak na chāhiye
mujhko phūl mujhko prīt
mujhko prīt chāhiye

mujhko chāhiye bahār
mujhko chāhiye bahār
mujhko chāhiye bahār
mujhko chāhiye bahār

This is not life this is no life
This life is like my cremation pyre
Where I am being burnt alive
My fire-like breath
Is piercing my body

I do not want this hell
I want flowers love
I want love
I want Spring

Part 3: ***Ghar āyā merā pardesī***

om namas śivāy, om namas śivāy, om
ghar āyā merā pardesī, pyās bujhī merī ankhiyan kī
tū mere man kā motī hai, in nainan kī jyoti hai
yād hai mere bachpan kī, ghar āyā merā pardesī
ab dil todke mat jānā, rote chhodke mat jānā
kasam tujhe mere ansuan kī, ghar āyā merā pardesī

Praise be to Lord Shiva
My estranged stranger has come home
the thirst in my eyes has been quenched
You are the pearl of my soul, the light of my eyes
I remember the fantasies of our childhood
My estranged stranger has come home
Do not break my heart and leave again, do not leave me in tears
I plead with an oath of tears, my estranged stranger has come home

Ā jāo tadapte hain armān

ā jāo tadapte hain armān, ab rāt guzarne vālī hai
mai roun yahān, tum chup ho vahān, ab rāt guzarne vālī hai
o, chānd kī rangat udne lagī
voh tāron ke dil ab dūb gaye, dūb gaye
hai dard bharā bechain samā, ab rāt guzarne vālī hai

is chānd ke dole me āī nazar
yeh rāt kī dulhan chal dī kidhar

āvāz to do khoye ho kahān, ab rāt guzarne vālī hai
ghabrāke nazar bhī hār gāī
taqdīr ko bhī nīnd āne lagī, nīnd āne lagī
tum āte nahī, mai jāūn kahān, ab rāt guzarne vālī hai

Do come my heart is desperate
The night is almost over
Here I am crying and there you not saying anything
The moon light is gradually fading
The heart of the stars are sinking
The weather is also laden with sadness
The night is almost over

In this moon light the palanquin is visible
But the bride seems to have disappeared in the night
At least call out to me from wherever you are
The night is almost over
In despair my eyes feel defeated
And even my fate is falling off to sleep
You do not wish to come, where do I go from here?
The night is almost over

Ek bewafā se pyār kiyā

ek bewafā se pyār kiyā, use nazar ko chār kiyā
hāy re hamne yeh kyā kiyā, hāy kyā kiyā
bholī suratvālā niklā luterā
rāt chhupāye dil me muh pe saverā
oye hamne dil nīsār kiyā, usko bekarār kiyā
hāy re hamne yeh kyā kiyā, hāy kyā kiyā
ek bewafā se pyār kiyā, use nazar ko chār kiyā
hāy re hamne yeh kyā kiyā, hāy kyā kiyā

de gayī dhokā hame nīlī nīlī ānkhen, nīlī nīlī ānkhen
sūnī hai dil kī mehfil, bhīgī bhīgī ānkhen, o bhīgī bhīgī ānkhen
oy hamne aitbār kiyā, ulfat kā ikrār kiyā
hāy re hamne yeh kyā kiyā, hāy kyā kiyā
ek bewafā se pyār kiyā, use nazar ko chār kiyā
hāy re hamne yeh kyā kiyā, hāy kyā kiyā

I have fallen in love with an unfaithful lover
Oh what have I done!

One with an innocent face turned out to be a thief
Hiding darkness in his heart and dawn on his face for show
I totally surrendered my heart to him and now my heart is troubled
Oh my goodness, what have I done?

Those blue eyes have betrayed me
Now my heart is lonely and my eyes are wet
To think I trusted him and declared my love
Oh my goodness, what have I done?

