

EVOLUTION AND CULTURAL IMPACT OF HINDI FILM MUSIC FROM THE 1940s

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ABSTRACT

Music is a universal phenomenon shared by all in society irrespective of their caste, class, gender, age and other social affiliations. It is not new and it has rather existed on earth since times immemorial! People may have several views about music. Some consider it as "language of emotions" while others enjoy music for gaining a "liberating power" which frees them from the routine dullness of the existing world and transports them to a world of unparalleled relaxation and peace. While the fundamentals of music can be traced back to our ancient culture. However, film music has remained deeply entrenched in our culture throughout all times. The objective of this study is to highlight the evaluation of Hindi Film Music since the 1940s to present day. Pieces of data picked from the relevant periods have been studied closely to draw observations on the evolutions and cultural impacts of Hindi film music.

Keywords: Evolution of Music, Evolution of Films, Culture and films, Hindi Film Music, Regional Film Music, Great Composers, Great Singers, National Awards, International recognition, Impact on the common man.

INTRODUCTION

Music is a universal phenomenon throughout the world. It has existed from earlier civilizations. People used to enjoy music in its various forms. Many people believe that music binds people in a group rather than distinguishing them in different sections. Music touches the pulse of every human being since it has a relation with the body and soul of an individual. It is also defined as the "language of emotions". Music has been adorned for centuries for its liberating power. It has a quality of producing various images in the mind of people through the process of imagination or with its process of visualization. It is like a thread which binds people into a single unit. Every culture, community, or group of people has its own music that presents their tastes or perceptions. It is one of the significant elements of every culture. Similar to other cultures, music has also a deep rooted relation with the Indian culture. India is a diverse country with the existence of multiple languages, customs, or rituals. As in other cases, there is also a sense of belongingness between Indian people and Indian music. Music has been enjoyed into all kinds as in the form of Classical music, Ghazal, Qawwali, Kavisiri, Sufi music, Folk songs, Film or popular songs and so on.

Even though music has a long relation with people, in India it became deeper in the 1930s-40s with the rise of Hindi cinema. Indian cinema introduced a new genre of music that is Hindi Film Music. Since earlier times, Hindi remains a dominant language of India because of its wider range of speakers. From then, Hindi cinema and cinematic songs became part and parcel of the life of people. Indian cinema began to produce occasional songs that played a role in every aspect of the life of people. There are many reasons for the emergence of a new genre of music

as Hindi film songs which I would uncover in this project. Hindi film music is produced for the masses which also broke the notion of elite entertainment. Hindi film songs' role became visible in every aspect of Indian culture. As a new genre, it assimilated the aspects of classical music, western music and popular music. It is a kind of popular music which was produced from within the society (Fiske,2) and not came from outside.

Hindi film music is produced as an independent genre. As Ashok Da Ranade, an ethnomusicologist, argues that Hindi Film Music is an independent and distinct genre of Indian music. Similarly, P.K. Nair, a film historian proposes that songs can be used independent of the film as other talkative issues. Thus, the study also focuses on how film songs, especially Hindi film songs exist independent from a film. They become significant in film for its aesthetic and commercial value. A description of music given by a music theorist fits into the definition of Hindi film music as "music is a sweet nectar that helps getting the world cultures together and erases hatred from the earth." It has a wide range throughout the world. It became a significant part of independent cinema.

Many Hindi music composers and singers played a great role in spreading it throughout the world. They impacted many generations in the country as well as beyond boundaries with their composition and singing. These music composers and singers reveal the true nature of film music by portraying the ordinary life experience of people. These legendary figures of music became a part of the common life of people through their singing. For them, it is necessary to carry an element of culture to the people. Hence, from the beginning of cinematic songs, such legendary figures of music remained active in the audience as their role models. The music produced by these people assimilates values from diverse parts of the world and presented to the people by the form of Hindi film music. As an art it is appreciated by all and went beyond all the boundaries.

OBJECTIVES OF THE STUDY

- To explore the general nature of music
- To examine the relationship between music and Indian culture
- To foreground the causes of emerging a new genre of music in the form of Hindi Film Music
- To highlight the evaluation of Hindi Film Music since the 1940s to present day.
- To present the contribution of various legendary musical figures to reach this particular music throughout the world
- To analyze Hindi Film Music as an independent and distinct genre
- To examine the aesthetic and commercial significance of Hindi Film Music in a film

LITERATURE REVIEW

Hindi film music has become an ingredient of Indian culture. It has its root in the emergence of Hindi cinema. Hindi film music is not only an element of Bollywood, rather it has its own place in the film industry. To meet the objectives of this particular study, I collected various primary and secondary resources. I have collected five-six articles related to the particular topic of research which are the primary sources in this study. These articles include '*The Role of Music and Dance in Hindi Film Industry*' by Ajay Gehlawat and Rajinder Dudrah. In this

article, the writers marked 'the evaluation of songs and dance from different ends of the historical spectrum'. They point out that the history of Bollywood can be encapsulated with the emergence of music and dance in Hindi cinema. An article based on an interview of a Shivkumar Sharma, '*Interview with Shivkumar Sharma, Classical Santoor Player and Hindi Film Music Composer*' highlights the internal nature of film music and it is used to describe different situations and stories from a film. The other article, titled as '*Scholar Extraordinaire: Ashok Ranade on Hindi Film Music*' by Ashwini Deshpande deals with the independent and distinct nature of Hindi film music. Deshpande explains an idea of Hindi film music given by Ranade as how it is different from other forms of music. Sharaf Rehman illustrates the contribution of film music in the Hindi Film industry for making it successful in the commercial context, in his article, '*The Role of Music in Hindi Cinema*.' Serena Guarracino in her article, 'Musical 'Contact Zones' in Gurinder Chadha's Cinema' brings into light the fact that how music erases all differences by making connections among people. He takes the cinema of Gurinder Chadha to prove his point of study.

