ANALYTICAL STUDY OF THE LIFE AND WORKS OF VISHAL BHARDWAJ WITH SPECIAL REFERENCE TO HINDI FILM MUSIC

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DECLARATION

I, hereby declared that the presented work in the thesis entitled ANALYTICAL STUDY OF LIFE AND WORKS OF VISHAL BHARDWAJ: WITH SPECIAL REFERENCE TO HINDI FILM MUSIC" in fulfilment of degree of Doctor of Philosophy (Ph. D.) is outcome of research work carried out by me under the supervision of Dr.Smriti Bhardwaj, working as Associate Professor, in the School of Liberal and Creative Arts (Theatre and Music), of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.

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CERTIFICATE

This is to certify that the work reported in the Ph. D. thesis entitled **ANALYTICAL STUDY OF LIFE AND WORKS OF VISHAL BHARDWAJ: WITH SPECIAL REFERENCE TO HINDI FILM MUSIC**" submitted in fulfillment of the requirement for the award of degree of **Doctor of Philosophy (Ph.D.)** in the the School of Liberal and Creative Arts (Theatre and Music), is a research work carried out by Gunjan Kapoor, 41800036, is bonafide record of his/her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.

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Abstract

Hindi cinema and music are dynamic art forms that provide joy and express the inner emotions of humans. In films, we are connected to the story through the character's emotions, dialogues, camera angles, costumes, and surrounding environment, and adding songs and music enhances the visuals that appear on the screen. Ever since the inception of films, the contributions, dedication, perseverance, relentless efforts, and vision for innovation of veteran filmmakers, music directors, and lyricists have played a pivotal role in the evolution of Hindi films and their music and have propelled Hindi films and music to their current pinnacle of charm and garnered international recognition, establishing a unique identity.

When considering the history of Hindi cinema, it becomes evident that the creation of a film involves the collaborative efforts of various individuals from their respective fields such as cinematographers, editors, singers, performers, choreographers, lyricists, and music directors, each contributes and plays integral roles in collectively shaping the cinematic narrative. It is often observed that directors also take on the role of writers for their films, as evidenced by numerous examples in the Hindi film industry. Such as Guru Dutt, Hrishikesh Mukherjee, Vijay Anand, Manoj Kumar, Gulzar, Subhash Ghai, Anurag Kashyap, Zoya Akhtar, Dibakar Banerjee, Tigmanshu Dhulia, and many more. However, it is relatively rare to find directors who compose music for their own films or music composers who transition into directing. Such as Jaddanbai, Kishore Kumar, S.N.Tripathi, Satyajit Ray, and Sanjay Leela Bhansali or even if they did, they might not have made many films as Salil Chawdhary (Music composer) and Ajit Singh (musician), and Ismail Darbar (Music composer) made only one film, and Vijay Singh (Indian historian and writer) made two films, A.R. Rahman made his directorial debut in 2017, as a result of which they did not receive as much limelight. In the same series, Vishal Bhardwaj's name also emerges today. Over the past nearly 30 years in the film industry, he has contributed to various fields making his mark.

Vishal Bhardwaj's career as a music composer, director, writer, producer, singer, and lyricist has been strengthened by recurring themes and consistent individual filmmaking and music composing styles. Vishal Bhardwaj's directorial approach, characterized by seamlessly weaving music composed by him into the narrative of his films, sets him apart as an auteur. When examining Vishal's music compositions, it is evident that he has created songs in

various genres and for every human emotion imaginable. Vishal as a director has worked on several original stories such as *Makdee, Kaminey, Matru ki Bijli Ka Mandola, Ragnoon, Mumbai Dragon, and Fursat,* as well as numerous adaptations including *Maqbool, The Blue Umbrella, Omkara, Haider, 7 Khoon Maaf, Pataakha, and Khufiya.* A common thematic thread running through these works includes themes of crime, violence, death, revenge, and forgiveness. Despite the common themes, each of Vishal's stories and characters appears distinct from one another. Also, like any other element of filmmaking, music, songs, and lyrics also constitute a vital part of his films, an integral component that cannot be overlooked.

This thesis comprehensively analyzes all of Vishal's music compositions, both those created for films directed by others and those for his directorial ventures. Additionally, his directorial work has been examined and analyzed across various parameters. Furthermore, the selection of this topic aims at acquiring exceptional knowledge for the fulfillment and resolution of many inquiries related to his personality and creativity.

The research presented in terms of subject presentation has been divided into five chapters.

This introductory chapter discusses the subject of Hindi film music as a composite genre. This chapter also discusses the history of Hindi Film music, motifs and themes in Hindi film music, and the contribution of Vishal Bhardwaj to Indian cinema. Along with this, the chapter also discusses the significance and scope of the study, Objectives, research methodology, and literature review available on Vishal Bhardwaj and his work along with the research articles that are written on film and film music studies.

Exploring Vishal Bhardwaj's Journey, further segment attempts to cover the different phases of his life. It unravels his dream of becoming a cricketer, learning music, starting his career as a music composer, and establishing himself as a successful director, including all the turning points in his life documented in this thesis.