Ham tujhse mohabbat karke sanam

ham tujhse mohabbat karke sanam
rote bhīrahe, hanste bhī rahe
khuś hoke sahe ulfat ke sitam
rote bhī rahe, hanste bhī rahe
hai dil kī lagī kyā tujhko khabar
ek dard uthā tharāyī nazar tharāyī nazar
khamoś the ham is gham kī kasam
rote bhī rahe, hanste bhī rahe

yeh dil jo jalā ek āg lagī
ānsū jo bahe barsāt huī, barsāt huī
bādal kī tarah āvārā the ham
rote bhī rahe, hanste bhī rahe
ham tujhse mohabbat karke sanam
rote bhī rahe, hanste bhī rahe

Having loved you I now weep
And I also laugh to save face
Happily I bore the cruel torments of love
I cry many a tear in my love for you

You do not know about the pangs of heart ache
There is pain and the eyes feel the shock waves
But I have remained silent
On the oath of love
I cry many a tears in my love for you

When the heart burns it is on fire
The tears shed are no less than rain
I used to be a free like the clouds
I cry many a tear in my love for you

Songs from *Aah*

Rāt andherī dūr saverā

rāt andherī dūr saverā
barbād hai dil merā o

ānā bhī chāhen ā nā saken ham,
koyī nahīn āsarā
khoyī hai manzil rasta hai muśkil
chānd bhī āj chhupā ho
rāt andherī dūr saverā
barbād hai dil merā o

āh bhī roye rāh bhī roye,
sūjhe nā bāt koyī
thodī umar hai sūnā safar hai
merā nā sāth koī ho

rāt andherī dūr saverā
barbād hai dil merā o

The night is dark and dawn far away
My heart is devastated

Even if I wanted to I am unable to come
There is no hope left
My destination is lost and the road is difficult
Even the moon has hidden itself
The night is dark and dawn far away
My heart is devastated

My sighs are crying out and so are the paths
Nothing makes sense
I have not long to live and the road to death is lonely
I have no companion
The night is dark and dawn far away
My heart is devastated

Yah śām kī tanhāīyān

yah śām kī tanhāīyān, aise men terā gham
patte kahī khadke havā āī to chaunke ham
yah śām kī tanhāīyān, aise men terā gham

jis raāh se tum āne ko the
us ke niśān bhī mitane lage
āe nā tum sau sau dafā āe gaye mausam
yah śām kī tanhāīyān, aise men terā gham

sīne se lagā terī yād ko
rotī rahī mai rāt ko
hālat pe merī chānd tāre ro gae śabnam
yah śām kī tanhāīyān, aise men terā gham

This loneliness of the night and to add to it the sadness of your absence
When leaves make a noise somewhere and the breeze blows, I am startled
This loneliness of the night and to add to it the sadness of your absence

The road you were to take to come to me
The existence of that road is beginning to disappear
You have not come but the seasons have changed a hundred times
This loneliness of the night and to add to it is the agony of your absence

With your memory close to my heart
I have cried many a night
The moon, the stars and even the dew have cried at my predicament
This loneliness of the night and to add to it the pain of your absence

Rāja kī āyegī bārāt, Rangilī hogī rāt

rājā kī āyegī bārāt, rangīlī hogī rāt
magan mai nāchūngī, ho magan mai nāchūngī
rājā kī āyegī bārāt

rājā ke māthe tilak lagegā, rānī ke māthe sindūr
mai bhī apane man kī āśā, pūrī karūngī zarūr
mehendī se pīle honge hāth, saheliyon ke sāth
magan mai nāchūngī, ho magan mai nāchūngī
rājā kī āyegī bārāt

rānī ke sang rājā dole sajāte, chale jāenge pardes
jab jab unkī yād āyegī, dil pe lagegī thes
naino se hogī barsāt, andherī hogī rāt
magan mai nāchūngī, ho magan mai nāchūngī
rājā kī āyegī bārāt

The king's wedding procession will light up the night
And I will dance with joy

The king's forehead will be decorated with a *tilak*
And the queen with vermillion
I will certainly fulfill my heart's desire
With my henna decorated hands, and with friends
I will dance, joyfully I will dance

The king with his queen will go away to a distant place
Whenever their memory mocks me my heart will ache
Tears then would be like raindrops, the night will be dark
Joyfully I will dance

Āja re ab merā dil pukārā ro ro ke gham bhī hārā

Ājā re
ājā re, ab merā dil pukārā
ro ro ke gham bhī hārā
badanām nā ho pyār merā
ājā re

ho o o ghabarāye hāy ye dil
sapanon men āke kabhī mil

maut merī taraf āne lagī
jān terī taraf jāne lagī
bol śām-e-judāī kyā kare
ās milane kī tadpāne lagī
ājā re ...

apne bīmār-e-gam ko dekh le
ho sake to tum ko dekh le
tune dekhā nā hogā ye samā
kaise jātā hai dam kho dekh le
ājā re, ab merā dil pukārā
ro ro ke gham bhī hārā
badanām nā ho pyār merā
ājā re