The present study also concerns a book, *Bollywood: A Guidebook to Popular Hindi Cinema* by Tejaswini Ganti. In this book, Ganti observes the history of bollywood along with describing its major characteristics such as music, dance, performances, dialogues, and so on.

In addition, the study deals with many secondary sources like online websites, including Wikipedia, Filmibeat, All Music, and so on along with youtube videos of artists which will help to gather the biographical information of several musical artists.

These all sources will help the study to do a deep study and analysis of the subject of this particular research. Though, all these articles and other information provide detailed analysis of their concerned subjects in Hindi film industry. But, by taking insights from this material, I will try to form innovative ideas regarding the objectives of this study.

METHODOLOGY

The present study will engage with the descriptive and analytical method of research. Descriptive kind of research describes the characteristics or features of a phenomenon. The major purpose of descriptive research is description of the state of affairs as it exists at present (Kothari, pp 3, Research methodology: An introduction). This study will describe the general nature of music, characteristics of Hindi film music, and will illustrate the relationship between music and Indian culture. It will also present the fact that Hindi film music has become an essential aspect of Indian cinema. On the one hand, it is used to highlight the artistic value of cinema, to enhance its reach to the people. And on the other hand, Hindi film music becomes an object to show its popularity in the global world.

Whereas, the analytical method of research will be useful to analyze the emerging trends in Hindi cinema. This method of study concerns much about "why" and "how" rather than "what" or when. In *analytical research*, on the other hand, the researcher has to use facts or information already available, and analyze these to make a critical evaluation of the material (Kothari). I will use this method of research to evaluate the relation between music and Indian culture and how Hindi music has always remained a prevalent part of Indian cinema. The study

will focus on the style and compositions of songs which became successful to influence generations.

These methods will be useful for these kinds of problems the study deals with. It will be useful to understand the characteristics of music, and of Hindi film music. It will provide a glimpse of notions attached with Hindi film songs in detail. This kind of research gives an opportunity to the reader to have depth and vast knowledge of a particular subject. In the present study, the reader will be able to recognize the true nature of film songs and how these songs become necessary for a movie. It will also uncover the identity of Hindi cinema where these songs play an important role in promotion and popularity of a movie.

MUSIC AS A UNIVERSAL PHENOMENON

Music is not something new; rather it exists from the earlier civilizations in the form of humming, buzzing, clapping, murmuring, or tuning. Thus, it is also suggested that it occurs naturally from natural sources. Every community, society or ethnicity has its own kind of music. It varies within different cultures and in generations as well according to their tastes. But no human being is there without enjoying music. Therefore, it becomes a significant element in the life of a human being. It is a common phenomenon that crosses all boundaries of race, class, caste, gender, nationality or culture. Everyone likes music for its artistic beauty and for its quality of giving relief. Since, it is associated with the body and soul of an individual. It touches the heart of human beings as Dilip Kumar says in one of his interviews that “music touches a person deeply. It affects the mind, heart, and senses”. It goes to the eternity of a person.

This is a connection between a person and music. Music becomes a companion of a person to reveal his/her inner feelings and emotions. Therefore, music can be defined as a “language of emotions”. It means that music is not threatening, it always gives relaxation and pleasure. It has the ability to relieve the mind of an individual or avoids the dullness of daily life. Music produces various images and feelings in the mind which represents its feature of visualization. Through these images or symbols, the mind of a person goes beyond their routine life and transcends them into a new world which they desire. Thus, in most of the cases, music is about the desires and hopes of people. They reveal their desires and wishes through the use of songs or music. Hence, music reveals its liberating power. It leads a person where they want through the process of imagination which does not have any limit. It helps a person to reduce anxieties and problems by satisfying them.

The purpose of listening to music varies from person to person with its heterogeneous functions. Some people enjoy it just for themselves, to satisfy their intrinsic desires, feelings or emotions. Swami Prajnanananda defines music as

music is an aesthetic representation of an artist ‘s inner depth. It is rather a projection of artist’s own mental feelings and imagination in the outer world.

It is produced for all the walks of life whether it is birth, marriage, anniversary, and even for death. It is generally known as occasional music played differently as per the situation or occasion. It is used to motivate us, to create the feeling of revolt and protest, or to bring a new light to the mind and body. Because of these motives people consolidate into a unified group.

Such kind of music is generally seen in the site of protest to produce the feeling of unity and to encourage people towards getting their agendas. It makes people more energetic and powerful and thus impacts the psychology of people. S.B. Kakkar analyses the psychological aspects of music and writes

Music inspires man more than anyone or anything else, partly because to music man 's response is natural or spontaneous.

Political parties use certain kinds of music to propagate the ideas of their particular parties. Thus, music has different functions and purposes. Music is everywhere, exists in every corner of the world. As George Eliot mentioned the beauty of music in a paragraph in her novel, *The Mill on the Floss*

I think I should have no other mortal wants, if I could always have a plenty of music. It seems to infuse strength into my limbs, and ideas into my brain. Life seems to go on without effort, when I am filled with music.

This quotation of Eliot defines the quality of music. Life moves flat and worry free by listening to music. People engage and get positive vibes from music which becomes essential for their personal and social development.

It is believed that music comes from the inner heart and thoughts. Thus, it avoids the complexion of the outer world. At the same time, music deals with realistic subjects, issues and problems. Music influences the social, political, and economical structures from the society. It is produced within the society. Music is produced according to the prevailing situations in society. Certain discourses are produced through music. For instance, music produced at the time of partition represents both aspects of the freedom struggle. On the one hand, there are songs that represent the elite history of partition from the perspective of powerful people. On the other side, certain songs are there that reveal the miserable condition of people while leaving their past. Such songs are filled with nostalgia, pain, sorrow, and displacement of people at the time of partition.

