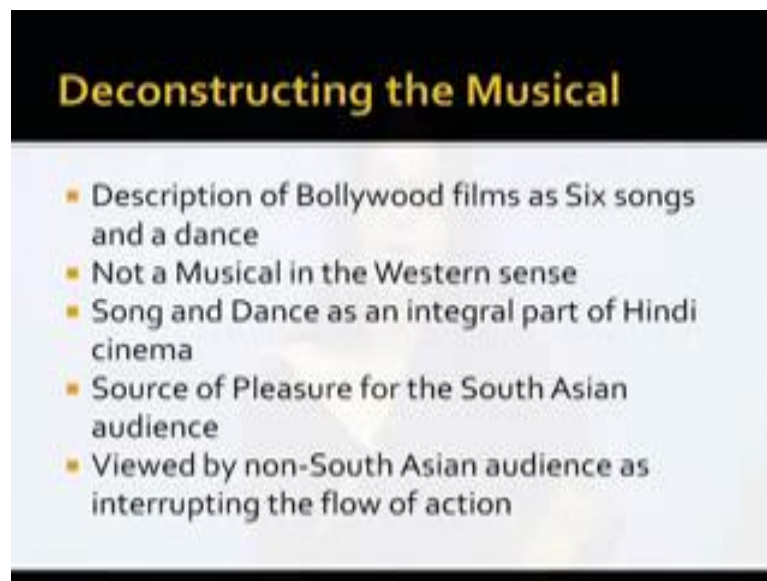


**Globalization and Culture**  
**Prof. Anjali Gera Roy**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Kharagpur**

**Lecture – 15**  
**Bollywood Song And Dance**

We return to Bollywood again, but in a different aspect. We are now going to look at the globalization of Bollywood song and dance. Not dance parties, but the globalization of Bollywood song and dance. Before we look at how Bollywood song and dance has got globalized. Let us understand what is the function of song and dance in the Hindi film or in the Bollywood film.

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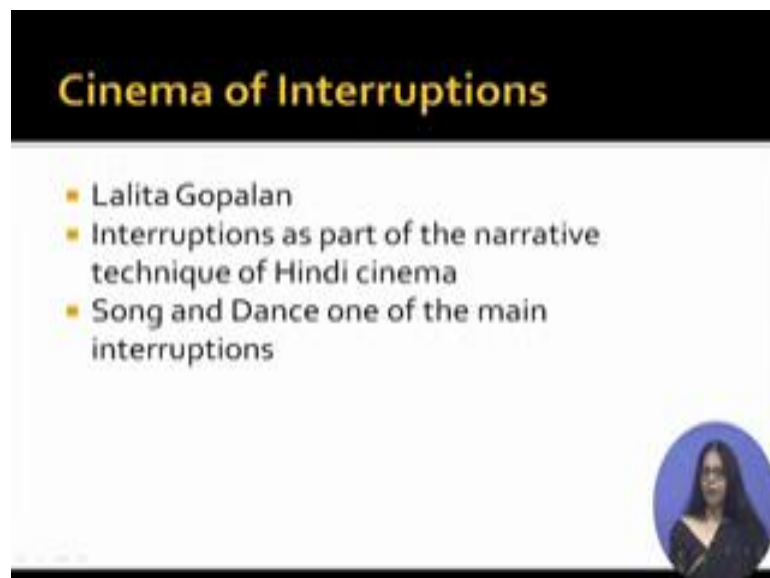


Most people have described Bollywood films or Hindi films as musicals, and films as six songs and a dance, because in Bollywood formula is to have includes songs and dances, as part of its melodramatic drama. Songs and dances have been an integral part of Hindi cinemas, since the coming of talkies the first song dede khuda ke naam, since that song was sung, songs and dances. Now dances, dances came later with songs have been an inevitable part of Hindi films, and they have multiple uses in Indian films. Hindi film is not a musical in the western sense, but song and dances are an integral part of Hindi

cinema. a part which is a source of infinite pleasure for the south Indian, South Asian audience and the lovers of Hindi films and songs, who were confined to south Asians so could follow the language until recently, and we are talking about listeners and lovers of Hindi film songs. Not only in India, but in the rest of South Asia, testified by the popularity of radio programs; like binaca, geet mala, launched from radio Ceylon, which receives requests from listener, not only in India, but from Pakistan.