My heart calls out to you, please come
The sorrow in my heart has cried itself to defeat
Alas, do not defame my love

Oh my heart is so restless
At least meet me in my dreams some of the time

Death has started to advance towards me
Life has started to move in your direction
Tell me what can this evening of separation do?
The hope of meeting is making me desperate

Come and visit your sick and dismayed lover
If possible let me see you
Surely you have not witnessed such a sight before
Come and see how the soul leaves the body

My heart calls out to you, do come…

Chhotī sī ye zindgānī

chhotī sī ye zindgānī re
chār din ki javānī terī
hāy re hāy
gham kī kahānī terī
chhotī sī ye zindgānī re
chār din ki javānī terī
hāy re hāy
gham kī kahānī terī

śām huī ye deś birānā
tujh ko apne balam ghar jānā
sajan ghar jānā
śām huī ye deś birānā
tujh ko apne balam ghar jānā
sajan ghar jānā
rāh me murkh mat lut jānā
mat lut jānā
chhotī sī ye zindgānī re
chār din ki javānī terī
hāy re hāy
gham kī kahānī terī

bābul kā ghar chhūtā jāe
ankhiyan ghor andherā chhāye
jī dil ghabrāye
bābul kā ghar chhūtā jāe
ankhiyan ghor andherā chhāye
jī dil ghabrāye
ānkh se tapke dil kā khazānā
dil kā khazānā
chhotī sī ye zindgānī re
chār din ki javānī terī
hāy re hāy
gham kī kahānī terī

chhotī sī ye zindgānī re
chār din ki javānī terī
hāy re hāy
gham kī kahānī terī

Short is this life
And youth only of four days
Woe oh misfortune yours is a tale of suffering

As evening falls this country gets deserted
You have to go to your beloved's home, your lover's home;

On the way foolish one do not get conned, do not get misled

Your parent's home you are leaving;
Complete darkness blankets your eyes, your heart is disturbed
From your eyes flows tears, the teasures of your heart

Short is this life
And youth only of four days
Woe oh misfortune yours is a tale of suffering

Songs from *Shree 420*

Merā jūtā hai Jāpānī ye patlūn Inglishtānī

merā jūtā hai jāpānī ye patlūn englishtānī
sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī ye patlūn englishtānī
sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī

nikal pade hai khulī sadak par
apnā sīnā tāne apnā sīnā tāne
manzil kahā kahā ruknā hai
upar vālā jāne upar vālā jāne
badhte jāye ham sailānī jaise ek dariyā tūfānī
sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī ye patlūn englishtānī

sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī

upar nīche nīche upar lahar chale jīvan kī
lahar chale jīvan kī
nādān hai jo baith kināre pūche rāh vatan kī
pūche rah vatan kī
chalnā jīvan kī kahānī ruknā maut kī niśānī
sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī ye patlūn englishtānī
sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī

honge rāje rāj kunvar ham bigde dil śahzāde
bigde dil śahzāde
ham singhāsan par ja baithe jab jab kare irāde
jab jab kare irāde
sūrat hai jānī pehchānī duniyā valo ko hairānī
sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī ye patlūn englishtānī

sar pe lāl topī rūsī phir bhī dil hai hindustānī
merā jūtā hai jāpānī

My shoes, they are Japanese
And these pants are English
The red cap on my head is Russian
Still my heart is Indian

I am on the open road, and my head is held high.
Where is the destination? Where to settle?
The one above alone knows
I keep moving forward, advancing like a raging river
The red cap on my head is from Russia
Still my heart is Indian
My shoes, they are Japanese

Up and down, and down and up
Flow the waves of life
Foolish are those who sit by the roadside
Asking for guidance from the country
To keep moving is the story of life
To stop is the emblem of death
The red cap on my head is from Russia
Still my heart is Indian
My shoes, they are Japanese

There may be many a prince, many a ruler
I too am like a prince, just as spoilt
I sit on the mighty throne whenever I wish to
The world is mystified as my face looks familiar
The red cap on my head is from Russia
Yet my heart is still Indian
My shoes, they are Japanese