The focus expands to analysing Vishal Bhardwaj's directorial ventures. The meticulous thematically and stylistic analysis of cinematography, themes, and mise-en-scène (props, settings, costumes, lighting, color, the performance of actors) of each of his films in this segment provide insights into his distinctive approach to filmmaking.

Embarking on an exploration of Vishal Bhardwaj's musical oeuvre, the in-depth analysis is done of music given by Vishal Bhardwaj in all the films he was part of either as only music

director or in which he was both director and music director by performing structured and Expressive analysis. The structured analysis is done to understand his style, genre, and rasas in his music and to know the placement of his songs in the film and the expressive analysis shows how his compositions seamlessly intertwine with visual storytelling, enriching cinematic experiences with their evocative resonance.

The next pivotal section highlights the trends and practices prevalent at the time when Vishal Bhardwaj started his journey in the Hindi film industry and portrays Bhardwaj's unique contributions and innovations within the industry that distinguish his work from that of his contemporaries.

Finally, the concluding segment summarises the findings and results of the thesis.

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Chapter One

Understanding of Film Music as a composite genre

1.1 Introduction to Film Music

In film Studies, Film music is considered one of the significant elements for filmmakers to bring their fiction to life on screen. Now one may perceive that a film has its narrative structure, and in that case, how does music help in storytelling and why is it such an essential part of a movie? So, music in a film accompanies moving images which are added to enhance the scene and make it more meaningful. Its absence can make a film dull as Films have a lifelike depiction of life and music profoundly impacts the public's mind. Varied academic research is conducted by experts and researchers who have analyzed its role and deep link of music in films. For example, describing film music as a communicating link between the screen and the audience Thomas says, "Music on the screen can seek out and intensify the inner thoughts of the characters".[1] For example, in Vishal Bhardwaj's film *Omkara*, Langda Tyagi raises Omkara's suspicions of an affair between Dolly and Kesu. Omkara did not respond or react to Tyagi, but the information that Omkara has started to believe is given to the audience through a flute music composition. Prendergast explains the contribution of film music is to establish a "more convincing atmosphere of time and place."[2] According to this statement the function of film music is to transfer spectators to the represented time and place, strengthening cinematic storytelling by immersing viewers in the narrative's environment. The emotional resonance of location is increased by utilizing appropriate musical elements like instruments and the style of the era or place. Such as the use of *Rabab* in Vishal's film Haider contributes greatly to the film's environment's authenticity and credibility. Film music is also used majorly to produce and amplify emotion between the screen and the audience. A viewer gets more immersed in persons or events when he recognizes an emotion associated with them, which makes it more real. As Gorbman says, Music is

[1] Thomas, T. (1979). Film Score: The View from The Podium. South Brunswick, NJ: A. S. Barnes.

[2] Prendergast, R. M. (1992). *Film Music: A Neglected Art. New York: Norton.* New York: W.W. Norton.213

a signifier of emotions.[3] Kalinak sees the role of Film music in "unifying a series of images that might seem disconnected on their own and impart a rhythm to their unfolding."[4] Studying these views given by the experts explains that music is capable of expressing every emotion, and is regarded as something that complements the pictures. Studying these views given by the experts explains that music is capable of expressing every emotion, and is regarded as something that complements the pictures.

In this context, Michel Chion describes film music as an added value that highlights how sound enhances a visual image by smoothly integrating aural information and expressions into the image itself.[5] Thus, film music does not have any one specific role, but it would be correct to say that music is a potent tool to keep the expression of emotions dominant, and change the perception of the viewer. It helps to interpret the visual's meaning and causes us to perceive things in the image that we would not otherwise see or would view differently.

1.2 Defining Hindi Film Music as a composite genre

Film music in Indian cinema is an integral part and plays a multidimensional role, divided into two important yet tightly connected components: film music and film songs. Film music includes background music. On the other hand, Film songs emerge as poetic and melodious treasures, strategically interwoven throughout the plot, infusing them with deep emotions and cultural value. These two types of music in Indian cinema have been dynamic and significant since the inception of sound film in India in 1931. Most Hindi films still follow this tradition, featuring approximately six or seven songs. The songs seamlessly transition between being diegetic when they are the actor's voice, part of the story, and sometimes non-diegetic at times when they're the invisible storyteller humming in the background. On the other hand, film music is the ever-present companion that sets the mood throughout the movie, always staying behind the scenes. The presence of captivating melodies, rhythmic beats, and choreographed dances in Hindi films have left a lasting impact on the global cultural

[3] Gorbman, C. (1987). *Unheard Melodies Narrative Film Music.* London: BFI.73

[4] Kalinak, K. (2010). What Does Film Music Do? In *Film Music: A Very Short Introduction*. Oxford University Press; 1 Edition.5.