And particularly after the banning of Indian films in a formal, banning the formal screening of Indian films in Pakistan; the song become Pakistani audiences, sole connection with Hindi films, and one find such generation of audience in Pakistan film goes in Pakistan, particularly the pre independence, those who are born before independence, still humming songs from old Indian films, as to listeners from other parts of South Asia. A new phenomena was noted at the 1990s, or sometime after the mid 80s, when song and dance began to be heard, as well as non South Asian audience as well, but until then there were viewed by non South Asian audience, as interrupting the flow of action and irritating breaks in the in the (Refer Time: 03:51) narrative of the film.

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**Cinema of Interruptions**

- Lalita Gopalan
- Interruptions as part of the narrative technique of Hindi cinema
- Song and Dance one of the main interruptions

For this reason Lalita Gopalan in her blog cinema of interruptions, named the title of her book, named the called her book cinema of interruptions, but offered the very brilliant

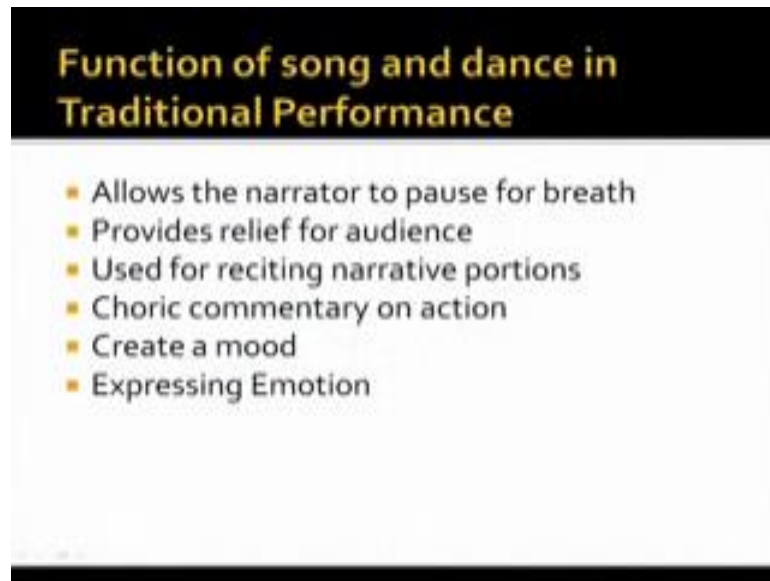
analysis of the song and dance sequence in terms of the grammar of Indian cinema, which she said was, as a grammar of interruptions, which interruptions which were part of the narrative technique of Hindi cinema. So, song and dances are one of the main interruptions songs.

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And dance, this heritage of song and dance goes back to India group of performing arts, and if one watches an Indian play, or even listens to a traditional Indian storytelling, one finds that its interrupted, and it is interrupted by parts of the story or songs, which either comment to all action, or form provide a narrative relief to the audience, whose been watching a play or listening to the story, and often in the traditional context, they are an invitation to the audience to join in. So, this tradition dates back to the Indian performing arts, particularly storytelling and theatre, also in kathas and dastan and since we have been told that Hindi films have derived from. One of the greatest influences of Hindi films is Parsi theatre, which included songs and dances, performance of songs and dances, Hindi films have retained that structure.

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Now, what is the function of song and dance in a traditional performance let us first look at that. The song and dance sequence in a traditional performance, allows the narrator to pause for breath. It also provides relief to the audience, is used, sometimes is used for a reciting narrative portions for instance, if there is a big time lag between two events usually its filled in, by the narration of that part of the narrative quickly in a short, in a brief song which often is interlude. The other kinds of songs, which serve as choric commentary on action, and yet another kind of song creates a mood, and fourth kind of the final variety of song is used for expressing emotion.