Pyār huā iqarār huā hai

pyār huā iqarār huā hai
pyār se phir kyo dartā hai dil
kahatā hai dil, rastā muśkil
mālūm nahī hai kahān manzil
pyār huā iqarār huā …

dil kahe is māng ko, mai tāro se savār dūn
tumse nayā sansār lūn, tumako nayā sansār dūn
chānd aur sūraj, dīp gagan ke
is dharati pe utār dūn

āha hā āha ā hā ā
pyār huā iqarār huā …

kaho kī apnī prīt kā gīt nā badlegā kabhī
tum bhī kaho is rāh kā mīt nā badlegā kabhī
pyār jo tūtā, sāth jo chhūtā
chānd nā chamkegā kabhī
āha hā āha ā hā ā
pyār huā iqarār huā …

rāto daso diśāo se, kahengī apanī kahāniyān
prīt hamāre pyār kī, doharāengī javāniyān
mai nā rahūngī, tum nā rahonge
phir bhī rahengī nishāniyān
āha hā āha ā hā ā
pyār huā iqarār huā …

We are in love and we have declared it
Yet why does the heart still fear the world?
The heart tells us the road of love is a difficult one
The destination is uncertain and unknown

My heart wishes to fill the parting in your hair with stars
Get a new life from you and give a new life to you
The moon and the stars above
I wish to bring them down to earth for you

Tell me that your song of love will never change
You also reassure me that your life partner will never change
If our love dies and our paths separate
The moon will never shine again

The night will speak of our love from ten directions
Our love story will be repeated by the youths of the future
I will no longer be here you will no longer be here
But our legacy will live on

O jānevāle mud ke zarā dekhate jānā

tumhe qasam hai merī
dil ko yūn nā tadapāo
ye iltijā hai ke
mud mud ke dekhate jāo

o jānevāle mud ke zarā dekhate jānā
zarā dekhate jānā
o jānevāle mud ke zarā dekhate jānā
zarā dekhate jānā
dil tod ke to chala diye mujhko nā bhulānā
zarā dekhate jānā

fariyād kar rahī hai khāmoś nigāhen, khāmoś nigāhen
ānsū kī tarhā ānkh se mujhko nā girānā
zarā dekhate jānā
o jānevāle mud ke zarā dekhate jānā
zarā dekhate jānā

qismat ne kahā ā kar merī bāt bigādī, merī bāt bigādī
manzil pe ā ke lutā mere dil kā khazānā
zarā dekhate jānā
o jānevāle mud ke zarā dekhate jānā
zarā dekhate jānā

On my life I beseech you
Do not torment my heart so
I implore you to turn around
And give a fleeting look as you leave

To the one who is departing
Do turn around and give me a fleeting look
You leave me with a broken heart
But please do not forget me
Just a look as you leave

My voiceless eyes put forward this appeal my voiceless eyes
Like falling tears do not drop me

How fate has intervened
And ruined my happiness, my contentment
Just when I had reached my destination
I lost my golden hopes.
To the one who is departing
Do turn around and give a fleeting look

Ramaiyyā vastāvayyā mai ne dil tujh ko diyā

ramaiyyā vastāvayyā, ramaiyyā vastāvayyā
mai ne dil tujh ko diyā
hān ramaiyyā vastāvayyā, ramaiyyā vastāvayyā

naino me thī pyār kī roshanī

teri ānkhon me ye duniyādāri nā thi
tū aur thā terā dil aur thā
tere man me ye mīthī katārī nā thī
mai jo dukh pāun to kyā, āj pachhatāun to kyā
hān ramaiyyā vastāvayyā, ramaiyyā vastāvayyā
mai ne dil tujhako diyā

us deś me tere paradeś me
sone chāndī ke badale me bikate hai dil
is gāon me dard kī chhāv me
pyār ke nām par hī tadapate hai dil
chānd tāro ke tale, rāt ye gātī chale
mai ne dil tujh ko diyā
hān ramaiyyā vastāvayyā, ramaiyyā vastāvayyā

yād ātī rahī dil dukhātī rahī
apne man ko manānā nā āyā hame
tu nā āe to kyā bhūl jāe to kyā
pyār kar ke bhulānā nā āyā hame
vahī se dūr se hī, tu bhi ye kah de kabhi
mai ne dil tujh ko diyā
hān ramaiyyā vastāvayyā, ramaiyyā vastāvayyā

rastā vahī aur musāfir vahī
ek tārā na jāne kahān chhup gayā
duniyā vahī duniyāvāle vahī
koī kyā jāne kis kā jahān lut gayā
merī ānkhon me rahe, kaun jo tujhase kahe
mai ne dil tujh ko diyā
hān ramaiyyā vastāvayyā, ramaiyyā vastāvayyā