MUSIC AND CULTURE

Music is one of the significant elements of every culture. Music presents all aspects of the cultural life of people. In simple words, culture is a way of living (Williams). It is basically the living expression of our daily life. Every culture having various elements shows its uniqueness and spectacular expressions in a particular way. A culture includes several practices, rituals, customs, patterns, and ways of living of a particular group of people. Every community or ethnicity has its own culture, reflects people's perceptions and ways of looking at the world who belong to that group.

In the similar way, India has its own rich culture. Indian culture is unique due to its diversity and multiplicity of languages, religions, backgrounds, castes and so on. Indian people are known for their welcoming or extroverted nature. People love and respect each-other, and of values and norms of each other. People love to dance, music, paintings, literature, and other forms of art which helps people to express their internal conflicts, contradictions, and feelings. Indian people have a deep relation with land and various festivals.

Music has a deep rooted relation with Indian culture. It is one of the greatest elements of Indian culture that consists of people's emotions, feelings, values, rituals, customs etc. Having and showing all these elements of Indian people, it came into the form of an Indian music. Indian music has its own peculiarities though it further divides into various forms including classical music, rock and popular music, Sufi devotional music, folk music etc. These all kinds of music express people's imagination, their behavior, ways of living, their desires as well as challenges. In India, music is an essential element in each and every moment of life. There are different songs made for different occasions as mentioned earlier. Indian culture and its aspects are beautifully presented by Indian music. Music always spreads certain messages, values that influenced the intrinsic life of Indian people. Whether is about to touch the feet of elders, showing the gesture of Namaste, fasting, Atithi Devo Bhava, chanting of Vedic mantras, Yoga or meditation process, religions, languages, marriage rituals, family system, or festivals. These all practices and processes have their own specific music or song. Thus, music illustrates Indian culture and its values. Such as in India, there is a ritual of touching the feet of elders to show respect. People fast at different occasions like on Ramazan, Karva Chauth to fulfill their desires. Indian people feel great and blissful when any guest comes to their home. They assume guest similar to God. Such songs demonstrate the welcoming nature of Indian people. There is a common ritual of chanting Vedic mantras during auspicious occasions in India that also can be seen in Indian music. People play music while doing Yoga and meditation to maintain peace and calmness in their inner world. It became a common practice among the Indian people. In country like India, there are various religions like Hinduism, Sikhism, Islam, Christianity, Zoroastrians, Judaism, and many more. Music becomes a way to represent the values of all these cultures. Family systems in forms of joint and nuclear families picturizes through Indian music, the culture of love and arrange marriages and different festivals have their own music. Festivals like Diwali, Holi, GURPURAV, Baisakhi, Lohri, Basant, Durga Puja, Dussehra, Buddha Purnima, Eid, Christmas, New Year, and many more cannot be celebrate without the company of music. People love festivals and their joy doubles with the presence of tunes or songs. There is a sense of belongingness between music and the people of India. Music enhances excitement and enthusiasm in the celebration of national festivals like Republic day, Independence day, Gandhi Jayanti and so on. It has the power to generate feelings and emotions among the audience. Music exists everywhere even in the emerging festivals of new generations like mother's day, father's day, friendship day, anniversary, birthday etc.

India has rich regional music with its own peculiarities. Each and every region is famous for its music. Whether, it is Punjab, South Asia, or any other part of the country. There can also be seen a shift in musical forms and styles due to the changing life experience of people. Things have been going through the processes of modernization, experimentation, and globalization for a long time. Hence, music too altered its form and style while it remained one of the favorite genres of entertainment among people all the time.

Sometimes, music is used to challenge or subvert conventional ideas in some or other ways. Mostly, this is seen in the case of popular music. Technically, it is produced on its own by young musicians who do not accept the pre-existed ideas or values. Hence, they created their own styles and techniques in their music by experimenting with old music, techniques, or patterns

of music. Popular music is a kind of trending music that uses several kinds of beats, compositions, instruments generally in a novel way by rejecting the conventional musical ways. At the same time, popular music carries the value and aesthetic of earlier music like its melody, harmony and peace. Experimentation is a keyword in popular music. It experiments with new forms and techniques of music. It shows the shift in the lifestyle of people. As the time moves on, the tastes of the people have been also changing. Popular music breaks the boundary between people and music that was created with classical music. There are very few people who understand ragas and tunings of classical music, and hence it also impacts its audience. Whereas, popular music is produced by the common people which serves their interests. It can be defined as music of ordinary people. Popular music also has a peculiar relation with culture. In every society and in every culture people popular music plays an important role. For instance, in Punjabi culture music composers and singers experiment in music from various angles.

Therefore, music has a special relation with every culture and society. In India, this relation is so strong that in each and every task is connected with music. Even, education uses music and musical instruments to make the learning process more interesting and convenient. Because, it is psychologically proven that music helps to remember things in a better manner than a simple teaching-learning process. It helps to make readings easy and long lasting in the mind of children. Music holds a primary place in Indian culture. Hence, it is described as 'the food of soul'. The role of music is "visible in home, on the streets, at the temple, at social events, and in festive celebrations". It permeates all aspects of cultural life in India. Indian mothers sing lullaby songs to sleep their children. There are certain stalls on the streets which sell their things with the use of music. In temples, priests use devotional music to give peace to the mind and soul of the human mind. As S. S. Awasthi described the significance of divine music, "the manifestation of God is not perceived in its perfection in the heavens or in the beauty of flowers but in the divine music coming out from the pious soul of man". This description of music illustrates that music has a direct access to the soul. This is the reason why people feel calm and light hearted by going to such religious places. At different social events, like in seminars or rallies on the eradication of child marriages, widow remarriage, on the discriminations in different classes, castes, genders, and so on, music plays an important role to propagate the major ideas and messages of all these discussions or events.