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**Parsi Theatre**

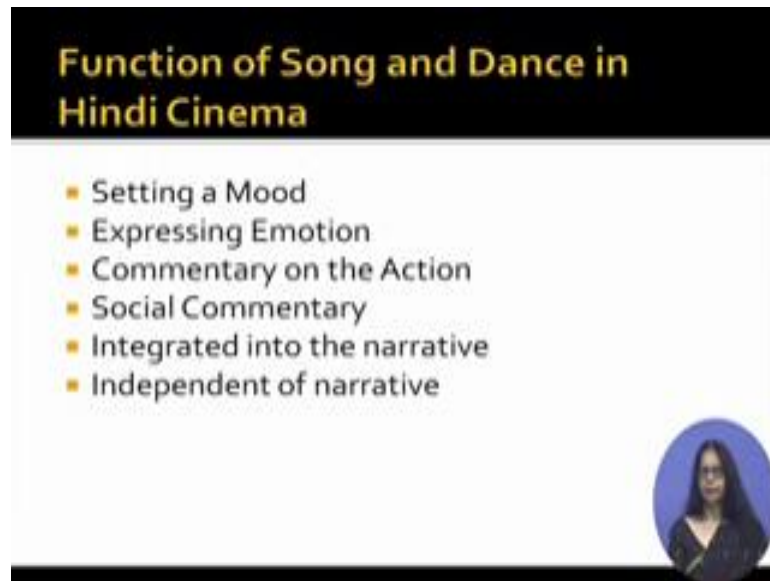
- Migration of talent –singers, dancers, musicians and poets - from Lucknow
- Plot divided by song and dance
- Singing stars
- Reigning poets



Now, we will see that the same function which the song, not so much dance, but the song performed in traditional performing arts, is carried over in Indian cinema which is used for more or less the same purpose, for breaking the monotony of the action, for providing relief, for offering a commentary, for expressing emotions and so on. Now in the Parsi theatre, the presence of the song is courtesy the migration of talent. Migration of talent including singers, dancers, musicians and poets, with a loss of the royal, with the collapse of the court of Awadh, and the loss of the royal patronage system; the talent from the hereditary performers of Lucknow or Awadh, were forced to migrate to Mumbai or Bombay, where the film industry was located. This is before the coming of the film industry.


They migrated to become part of to take part in Parsi theatre, and they become leading figures in the Parsi theatre. Now in Parsi theatre the plot was divided by song and dance, and often included singing stars, and it also coopted reigning pearls of the time in not only writing the scripts, but also the lyrics. For this reason Hindi films till this date have the category of a lyricist, who composes the songs of the film, and many of these lyricists were, well known figures in the past, well known poets in the past, and some of these poets, leading Urdu poets continued to be part of the film industry even today.

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**Function of Song and Dance in Hindi Cinema**

- Setting a Mood
- Expressing Emotion
- Commentary on the Action
- Social Commentary
- Integrated into the narrative
- Independent of narrative



Now, the same function as we saw setting a mode, express expressing emotion of ring commentary on the action. Also offering social commentary is carried over in the Hindi films song and dance, but as oppose to the understanding, that it breaks the continuity or unity of action. If we were to look at it carefully, it is carefully integrated into the narrative of the section, and it can also be independent of the narrative.

Now in the earlier denunciations of Hindi cinema, any song and dance which was not integrated into the narrative was seen as breaking its unity, and is flawed, and particularly the songs which were independent of the narrative came in for sharp criticism, but these songs which are independent of the narrative and which often provide, relief in the narrative, or are used to show case the dancing skills of the actors, particularly the female actors or expression of are fantasies expressing emotions, which actors are not permitted to express in their life the, hidden fantasies which are picturized through a song and dance sequence. it also offers film makers to migrate overseas to shoot song and dance, sequences in exotic settings it used to be Kashmir earlier, and now they moved to Switzerland and all the most beautiful parts of the world, to shot these song and dance sequences which often do not play much role in the narrative per say.