Ramaiya won't you come to me
I've given my heart to you

Your eyes held the light of love
They weren't so worldly then
You were different then
You heart didn't hide a sweet dagger in it
So what if I suffer miseries
So what if I regret it today?
I've given my heart to you

In that land, in your foreign shores
Hearts are sold in place of gold and silver
In this village, in love's shade
Hearts beat only for love
Under a moonlit sky the night sings away

I've given my heart to you

Thoughts of you torment me
But I didn’t learn to control my mind
You didn't come, you forgot me
But I couldn't forget our love
Please tell me, even if it is from afar…
I’ve given my heart to you

The roads are the same, the travellers too
But a star seems to have disappeared
The world is the same, its people too
Who knows whose own world is lost
Stay under my gaze, who will say this to you
I’ve given my heart to you

Appendix 5

Song Texts from Chapter 8

Songs from *Pyaasa*

Jāne kyā tū ne kahī jāne kyā mai ne sunī

jāne kyā tu ne kahi
jāne kyā mai ne suni
bāt kuchh ban hī gayī
jāne kyā tu ne kahī

sanasanāhat sī huī
tharatharāhat sī huī
jāg uthe khvāb kaī
bāt kuchh ban hī gayī
jāne kyā tu ne kahī

nain jhuk jhuk ke uthe
pānv ruk ruk ke uthe
ā gayī jān naī
bāt kuchh ban hī gayī
jāne kyā tu ne kahī

zulf shāne pe mude
ek khuśbū sī ude
khul gaye rāz kaī
bāt kuchh ban hi gayī
jāne kyā tune kahī

What is it that you have said?
What is it that I have heard?
Something beautiful has registered in my heart

I felt a gentle tremor
I felt a soothing chill
Many dreams came alive;
Something beautiful registered in my heart
Whatever it was that you said

My gaze lowered and raised
My feet stumbled and steadied
A new life has begun
Something beautiful registered in my heart
Whatever it was that you said

My hair took a turn on the comb
There was a beautiful smell in the air
Many secrets have been revealed

Something beautiful registered in my heart
Whatever it was that you said

Āj sajan mohe ang lagā lo janam safal ho jāye

āj sajan mohe ang lagā lo
janam safal ho jāye
hriday kī pīdā deh kī agni
sab śītal ho jāye

karu lākh jatan more man kī tapan
more tan kī jalan nahī jāye
kaisī lāgī ye lagan kaisī jāgī ye agan
jiyā dhir dharan nahī pāye
prem sudhā more sāvariyā
prem sudhā itanī barasāo ke jag jal thal ho jāye
āj sajan ...

mohe apanā banā lo merī bānha pakad
mai hun janam janam kī dāsī
merī pyās bujhālo manahar giridhar, pyās bujhālo
mai hun antarghat tak pyāsi
prem sudhā more sāvariyā
prem sudhā itanī barasāo ke jag jal thal ho jāye

Come my lover hold me close to you
And I will feel blessed in life
The pain of the heart, the fire in the body
Both will subside

In spite of all my efforts
The pangs in my mind, the burning in my body
Do not disappear
How did this longing begin and how did the fire arise?
My heart does not find a place of peace
God of love, my lover
Drown me with such rain of love
That the world becomes a lake of love

Make me yours, hold my hand
I am your slave for life
Quench my thirst my god of love
I am thirsty until the end of time
God of love, my lover
Drown me with such rain of love
That the world becomes a lake of love

Ham āp kī ānkhon me is dil ko basā de to

ham āp kī ānkhon me, is dil ko basā de to

ham mūnd ke palako ko, is dil ko sazā de to
ham āp kū ānkhon me, is dil ko basā de to

in zulfo me dhūndhenge, ham phūl muhabbat ke
zulfon ko jhatak kar ham, ye phūl girā de to
ham āp kū ānkhon me, is dil ko basā de to

ham āp ko khvābo me, lā lā ke satāyenge
ham āp kī ānkhon se, nīde hī udāde to
ham āp kī ānkhon me, is dil ko basā de to

ham āp ke kadamo par, gir jāyenge gaś khā kar
is par bhī nā ham apane, āchal kī havā de to
ham āp kī ānkhon me, is dil ko basā de to
ham mnd ke palako ko, is dil ko sazā de to

What if I settle my heart in your eyes?
What if I close my eyes and punish your heart?