Indian culture is an amalgamation of different regions, rituals, customs, and practices. Sometimes, all these things merge into each other and make a larger unified image. And Hindi film music presents such a picture. It is enjoyed by people almost all over the globe. It is a kind of popular music in India. From the beginning, Hindi film music remained one of the much liked forms of music among Indian audiences. Gradually, it turned itself into a universal music.

HINDI FILM MUSIC

Even Though music has a long relation with Indian culture and Indian people. But the role of music became visible in the lives of Indian people merely after the advent of Indian cinema. In 1930s-40s, there began a journey of Indian cinema. From the beginning of Indian cinema, music and dance are the predominant element of the movies in India. At that time when cinema came

to India, people prefer much entertainment in the form of music and dance. They like playfulness in the movies. Earlier instruments like Veena, Sitar, bamboo Flute, Sarangi, drums, cymbals and many more were used in movies for musical effects or in film songs. Thus, diverse forms of music create its own place in Hindi film music. The development of Indian cinema in 1930s-40s brought a new genre of music in the attention of audience.

Film music is one of the major characteristics of Indian cinema. It is different from classical music. It does not follow any restricted pattern, set of rules or anything like classical music. Film music is light music that is heard and liked by all in the world. From the beginning of Indian cinema, film music has been one of the most popular fine arts. It breaks the boundary between elite and lower class entertainment by making itself available to everyone. Anil Biswas defined film music as it is something which has made the whole of India music conscious. He further explains that film music is the product of a beautiful marriage between folk and classical music. Film music merges different aspects of music into one. It maintains a gap between dialogue and entertainment. As film songs serve as a useful means for relaxation after a tedious or emotionally exhausting sequence. It is one of the major functions of the film music that gives relief to the audience after a load of dialogue or conversation.

Therefore, film music maintains such a significant place in every film. It continues to be a part of film production today.

Hindi Film Music is one the renowned forms of music in Indian cinema. It embraced all other music forms under itself and became famous and successful world wide. It helps to consolidate different audiences under one umbrella. Hindi film music emerged as the most popular genre of Indian music. One of the reasons is that it emitted a sense of nation. Hindi is a language spoken by almost 43.63% people in India. People who immigrated to the foreign countries also feel connected with Hindi language and thus, spread its audience throughout the globe. Secondly, it is perhaps that Hindi cinema emerged earlier than other regional cinemas. Unsurprisingly, Hindi film music made up a large chunk of the most preferred musical genres. Hindi films began to represent the life of middle class people, their conflicts, sorrows, and struggles in daily life. People could relate themselves with such films and eventually, cinema became part and parcel of the life of Indian people. It began to represent each and every aspect of the Indian people. As a popular form of music, it deals with the ordinary people. Hindi film songs entered the daily life of people from kitchens to business shops. It appears everywhere as a common practice of the Indian culture. Thus, like any other aspect of life such as cuisine, fashion, language, music is also one of the essential elements of life. This completely implies to the Indian life, there would be hardly any such person who did not listen to Hindi film music. Hindi film music has a proper beginning and development in the film industry. The first Indian sound film came in 1931 under the title of *Alam Ara*. It is directed by Ardeshir Irani. The film had seven songs with the music of Feroz Shah Mистри and Behram Irani. The journey of Hindi film soundtracks began from this particular film. One of its soundtracks, *De De Khuda Ke Naam Pe Pyaare* became very popular to introduce this new genre to the audience. From then, film songs became an essential component of Indian cinema. One cannot separate these songs from cinema because Hindi cinema is usually known for its vibrant music and dance.

Hindi film music represents an amalgamation of classical music, western music, and popular music. It experiments with different forms and presents them as new one. It is much influenced by Indian literature especially of Bengali and Urdu poetry which suits the sensibilities of Indian people. Though film song is an essential element of a film, it has its own history as an independent genre. Ashok Da Ranade, an ethnomusicologist, introduced the genre of Hindi film music in his writings on art music. In his book, *Hindi Film Song : Music Beyond Boundaries*, Ranade claims that Hindi film music is an independent and distinct genre of Indian music. It is different from classical music which has certain rules and regulations. He opined that appropriately, a song would be inserted at the highest emotional moments and compared background music with nerves and arteries that animate the film. For instance, there are songs which are not only famous for their films but they are able to make an independent position in the film industry. A song, *Hawa Mein Udta Jaaye Mora Lal Dupatta Malmal Ka*, from the 1949 film *Barsaat*. The song is sung by Lata Mangeshkar and composed by Shankar Jaikishan. The song became very popular in the whole industry. It is "listed by Planet Bollywood at number 1 on their list of the 100 Greatest Bollywood Soundtracks."

Film songs express the emotions and feelings of the characters in films. A similar kind of argument was made by Shiv Kumar Sharma, a Classical Santoor player and an Indian music composer in one of his interviews that film music grew out of classical music but it is totally different from it. As such classical music demands more educated and knowledgeable people. He further says that film music is situational music which presents the situation of the film including characters and screenplays. Sharma proposes that melody plays a significant role in film music. The melody and poetry attracted a greater part of the film music in the 1940s and 50s. Melody and harmony are the key components of Hindi film music.