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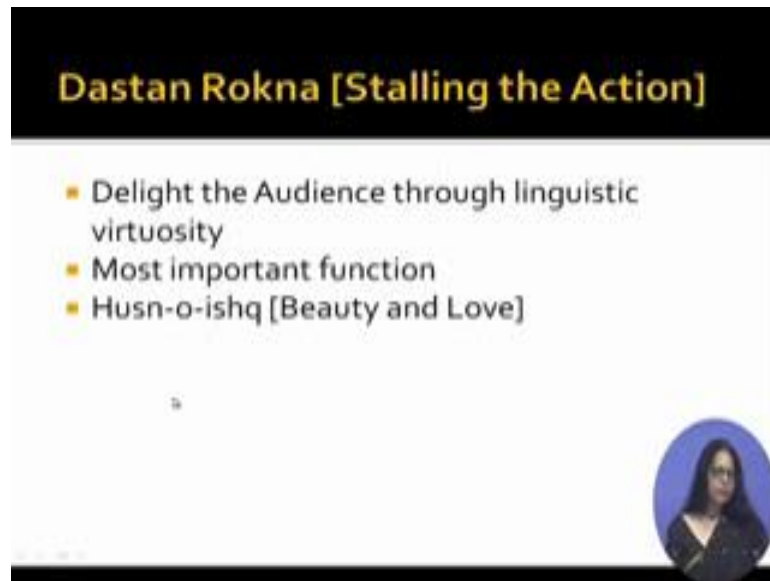


**Song and Dance in Hindi Cinema**

- Sudipta Kaviraj
- Compositions of highly talented poets
- Existing independent of narrative
- Read together provide a narrative of modernity


So, now Sudipta Kaviraj; the historian has offered a very interesting analysis of the importance of song and dance in Hindi cinema, and he confesses that as a Bengali. Now the Bengali's had elitist attitude toward commercial Hindi cinema, intended to look down on Hindi cinema. And like most Bengalis of his generation Kaviraj confesses to not having watched Hindi film, because he lived in a small place, where Hindi films were not easily accessible, but he was familiar with all the film songs from Hindi films, which were transmitted, which were disseminated, aired on All India Radio. And having heard the songs in his growing up years, he recalls that, he analyses the songs of the films, of the 50s and the 60s to say that many of these songs were compositions of highly talented poets. These songs often existed independent of narrative, but when we read them together, they provide a narrative of modernity.

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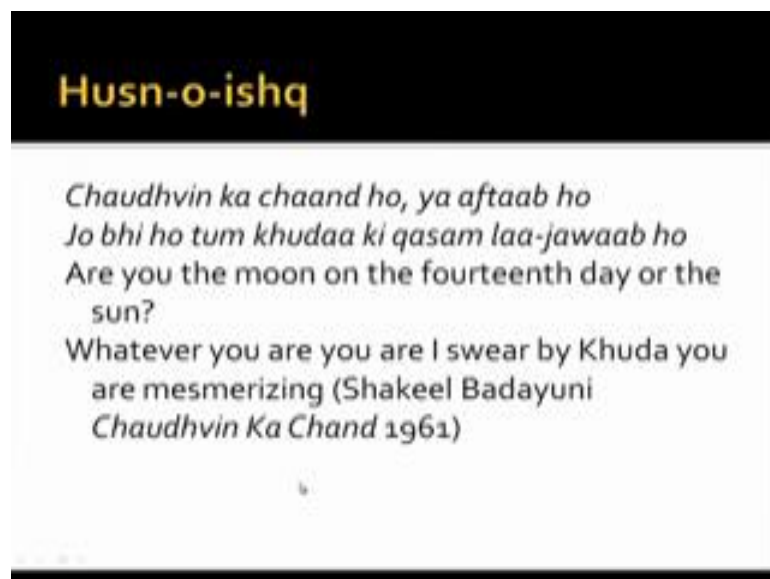
**Dastan Rokna [Stalling the Action]**

- Delight the Audience through linguistic virtuosity
- Most important function
- Husn-o-ishq [Beauty and Love]



Now, this is a this is a technique, which the Hindi films seems to have borrowed from a Parsio Arabic (Refer Time: 11:56) called dastan, and a technique of dastan rokna was stalling the action, whose function was to delight the audience through linguistic virtuosity, and the most important function of dastan rokna was expression of husn or ishq or beauty and love.