What if I braid flowers of my love in your hair?
What if I drop the flowers with a shake of my head?

I will take you in my dreams and tease you;
I will take sleep away from you

I will faint at your feet in dismay;
Even then I will not fan you to revive you

Jāne vo kaise log the jin ke

jāne vo kaise log the jin ke
pyār ko pyār milā
ham ne to jab kaliyān māngī
kānto kā hār milā
jāne vo

khushiyon kī manzil dhūndhī to
gham kī gard milī
chāhat ke nagame chāhe to
ānhe sard milī
dil ke bojh ko dunā kar gayā
jo gamakhār milā
ham ne to jab

bichhad gayā bichhad gayā har sāthī de kar
pal do pal kā sāth
kis ko furasat hai jo thāme divāno kā hāth
ham ko apanā sāyā tak aqasar bezār milā
ham ne to jab

is ko hī jīnā kahate hai to
yūnhī jī lege
uf na karenge lab sī lenge
ānsu pī lenge
gam se ab ghabarānā kaisā
gam sau bār milā
ham ne to jab

What kind of people were those
Whose love earned love?
When I asked for flower buds
I earned a crown of thorns

Upon searching for the destination of happiness
I found a circle of pain and sorrow
When I desired songs of love
I earned cold sighs

The pain in my already heavy heart was doubled
When I met another in sorrow

Every companion was lost after sharing
Companionship for just a moment
Who has the time to comfort and give
A hand to a distraught and lunatic lover?
Even my shadow is tired and has distanced itself from me

If this is what life is meant to be then
I will live like this
I will not complain, I shall seal my lips
and swallow my tears
Why fear sorrow now, since
I have experienced it over and over again?

When I asked for (flower) buds…

Jinhe nāz hai hind par vo kahān hain

ye kūche, ye hā hā, ghar dilakashi ke
ye kūche, ye nīlām ghar dilakashi ke
ye lutate hue kāravā zindagī ke
kahān hai, kahān hai muhafīz khudī ke
jinhe nāz hai hind par vo kahān hai
kahān hai, kahān hai, kahān hai

ye purapech galiyā, ye badanām bāzār
ye gumanām rāhī, ye sikko ki jhanakār
ye isamat ke saude, ye saudo pe takarār

jinhe nāz …

ye sadiyo se bekhauf sahāmi sī galiyā
ye masali huī adhakhili zard kaliyā
ye bikatī huī khokhalī ragaraliyān
jinhe naaz …

vo ujale daricho me pāyal kī chhan chhan
thaki hāri sāso pe tabale kī dhan dhan
ye beruh kamaro me khāsi ki than than
jinhe nāz …

ye phulo ke gajare, ye pīko ke chhite
ye bebāk nazare, ye gustākh fiqare
ye dhalake badan aur ye bīmār chehare
jinhe nāz…

yahān pīr bhī ā chuke hai javā bhī
tan-o-mand bete bhī abbā miyān bhī
ye bīvī hai aur bahan hai mān hai
jinhe nāz …

madad chāhati hai ye havvā kī betī
yaśodā ki ham_jins rādhā kī betī
payambar kī ummat zulekhā kī betī
jinhe nāz …

zarā is mulk ke rahabaro ko bulāo
ye kūche ye galiyā ye mazar dikhāo
jinhe nāz hai hind par un ko lāo
jinhe nāz hai hind par vo kahān hai
kahān hai, kahān hai, kahān hai

These alleyways, the laughter, these appealing houses
These alleyways, these tempting auction houses
These looted ways of life
Where are they? Where are they, those guardians of pride?
Where are they who are proud of India?
Where are they? Where are they? Where are they?

These twisted lanes, these disreputable bazaars,
These anonymous travellers, this jingling of coins
This selling of honour, these disputes over goods.
Where are they ...

These fearless and silent streets for centuries
These crushed half blooming buds
These void relationship for sale
Where are they ...

That ringing of anklets in lighted doorways
The beating of the tabla to tired and defeated sighs

These nagging coughs in suffocating rooms
Where are they ...

These garlands of flowers, these beads of paan juice
These bold glances, these rude words
These sagging bodies and these sickly faces
Where are they...

Still frequented by young men
Robust sons, fathers and husbands
These are wives, and these are sisters and these are mothers
Where are they...