Therefore, there is a difference between classical and film music. It liberates people from the restrictions of classical music. Film music provides them an opportunity to enjoy music in a light form. It helps to disseminate real and own music to the people which picks experiences from an ordinary life and in turn presents them in an extraordinary light by using rhythm, melody, harmony, and various instruments. A song appeared in the film, *Chaudhvin Ka Chand*(1960) by the same title of the film popularized for its poetic and melodies words of the song. Such songs never die; rather everybody lives these lovely moments whenever they get an opportunity. Hence, film songs have the ability to remove grey images of daily life. P. K. Nair, a film historian, claims that songs can be used independent from the film as other talkative issues. These songs comment on the actions of the characters. Songs have always a great message to convey. Moreover, he says that no doubt, the message is associated with the film, but it has its own existence independent from the film. They are complete in themselves in a way. For example, there are many songs that are remembered for their own sake, for their own aesthetic rather than being a part of any particular film. A song, *Baharon Phool Barsao* casted in a 1966 film, *Suraj*. The song is sung by Mohammed Rafi. It is liked by a large number of people throughout the globe with its image of the union of lover and beloved.

Film music is the most popular music genre in India, aesthetically as well as commercially. It helps Indian cinema to spread all over the world, and to foreground Indian culture around the globe. It has combined the local styles and pop music into one to give it a new look. People

became music conscious especially of Hindi film soundtracks in India and other countries around the world as well. As “in Britain, Hindi film songs are heard in the restaurants or on radio channels dedicated to Asian music.”

The period of 1940s is considered the golden age of Indian cinema. These decades brought golden voices of the Hindi film musicians and composers into light of the Hindi film industry. These songs are able to cascade the rich and vibrant culture of India. In the 1940s, 50s, and 60s, Hindi film industry attracted many well known poets and writers of Hindi, and Urdu. These songs in the cinema have enriched and influenced our souls. Each and every person gets familiar with cinematic songs. A patriot needs patriotic songs, a mother sings lullaby songs and so on. For all occasions in life we needed cinematic songs. Since that time, cinema has become our life. Many talented singers and talented music composers appeared in these decades who reached film music or songs to its new heights. They are able to develop Hindi film music into various forms which are considered milestones in Hindi film music even today. In 1934, Hindi film songs began to be recorded on gramophones and later played on radio channels. This gave rise to mass production and popular demand for Hindi film songs.

Eventually, Hindi film music became as common as breath to a human being. It began to come in diverse genres of music and gradually, these different genres themselves became a part of Hindi Film Music. It appeared in various forms such as Ghazal, Qawwali, Folk music, Sufi music, Kavishri, popular music and many more. Every genre has its own form and content with peculiar characteristics. The following section will describe these diverse forms of Hindi film music which enhanced its beauty.

POPULAR GENRES OF HINDI FILM MUSIC

There is a list of some popular genres of Hindi film music in the previous paragraph. As everybody knows, music is dynamic. It is not restricted to any particular form or style. Music always provides a sense of peace and aesthetic in its each and every form. The amalgamation of diverse forms into one group is a crucial feature of Indian culture, especially in the context of music. A. K. Ramanujan in his poem, ‘*Small-Scale Reflections on a Great House*’ beautifully describes the idea of cosmopolitanism. He says ‘nothing that even comes into this house goes out.’ Ramanujan added to the idea by saying that “the Indian culture has forever accommodated whatever had arrived at its threshold. It has incorporated all foreign elements into its internal structure to form a homogeneous whole.” Here, this ‘house’ represents India and its rich culture. This also applies in music also as Hindi film music is not merely about or for the people who are Hindu or who speak Hindi language. It emerged out of various processes of collaborating people with each other from different-different backgrounds. There are genres like Ghazal, Qawwali, Sufi music, Folk music, Kavishri etc. which definitely have their own origins. They did not originate from a single land or country. Rather, they travelled from one place to another in the form of music and hence, these forms also altered their forms or style accordingly.

RELATION BETWEEN HINDI CINEMA AND HINDI FILM MUSIC

Hindi film songs, generally known as bollywood songs are produced in great numbers in India, since they are a part and parcel of the Indian culture. There is not a single home or single

person who does not listen to Hindi film songs. Film songs are an essential part of Hindi cinema. From the beginning of Hindi cinema or with the coming of the first Hindi sound film, *Alam Ara* in 1931, songs played a significant role in bringing them to the foreground. Eventually, film songs became a motif of Hindi cinema, as any film without the presence of song seems incomplete. Film songs have a popular appeal among the audience. More than the film itself, the audience prefers songs and dance. These songs became a source to make Hindi cinema popular throughout the world. Outside the country, there are people who listen to Hindi film music, meditate through this particular music. Since, it has a spiritual connection with the mind and body of human beings. It has been making its place everywhere, in every part of the life of an individual, whether it is in marketplaces, shops, travel vehicles and numerous other situations. Film music is defined as situational music, describing a situation properly for which it is selected. Earlier in conventional films, it is used to tell a story. Without knowing the complete storyline, the audience could get an idea about what the song is. In recent times also film songs guide or tell about the setting of the story in film. Thus, the audience makes judgement about the film from its music only even before releasing the film. Sometimes, film directors launch the music of a film earlier than its being released.