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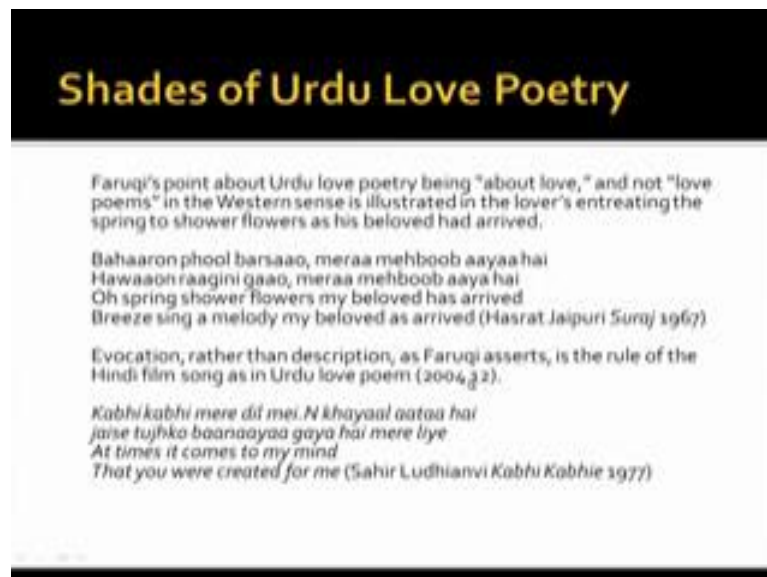
**Husn-o-ishq**

*Chaudhvin ka chaand ho, ya aftaab ho  
Jo bhi ho tum khudaa ki qasam laa-jawaab ho  
Are you the moon on the fourteenth day or the  
sun?  
Whatever you are you are I swear by Khuda you  
are mesmerizing (Shakeel Badayuni  
Chaudhvin Ka Chand 1961)*



Now, some of the most talented poets of the Urdu poets of twentieth century have lent their, talents to lyrics of Hindi film songs; such as this song by Shakeel Badayuni, which is one of the most equisetic articulations of husn o ishq, where he calls the beloved are you the moon "chaudhvin ka chaand ho ya aftaab ho, jo bhi ho tum khudaa ki qasam laa jawaab ho". Let us listen to the song. I would like you to listen to the song, because as I would like to show, how the transition takes place in Hindi films, gradually. Let us listen to the song from the film chaudhvin ka chaand, and see the context and see the context of performed. We still in the era of the Ghazal, and the lover breaks into a song at site of the sleeping beloved, and follow the Ghazal etiquette in expressing his desire and singing the phrases of the beloved.

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**Shades of Urdu Love Poetry**

Faruqi's point about Urdu love poetry being "about love," and not "love poems" in the Western sense is illustrated in the lover's entreating the spring to shower flowers as his beloved had arrived.

Bahaaron phool barsaao, meraa mehboob aayaa hai  
Hawaon raagini gaao, meraa mehboob aaya hai  
Oh spring shower flowers my beloved has arrived  
Breeze sing a melody my beloved as arrived (Hasrat Jaipuri Suraj 1967)

Evocation, rather than description, as Faruqi asserts, is the rule of the Hindi film song as in Urdu love poem (2004, 32).