They want help, these daughters of Eve
Women like Yashoda, the daughter of Radha
The community of the prophet, the daughter of Zulekha
Where are they...

Just call upon the keepers of this country
Show them these alleyways and lanes and monuments
Bring those who have pride in India
They who have pride in India, where are they?
Where are they, where are they?

Ye mahalon ye takton ye tājon kī duniyā

ye mahalo, ye takto, ye tājo kī duniyā
ye insā ke dushman samājo kī duniyā
ye daulat ke bhūkhe rivāzon kī duniyā
ye duniyā agar mil bhī jāye to kyā hai

har ek jism ghāyal, har ek ruh pyāsī
nigāho me ulajhan, dilo me udāsī
ye duniyā hai yā ālam-e-badahavāsī
ye duniyā

jahā ek khilaunā hai insā kī hastī
ye bastī hai murdā-parasto ki bastī
jahā aur jīvan se hai maut sasti
ye duniyā

javānī bhataktī hai badkār ban kar
javā jism sajate hai bāzār ban kar
jahā pyār hotā hai vyāpār ban kar
ye duniyā

ye duniyā jahā ādmī kuchh nahī hai
vafā kuchh nahī, dostī kuchh nahī hai
jahā pyār kī kadr hī kuchh nahī hai
ye duniyā

jalā do, jalā do ise phūk dālo ye duniyā
mere sāmane se hatā lo ye duniyā
tumhārī hai tum hī sambhālo ye duniyā, ye duniyā

This world of palaces, thrones and crowns
The enemy of human beings, this world of customs
This world of societies which are hungry for wealth
What is it worth even if one acquires such a world?

Each individual body is wounded and each individual soul is thirsty
With confused gaze and saddened heart
Is this a world of prosperity of the corrupt?
What is it worth even if one acquires such a world?

Here human respect is that of a toy
This town is for the dead and the spirits
Here death is cheaper than life
What is it worth even if one acquires such a world?

Here, youth wander around socially disgraced
Here young bodies deck for sale in the bazaar
Here love is treated as trade
What is it worth even if one acquires such a world?

This world where mankind has no value
Where loyalty does not account for much, and friends are disloyal
Here love has no value
What is it worth even if one acquires such a world?

Burn it, burn it. Destroy this world
Remove this corrupt world out of my sight
This is your world you take charge of it

Songs from *Kagaz Ke Phool*

Dekhī zamāne kī yārī bichhade sabhī bārī-bārī

Part:1

dekhi zamāne ki yāri
bichhade sabhī bārī-bārī
kyā leke mile is duniyā se
ānsu ke sivā kuchh pās nahī

yā phūl hī phūl the dāman se
yā kānto kī bhī ās nahī
matalab kī duniyā hai sārī
bichhade sabhī bārī-bārī

vaqt hai meherbā ārzū hai javān
fikr kal kī kare itanī fursat kahān
daur ye chaltā rahe rang uchhaltā rahe
rup machaltā rahe jām badaltā rahe
rāt bhar mehamān hai bahāre yahān

I have seen the friendship of this world
Everyone has deserted me one by one
What do I greet this world with?
I have nothing but tears to offer

I was either wrapped in flowers
And no sign of thorns
The whole world is fickle
Everyone has deserted me one by one.

When times are favourable and desires are young
There is no time to worry about tomorrow
Thus the cycle continues, and time moves on
Looks keep changing, liquor keeps flowing

Part: 2

rāt bhar mehamān hai bahāre yahān
rāt agar dhal gai phir ye kushiyān kahān
pal bhar kī kuśiyān hai sārī
badhane lagī bekarārī, badhane lagī bekarārī
are dekhī zamāne kī yārī
bichhade sabhī, bichhade sabhī bārī bārī

The Spring is a visitor for only a night
When the night ends, what joy is left
These are only moments of joy and then …
Restlessnes begins to grow again
Yes I have witnessed the friendship of the world
Everyone has derted me one by one

Part: 3

udd jā udd jā pyāse bhanvare, ras nā milegā kāton me
kāgaz ke phūl jahā khilate hain, baith nā un gulazāro me
nādān tamannā retī me, ummīd kī kaśtī khetī hai
ik hāth se detī hai dunīyā, sau hāthon se le letī hai
yeh khel hai kab se jārī
bichhade sabhī, bichhade sabhi bārī bārī