Hindi film music industry is a largely produced industry in the world. There are numerous films which are merely known for their music, but not much popular for their storyline or plot. Hence, the film's success also depends on the popularity of its songs. A 1960 masterpiece, *Mugal-e-Azam* is celebrated even today for its music. The songs like 'Pyar Kiya Toh Darna Kya' and 'Teri Mehfil Mein' become evergreen hits of Hindi cinema. People forget plot and story but music is such a thing which cannot erase easily from an individual's memory. Hindi songs are known for their melody and harmony. Each and every song is rich with its sweet melody. In 1994, Sooraj Barjatya brought another treasure in the form of Hindi film song 'Didi Tera Devar Deewana' in his film, *Hum Aapke Hain Kaun*. It is cherished for a particular soundtrack. People play this song in most of their functions. In 1998, A. R. Rehman ushered in the 'Chaiya Chaiya' song in his film, *Dil Se*. This movie is recorded as one of the recognized movies of Bollywood for its music. This song is listened to and hummed by everyone among the audience from a child to an old man. The tune and lyrics as 'chal chhayia chhayia chhayia chhayia, chal chhayia chhayia chhayia' became a long lasting memory in the mind of listeners. Thus, most of the films depend on their music for promotion and popularity among masses. This is one of the reasons why most of the Hindi movies launch their music before releasing the films themselves. It is one of the facts that the audience makes its opinion of the movies on their soundtracks. The film director or promotion team uses this fact for the film's commercial benefit. They knew that if the music of the film goes well or liked by the people, the chances of the film's success increase more. They use catchy music to encourage its mass appeal. The market of songs matters a lot for the success of a film. As Christian Metz illustrates in his book, *Film Language: A Semiotics of the Cinema*(1974);

By the 1950s 'the film song has become a key to successful film promotion'. Filmmakers continuous to release audio tracks prior to the film's release and it is now widely believed that those sales can alone recover the production costs of a movie.

Therefore, film music contributes in the commercial success of the film along with making them rich with its aesthetic sense.

On the one hand, music becomes responsible for the popular appeal of films. It helps to spread cinema world wide. And, on the other side, cinema provides a large platform to music. Due to this popularity, film songs could recognize themselves as the film music in an independent manner. Hindi cinema or Bollywood is widely recognized and with its own popularity, it is able to identify film music for its immense ability of melody and harmony. Bollywood music incorporates various forms of music which were often neglected in their local styles. As I have mentioned earlier, it is a blend of classical music, pop music, western music, as well as of local music. It is acclaimed for the recognition of various local colors, styles, tastes of India. Gradually, local forms of music also made their entry in Bollywood. For instance, everybody could see the presence of Punjabi music and style in Bollywood. Therefore, both films and music are interrelated to each other. Though, they both are self-sufficient and independent genres, but connected and influenced from each other. While being autonomous, the presence of music impacted the promotion of film and film influenced music as well. Peter Berry defines relative autonomy in his Beginning Theory as "in spite of the connections between culture and economics, art has a degree of independence from economic forces". Here, film might be conceived as a commercial product whereas film music becomes a part of an art. Film music has a degree of independence. Most of the time, people remember film songs and their tunes instead of remembering the plot and story of the film. Therefore, many films are remembered for their music only.

One of the answer of this question that why people prefer more Hindi film songs even than the film itself is as Shankar Mahadevan points out in his article that "Film songs permeate class, creed, and language, making it the lingua franca of most Indians." It became a kind of music of and for all, representing everyone whether a person belongs to upper class, middle class, or lower class.

CONTRIBUTION OF VARIOUS MUSIC SINGERS AND DIRECTORS

Hindi film music is an evergreen genre of music making its presence from the beginning of Indian cinema, especially Hindi cinema. It has been changing and evaluating with the passing of time. The decades of 1940s-50s are considered the golden period of Hindi cinema which marked a new beginning of Hindi cinema with experiments, and with the use of modern techniques. The 1940s introduced many playback singers, music composers, and music directors. A new journey of popular Hindi film music is started from there which is rising to new heights day by day with the efforts of different practitioners of film music. The music of the 40s-50s has immortality. It has been continuously appraised by people irrespective of their class, caste, gender, etc. Since, it is a descriptive study of the evaluation of Hindi film music, therefore, it needs a mention of the contribution of various music singers, music composers, and music directors. Many new music studios have emerged. There is a huge list of their names, but I will cover some major music composers and directors in the present study. The study will engage with their contribution by demonstrating their music styles and popular songs in Hindi films.

This study will bring into light the contribution of some major Hindi film music personalities and their uniqueness, including singers like; Mohammad Rafi, Manna Dey, Kishore Kumar, Kumar Sanu, Udit Narayan, Arijit Singh, SP Balasubramaniam, KJ Yesudas, Sunidhi Chauhan, Anil Biswas, Naushad Ali, O.P. Nayyar, Shankar-Jaikishan, Laxmikant-Pyarelal, Madan Mohan, Ravindra Jain, A.R. Rahman, Saraswati Devi, Geeta Dutt, Lata Mangeskar and Asha Bhosle, Anuradha Paudwal, Usha Khanna, Alka Yagnik, Kavita Krishnamurthy, Vani Jairam, and Sunidhi Chauhan.

ANALYSIS OF HINDI FILM SONGS FROM 1940s

Music has been a constant source of fascination in cinema for all the time. Hindi film music has been an essential part of Hindi cinema from almost its beginning. Although, it's subjects or themes have been transforming over the time. Film music always remained a dominant element in bollywood. As Sharaf Rehman points out in his article, 'The Role of Music in Hindi Cinema' that "film music has dominated the Indian music industry accounting for 80 percent music sales in India". Each year, music has been produced in the large amount or in the equal numbers of Hindi films.

Ajay Gehlawat and Rajender Dudrah examine the role of music and dance as the major elements of Hindi cinema in an article, "The Role of Music and Dance in Hindi Cinema." As they identify that "Beginning in the 1930s with features such as Alam Ara (1931), India's first sound film, the use of music, song, and dance, as Ashish Rajadhyaksha and Paul Willemen note, was established as 'the mainstay' of Indian cinema." (253) They added that the valuation of Hindi cinema can be marked with the beginning and transformation of film songs and dance. With the introduction of playback singing around 1935, 'it revolutionized the nature of film production in India' (Tejaswini Ganti). The golden period of Hindi cinema or the era 1940s-50s is full of music and dance. As Anubha Yadav discusses in the article;

The success of film with songs created a need for singing stars, musicians and songwriters from other performance arts, and many playback singers became legendary singing stars.