*Kabhi kabhi mere dil mei. N khayaal aataa hai  
jaise tujhko baanaayaa gaya hai mere liye  
At times it comes to my mind  
That you were created for me (Sahir Ludhianvi Kabhi Kabhie 1977)*

And the same etiquette is preserved in the other films, until the 80s almost until the 80s, where in the Hindi film songs we have shades of Urdu love poetry, which is about love and is not a love poem in the western sense, when a in this song for instance where the lover entreats spring to shower flowers as his beloved have arrived. evocation rather than description is the rule of the Hindi film song in as Hindi Urdu love poem, and let us listen to this iconic song from by Sahir Ludhianvi; the legendary poet who was also a lyricist from the film kabhie kabhie. To see how the etiquette of Hindi films of expression of Hindi films has changed, since the 80s, since the 70s. we will have to stop

with this here how much ever you must be enjoining the number, from the Amitabh Bachchan and Rakhi film, to see how the whole etiquette of singing the phrases of the beloved, which was modeled in the idiom of Sufi poetry, which has lexicalized stereotyped metaphors and archetypes, that are decoded as recognized pairs such as shama parwana, jam saki, ashig mashooka and so on.


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**Love**

Sufi poetry has a lexicalized stereotyped metaphors and archetypes that are decoded as recognized pairs such as shama/parwana, jam/saki, ashig/mashooka and so on. In Sufi poetry, love or ishq is compared to fire that burns down everything except the object of desire expressed through a butterfly swirling around a light, which symbolizes the lover's heart ('āshiq) who circles around the lover (candle) and burns on her flame (Gaḥanin 2012: 283). The shama/parwana pair predictably recurs in Hindi film song time and again:

O Parawaane Shammaa Ko Apani Rusawaa Na Karanaa  
Tune Mera Yaar Na Milaya Mai Kya Janu Teri Ye Khudayi  
Oh butterfly don't make your candle sad  
You didn't let me meet my love how do I understand your selfishness (*Shama Parwana* 1954)



In Sufi poetry love or ishq is compared to fire which burns down, everything except the object of desire, expressed through a butterfly swirling around a light, which symbolizes the lovers heart, the ashig's heart, who circles around the lover and the shama and parwana pair, predicatively occur in the Hindi film time and again.

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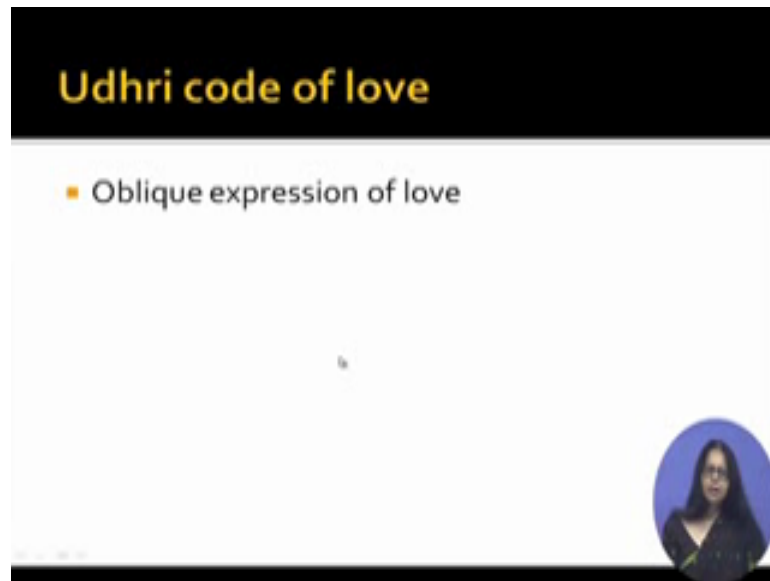


The lover's fate is to suffer and the beloved's is to cause suffering in Sufi poetry. The metaphor that is reiterated in Hindi cinema is that of the *kisi par marna* (to die for someone) or *kisi par jan dena* (to give up one's life for someone) to extol a love in which the lover loves the beloved more than he loves his own self that persists from *Devdas* (1935) to *Fanaa* (2006).