Fly away you thirsty bees for you will not find nectar in thorns;
Do not visit gardens where paper flowers bloom
Your innocent desires are in the sands, your boat of hope is drifting away
The world gives with one hand but takes away with a hundred hands

This game began a very long time ago
Everyone has deserted me one by one

Vaqt ne kiyā kyā hasī sitam

vaqt ne kiyā kyā hasī sitam
tum rahe nā tum ham rahe na ham
vaqt ne kiyā

beqarār dil is tarah mile
jis tarah kabhī ham judā nā the
tum bhī kho gae, ham bhī kho gae
ek rāh par chalake do qadam
vaqt ne kiyā

jāege kahān suljhatā nahī
chal pade magar rāstā nahī
kyā talāś hai kuchh patā nahī
ban rahe hai dil kvāb dam-ba-dam
vaqt ne kiyā

What a delightful torment time has wrought
You are no longer you I am no longer me

Our restless hearts met in such a way
As though we were never apart
You lost your way and I have lost mine
As we walked a few footsteps on the same path

We cannot figure out where we must go now
We have taken steps but there is no road
What are we searching for I do not know
The hearts still continue to dream with every breath we take

Songs from *Sahib Bibi Aur Ghulam*

Koī dūr se āvāz de chale āo

diye bujhe bujhe, nainā thake thake
piyā dhīre dhīre, chale āo
koi dūr se āvāz de chale āo
chale āo

rāt rāt bhar intazār hai
dil dard se beqarār hai
sājan itanā to nā tadapāo, chale āo
chale āo
koī dūr

ās todake mukh modake

kyā pāoge sāth chhodke
mere man ko ab yūn nā itanā tarasāo
chale āo
koī dūr

The candles are flicking and my eyes are tired
My beloved stealthily come …
Someone is calling from afar, do come

All night every night I await your return
My heart is restless from pain
My lover please don't taunt me thus
Do come, do come …

By dashing my hope and turning your face away from me
What will you gain by leaving me?
Please don't taunt my desires so
Do come, do come …

Piyā ayeso jiyā men

piyā ayeso jiyā men samāy gayo re
ke main tan man kī sud bud gavā baithī
har āhat pe samajhī vo āy gayo re
jhat ghūnghat men mukhadā chupā baithī

more anganā men jab puravaiyā chalī
more dvāre kī khul gayī kivadiyā
maine jānā ke ā gaye savariyā more
jhat phūlan ke sajiyā pe jā baithī

mai ne sindūr se māng apane bharī
rūp saiyyā ke kāran sajāyā
is dar se ke pī kī nazar nā lage
jhat nainan men kajarā lagā baithī

My husband is totally absorbed in my heart
That I have lost my identity
Each subtle noise I hear makes me think he has come
I quickly hide my face with my veil

When the Easterlies blow in my yard
The door to my room opens up
I then know my beloved has arrived
I quickly sit on the flower adorned bed

I fill the parting of my hair with vermillion
I have adorned myself for my beloved
Fearing my beloved may cast evil eyes
I quickly put kohl in my eyes

Nā jāo saiyyā chhudā ke baiyyā

nā jāo saiyyā, chhudā ke baiyyā
kasam tumhārī mai ro padūngī
machal rahā hai suhāg merā
jo tum nā honge, to kyā karūngī

ye bikharī julfe, ye khilatā gajarā
ye mahakī chunarī, ye man kī madirā
ye sab tumhāre liye hain prītam
mai āj tum ko nā jāne dūngī, jāne nā dūngī

mai tumhārī dāsī, janam kī pyāsī
tum hī ho merā singār prītam
tumhāre rasate kī dhūl le kar
mai māng apanī sadā bharungī, sadā bharūngī

jo mujh se akhiyān churā rahe ho
to merī itanī arza bhī sun lo
tumhāre charano mai ā gayī hūn
yahī jiūngī, yahī marūngī, yahī marūngī

My beloved do not forsake me
I swear on you I will cry
My expectations as a wife is crying out to you
If you are not around what am I to do?

The beautiful flowers on my flowing hair
This perfumed blouse, this heart beat
All this is for you my love
Today I am not going to let you go, not let you leave

I am your slave, thirsty since the dawn of time
You are my ornamentation, my love
I will take the dust of your feet
And fill the parting in my hair always

If you are avoiding looking into my eyes
Then at least listen to my plea
I have come under your care
And this is where I will live and die, here I will die