There was an emergence of brilliant directors and singing stars in the Hindi film industry during that time. The emphasis of the directors and composers in songs is changing by altering the taste of the audience. Erum Hafeez and Asmat Ara illustrate the motif of Hindi film music in the beginning of cinema or around thirties and forties in Hindi cinema as;

The decade of thirties witnessed the upsurge of melody in Indian film industry that led to evergreen musicals such as Indra Sabha and Dev Devyani, signifying the start of song and dance in Indian Films.

The music of 1940s-60s is based on Hindustani classical music, ragas, folk songs, mythical representations and other regional musical styles. The notion of melody and harmony which is the essence of music even today became the prime source of Hindi film music at that time. The singing stars of that time like Mohammad Rafi, Mukesh, Kishore Kumar, Lata Mangeskar,

Asha Bhosle, and etc. became successful due to their melodious vocal range along with the peculiarities of each one of them. There was an emphasis on the themes of love, harmony, separation, reunion of lover and beloved which were acclaimed by the audience. Also, there is an expression of angst, optimism, and flamboyance after the freedom struggle. The film industry reached its peak with the help of this greatest singing and compositions. Thus, it marked the growth of the film industry at the economic level. The unique thing about that era is that singers and composers of that time were more concerned about the words of songs. The mood of the songs was 'light and breezy'. People enjoyed the lyrics rather than composition which became important in the later years or at the present times. Hence, there is also a shift in the style of music and also a shift in the taste of people. There was a time of reading and using Urdu and Hindi poetry. The singing stars gave their voice to several ghazals, qawwalis, bhajans to emerge new forms in Hindi film music. Hence, the music of this time became evergreen and memorable for the future generations as well. The songs of that period are remembered for their deep and meaningful lyrics as well as for their fantastic compositions.

Around the 1970s-80s, there started a new fashion in Hindi film songs. Music artists began to explore new musical units with the s'. These decades also opened the ways for 'disco inspired dance hits'. In the time of pandemic, people went back to these old bollywood songs for their soulful, poetic and imaginative quality. There are some songs from 1950s-80s which are alive even today such as "Bholi Soorat Dil Ke Khote" in *Albela*(1951), "Haal Kaisa Hai Janab Ka" in *Chalti Ka Naam Gaadi*(1958), "Aajkal Tere Mere Pyar Ke Charche in *Brahmachari*(1968) "Aaj Mausam Bada Beimaan Hai" in *Loafer*(1973), "Hai Agar Dushman" in *Hum Kisi Se Kum Naheen*(1977), "Humein Tumse Pyaar Kitna" in *Kudrat*(1981), "Jimmy Jimmy Jimmy Aaja" in *Disco Dancer*(1982), "Aap Ke Aa Jane Se" in *Khudgarz*(1987), and numerous others.

Around the 1970s-80s. This was a time of experimentation. Artists began to imitate previous arts by reverting them in their own style. There came a shift from the 'artistic to the tacky and from thoughtful to the cheesy'. The response of the audience was mixed. People were enjoying the music of Hindi films in more refined forms whereas it also got some critical comments for mixing the essence of Indian classical music with foreign techniques.

The work of the musical artists of films expanded for meeting new goals and aspirations of the audience as well of the film industry. There were numerous hit soundtracks of the 1990s-2000s that became useful to reach Indian film industry, especially bollywood to the global level. On the whole, there was an expression of the basic elements of Bollywood which worked as an aesthetic of Hindi cinema. These themes incorporate the theme of well-structured family, love story between a poor girl and a rich boy, theme of arranged marriage, theme of heroism, romance, melodrama full of emotions, longing, betrayal, representation of female body or showcasing teenagers' self worth, and etc. These were some popular themes prevalent in Bollywood and its music in the 1990s-2000s. The film songs were produced to tell the story and to describe the ongoing situation in a particular film. There are some songs from these particular decades, "Pehla Nasha" in *Jo Jeeta Wohi Sikander*(1992), "Kuch Kuch Hota Hai" in same title film(1998), "Ho Gaya Hai Tujhko To Pyar Sajna" in *Dilwale Dulhania Le Jayenge*(1995), "Der Na Ho jaye Khi" in *Henna*(1991), "Dil Hai Ke Manta Nahi" in the same title movie in 1991, and etc.

Throughout all the decades, music has remained one of the essential ingredients of Hindi cinema. However, as mentioned above, it has been developing in styles, themes, subjects, forms, and techniques. The period of 2000s to present saw a biggest shift in Hindi film music. It is following the same typical elements of Indian culture while giving them a different touch with enchanting tunes, quick moves, loud compositions, and beautiful shots. There is a recreation of old classics with rapid changes and innovations of technology. This was a time of young talented groups of singing stars and music directors like A.R. Rahman, Alka Yagnik, Sonu Nigam, Udit Narayan, Shreya Ghoshal, Sunidhi Chauhan and many others. During current decades, there is an emphasis on loud tunes and compositions rather than lyrics and versus. Melody and harmony are there in film songs but in a state of rapid change. Musical artists are going back to classic forms of music such as ghazal, qawwali, poetry to present them in an innovative look. Thus, there came a trend of 'quirky bollywood songs'. The current decades of Hindi cinema of 2000s-2020s became memorable for songs such as "Saanson Ko Saanson Mein" in Hum Tum(2004), "Mitwa" in Kabhi Alvida Na Kehna(2006), "Tera Hone Laga Hoon" in Ajab Prem Ki Ghazab Kahani(2009), "Tum Hi Ho" in Aashiqui 2(2013), "Aapna Time Aayega" in Gully Boy(2019), and etc.