Chand Sifarish Jo Karta Hamari, Deta Woh Tumko Bata  
Sharmo-Haya Ke Parde Gira Ke Kami Hai Humko Khata  
Zidd Hai Ab To Hai Khud Ko Mitana  
Hona Hai Tujhme Fanaa  
If the moon could put in a word, would tell you  
Drop the veil of shyness, I want to commit a sin  
I persist to finish myself  
I want to be annihilated in your love (Prasoon Joshi *Fanaa* 2006)

The lovers phase fate is to suffer and the beloveds just to cause suffering in the Sufi poetry. The metaphor that is reiterated in the Hindi cinema is that of *kissi per marna*, to die for someone, or to extol a love in which the lover loves the beloved more than his own self, and this carries on even in a film like *fanaa*, *chand sifarish*. Let us listen to this song. So, even in this 2004 film, they are following the traditional Ghazal etiquette where Aamir Khan is singing the phrases for his beloved, by breaking into an Urdu Ghazal. Now, how does the idiom of Hindi cinema change, when does it change, and how does it change.

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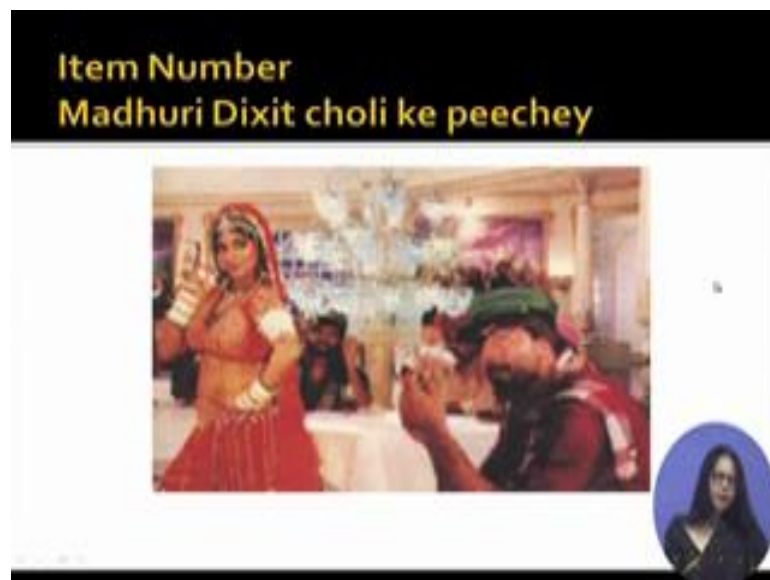
Let us look at that, now so far until the 60s the Hindi cinema followed the udhri code of love, which allows only an oblique expression of love and dancing, still is not the norm in Hindi films song, except in folk numbers which are cannibalized in Hindi cinema from the very beginning.

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And a function of folk songs, is not only to provide relief or to demonstrate the virtuosity of the dancers, many of the female actors were dancing stars, but also to get the heroine out of the traditional outfit of saree, and get her into more interesting outfits, and make the middle class heroine behave in a more liberated manner, because as opposed to the middle class heroine the working classes, and particularly the village women were more liberated, for particularly during the song and dance sequences. So, many of the films of the 70s cannibalized this folk tunes, Punjabi tunes, Rajasthani tunes, tunes from U P; such as jhoot bole kauva kate or dilse in silsila.

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Another folk tune the bheege chunar wali, and finally, we had Madhuri Dixit dancing to choli ke peechey in her film Khalnayak, which was a big rage, and which gave, with this was born what is called item number, which is always been there, but the term item number came to be used. I am giving you this history of Hindi film song and its movement to dance in the increasing importance of dance in the new films, not in the Bollywood films, but even earlier with the films in the 80s, earlier with the birth of the dancing star.

In fact, with the birth of the dancing star Shashi Kapoor that films used to Hindi film hero began to dance, and had dancing skills, and the heroines were always trained

dancers including Madhuri Dixit, and they were made to perform. They were asked to in dance sequences, they could let go of the middle class inhibitions and start dancing. And we find that it is with these films that gradually now in the 90s we find a, see change once again we have this iconic song, which is again a Sufi number in which Rajasthani gypsy dancers are dancing on top of the a train, with Shahrukh Khan dancing with them which became a hit.

Now its around this time when dance not only important in Hindi films, and most of these are folk dances from different parts of india, but even wedding songs; like mahi way in Kaante is being used as a item number in this film, but the incursion of Bhangda in Bollywood which began with Mrityudaata and that incursion becomes complete. it becomes completely integrated into the Bollywood cinematic grammar, by the turn of the century by which every film must have a song, must have bhangda dance, bhangda number such as the everybody say shava shava number in Kabhi Khushi Kabhi Gham, and Nach Baliye. So, every film had to have a dance number, and this trend really began with the Jungle hero Shammi Kapoor, now how did the song and dance get globalized that has a different history.

It starts with. again it starts with the remix culture in bally in U K, and we will start with the first remix, which was the original song and the remix, which started the trend for Bollywood dancing in the diaspora, through an album which featured this song and dance from a 70s film remixed in UK. It made Bollywood dancing and Bollywood singing U K; it jumps to the top of the charts. So, this is the original song from the film Yaadon Ki Baraat, in the mid 70s film on the most westernized female actor of those times Zeenat Aman. So, it was this original number and let us listens to bally sago mix. This was the remix by Bally Sagoo in the Churaliya album in UK. This is the same, around the same this is earlier. So, the invention of Bollywood song and dance of the west began much earlier, preceded the Bollywood film, because it was Bally Sagoo's album; such as this is or churaliya which has already jumped to the top of the charts in U K, and already lead to the of Bollywood song and dance, courtesy this remixes.

This is a very interesting remix saying, because he produce a very melodious female voice, and mixes it with the sample at with male voices, to produce a new category of

music, which not only found the youth audience in the British Asian diasporas in the Indian Asian diasporas overseas, but found, but won a number of fans among the known south Asians in U K and in the rest of the west. Once again Bollywood song and dance first came to be popularized through its reinvention as UK popular music. Those people who referred the songs they would have heard them in the remixes versions, and they were understood them, understand them to be British popular music rather than Bollywood music. They would think of it as bally Sagoo's music. So, bally Sagoo's belief takes a credit for having mainstream Indian music in the U K popular music market, through his remixes of Bhangra on Bollywood songs.

Now, I will move on quickly to how this creates a place for Bollywood dancing in the diasporas. So, let us go to any club in, any Bollywood night, in I can take you to D J Rekhas club night, Bollywood nights. This is in New York City, and what happens, in these nights. So, this is a Bollywood nonstop party. There are so many parties I can take you to any of the parties, you would like to visit there are so many parties happening all over the world. I would like to take you to a real party rather than the albums. There was so many. let us look at this party. Now D J Rekha, who is again a D J who has troupe dance parties, a Bhangra party which is called basement Bhangra, and a Bollywood film party which is at another club, and we see how these Bollywood parties are popular in New York city today. What is the roles these parties perform in the in New York city.

So let us look at Bollywood flash mob Wembley central. How this iconic station in UK is now being Bollywoodised (Refer Time: 28:54). Now, one can see down to the of all places and nationalities, dancing in clubs to in Bollywood nights and in Bollywood theme parties, not only in U K, but other parts of Europe in US. Almost every part of the world one has, people organizing or there is a team Bollywood theme parties, and the mix of people who are (Refer Time: 29:59) parties are not just Asians, but people of all nationalities. Let us look at German's dancing to Bollywood, and beyond festival in Germany. Let us look at some Bollywood dancing there by German women. So, this is not at the dance festival. This is not the Christmas party. I take you to a more.

Let us take you to a flash mob in Germany Erlangen (Refer Time: 30:46) Bollywood's recognition to this trend, is to include the bodies of white dancers in the Bollywood song

and dance sequence, it is in space of space of the item number the dance number that you can see, the bodies of white dancers are equally integrated into the item number, or to the song and dance number, all in almost every Bollywood film, and this kind of recognizes the dance culture, the popularity of Bollywood dance and song in an average.

We will conclude with the superstar of Indian cinema and dancing to this numbers, surrounded by the goris, who loved dancing Bollywood numbers. And Hindi films have integrated this into it song and dance schedule, by including instead of extras as they did in the past white woman usually, but sometimes also white young men into song and dance numbers, performed in the average Bollywood film today.