There are more dance number songs, item songs which become the focal point in bollywood films for its commercial success. Such songs are acclaimed by the young audience. Therefore, there is the whole chart of Hindi film songs which with western influences got changed throughout the decades from the beginning of Hindi cinema to the present. The emphasis of Hindi film music is transformed from the pure, authentic, essential, and instinct musical forms to the remix, recreation, and fusion of the Indian classics with the outside influences.

CONCLUSION

Music is an integral part of the life of an individual. It liberates a human being from the dullness of mundane life through its liberation power. Music provides peace, relief, and happiness to the mind and body of an individual. It has a quality of visualization which can lead people to their imaginary worlds. Everyone enjoys music irrespective of their country, class, caste, gender, age, and etc. Therefore, music unites people into a single unit. Hindi film music is such an umbrella which connects people with each-other due to its global range. Music is one the essential components of Hindi cinema. It is enabled to create its distinct and independent space as a new genre of Film music in Hindi cinema.

Film music is totally different from classical music. Rather, it is a fusion of classical, western, and folk music. Film music became much more prevalent among people in the 1930s-40s with the rise of Hindi cinema. The period of 1940s is considered the golden age of Hindi cinema which is popular for introducing the genre of 'playback singing' in bollywood. This is the time of legendary singers and brilliant music composers such as Lata Mangeskar, Asha Bhosle, Mohammad Rafi, Kishore Kumar, Mukesh, Madan Mohan, Naushad, O.P. Nayyar, Geeta Dutt, Shankar-Jaikishan, and others who reached the Hindi film music industry to its heights. Subsequently, music became the heartbeat of Hindi cinema. Earlier, Hindi film music was based on Hindustani classics, ragas, folk and regional songs. However, later musical artists of cinema also started to imitate, assimilate and adapt the foreign influences. During the 1950s-

60s, some influences appeared from Urdu, Hindi, and Arabic poetry. The singers and directors began to use the poetic lyrics and verses in film songs. These poetic verses of songs marked the Hindi film music of this era as memorable and evergreen.

Film music as an autonomous genre became a 'parallel industry within the movie industry in India'. It became responsible for the success of Hindi movies. This is the reason why most movies release their music before releasing themselves. Consequently, film songs mark the success and failure of a particular film. Sharaf Rehman identifies in his article, "with the coming of talkies, Indian motion picture came into its own as a definite and distinctive piece of creation. This was achieved by music...it gives us musical entertainment which even the best of Hollywood pictures cannot".

Hindi film music has a dynamic nature. It became popular with its different genres in Hindi cinema including ghazal, qawwali, Sufi music, folk music, and so on. There are numerous movies which are remembered for their filmi ghazals, filmi qawwalis, and filmi folk songs. For instance, Rafi sang a ghazal in the movie, Kanyadan(1968) as "Meri Zindagi Mein Aate To Kuch Aur Baat Hoti" which became remarkable in the promotion of the film. Asha Bhosle is remembered for singing one of her qawwalis in film, Barsaat Ki Raat(1966) whose lyrics are "Ye Ishq Ishq Hai". Moreover, these forms such as qawwalis, ghazals, Sufi music are also becoming mass produced with the coming of cinema. Accordingly, the both genres of film music and film are interrelated to each-other. Both influenced each-other in one or other way. For example, films help to spread music and its different genres to the global level. It is useful to increase the mass appeal of music. Whereas, music plays a significant role in a film to expand its aesthetic and commercial value. . Natalie Sarrazin points out that "whatever the origins, film songs are a permanent celluloid fixture and economic powerhouse". It is in the context of Hindi film music which helps to attract an audience towards Hindi movies which enhances the revenue of Hindi films. Both enjoy their autonomy, but at the same time both influence each-other.

Both singing stars and music composers have contributed to Bollywood music to increase its fan following in the country and throughout the world as well. The following musical artists of those mentioned above are Nursat Fateh Ali Khan, A.R. Rahman, Sonu Nigam, Udit Narayan, Anuradhs Paudwal, Sureya Ghoshal, Sunindhi Chauhan, Alka Yagnik, Bappi Lahiri, Jagjit Singh, RD Burman, Laxmikant-Pyarelal, Usha Khanna, and etc. These all artists received honorable awards and prizes for their wonderful contribution in making film music a full-flourished genre along with Hindi cinema. Their fantastic lyrics, melodious voices, and great compositions are not merely famous in India, but also they are best known for their peculiarities in the whole world. Their qualities of singing and composing are highly appreciated for making the Hindi film music as a part and parcel of the Indian culture and its people. The role of Hindi film music became visible in the houses, on the streets, on the shops, in the schools, and in the common life of Indian people.

Nevertheless, Hindi film music has been transforming and evaluating with the passing of the time. As earlier there is the much use of Indian classics, ragas, folk and regional songs, and internal varieties of Indian music. However, around the 1980s there was a notion of amalgamation. Musical artists began to blend Indian music with western techniques. It is also relatable with the idea of A.K. Ramanujan presents in his poem, "Small Scale Reflections on a

Great House” that “the Indian culture has forever accommodated whatever had arrived at its threshold. It has incorporated all foreign elements into its internal structure to form a homogeneous whole”. They brought more genres of music in Hindi cinema such as Rock and roll, pop, dance numbers, and etc. Eventually, remixes, item number songs, revision of classics in new styles take place in the forms of Hindi film music. All the influences in Hindi music that came from outside welcomed and assimilated in Hindi cinema by making them as its own. The changing nature of Hindi film songs marked a shift in the taste of the audience. The ongoing film music is much more concerned about the young audience.

However, whatever the time or period is, Hindi film music has always remained one of the favorite elements of Hindi cinema among the audience.

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