[5] Chion, M. (1994). *Audio-Vision. Sound On Screen.* New York: Columbia University Press.5

stage, and distinguish them from movies produced in another dominant film industry i.e., Hollywood. Although Hindi film songs are widely celebrated, it has also received its fair share of criticism on the international stage. Some critics consider it as an interruption in the flow of narration making it similar to the genre of Hollywood musicals.[6] In this context, Indian screenwriter Anjum Rajbali shares that American screenwriters often find it surprising and puzzling at the inclusion of songs into Indian cinema, sometimes assuming that all Indian cinema is of the musical genre.[7] Hindi films should not be classified primarily as musicals in the Hollywood sense. Jane Feuer while explaining Hollywood musicals says, 'They not only showed you singing and dancing, they were about singing and dancing'.[8]

In contrast, music and dance are significant storytelling techniques in Hindi films. Rather in one Hindi film, many genres can be included such as romance, comedy, action, thriller, melodrama, and tragedy which will be bound together with songs. These films are also described as what is known as commercial or *Masala* that is enjoyed largely by uneducated masses (Morcom 2007), also described as unrealistic with the story being 'interrupted' by the songs (Prasad 1998), melodramatic, with exaggerated emotions and characters that represent types rather than realistic psychological portrayals (Vasudevan 1995: 310). Because of this, sometimes Hindi films are criticized for not conforming to the standards of what is considered serious filmmaking. To give an example, in an interview, Mani Ratnam stated that his 1998 Hindi film *Dil Se* faced challenges at the box office due to the perception that its song and dance sequences disrupted the flow of the narrative.[9] But not always are songs blamed for the melodrama, actually hold a crucial role in expressing the melodramatic aspects that define these movies. There are several films addressing serious subjects that have adopted a musical format, aiming to connect with a broader

[6] Beeman, W. O. (1981). The Use Of Music In Popular Film: East And West. *Society Of Visual Anthropology Newsletter 4(2)*, 8-13.

[7] Rajabali, A. (2000-2001). A Song And Dance About Everything. *Sangeet Kala Vihar*.

[8] Feuer, J. (1993). *The Hollywood Musical.* Indiana University Press; 2.

[9] Gopalan, L. (2002). Cinema Of Interruptions: Action Genres In Contemporary Indian Cinema.

audience. Films like *Aastha* (1997), *Mrityudand* (1997), *Satya* (1998), *Earth* (2000), and *Zubeida* (2000) serve as noteworthy examples of this trend.

According to Jeremy Marre and Hannah Charlton's collaborative work, Beats of the Heart from 1985, they emphasized the paramount role of songs in Bollywood films, positioning them at the very core of the cinematic experience. They argued that the success of a Bollywood movie hinges on its songs: good songs equate to good films. Marre and Charlton supported this idea by quoting Kalyanji Virgi Shah, a prominent Bollywood music director from the Kalyanji-Anandji duo. Shah expressed, "I believe we excel in music compared to other nations... We aim to compose songs so simple that everyone can hum along. Each song should be as straightforward as a nursery rhyme. This is where our skill as music directors truly lie."[10] Although it can be argued that simplicity doesn't always equate to quality in music, in this context, good signifies songs that are not only straightforward but also unforgettable. The songs that are Unforgettable, play a crucial role in forging a deep bond between the viewers and the movie. Here the example from the initial era of Hindi films seems to be necessary. In his book, Vijay Ranchan recounts Sachin Burman's initial struggles in Bollywood and his contemplation of leaving Bombay for Calcutta due to his early frustrations. However, Burman's trajectory shifted when he encountered Navketan, the production company founded by the Anand Brothers (Chetan Anand, Dev Anand, and Vijay Anand). Ranchan highlights a pivotal moment when Burman's cook was singing a tune from Naushad's composition in the film *Rattan* (1944), specifically *Jab tum hi chale pardes laga ke thesh Pritam pyare*. Initially, Burman reprimanded the cook for singing another music director's tune in his home, to which the servant responded that the tune was indeed hummable, signifying its memorable quality. [11] Gopal and Moorti describe song and dance sequences as "the single most enduring feature of popular Hindi cinema"[12], emphasizing their significance and contribution in shaping the very essence of Hindi cinema as it plays a significant role in conveying various things

[10] Charlton, J. M. (1985). Beats of the Heart: Popular Music of the World. London: Pluto Press;141-142.

[11] Ranchan, V. (2013). Story Of A Bollywood Songs. Abhinav Publication, 89.

[12] Moorti, S. G. (2008). Global Bollywood: Travels Of Hindi Song And Dance. Regents Of The University Of Minnesota.3.

about the film to the audience such as to address on a social issue (*chapaak*), a theme (*Bismil Bismil* from the film *Haider*) or to talk about the character of the film (ex. *Naam Hai Siddhu* from the film *Chandni Chownk to China*), to celebrate love (*Hume Tumse Pyar Kitna* from the film *Kudrat),* to express separation (*Tadap Tadap Ke* from the film *Hum Dil De Chuke Sanam).*

Hindi film music, at its core, can be conceptualized as a composite genre, a harmonious fusion that amalgamates elements derived from an array of musical traditions, styles, and techniques. It is woven from the threads of classical Indian melodies, the soulful tunes of folk traditions, echoes of Western classical harmonies, and the vibrant colors of popular music genres. This amalgamation creates a distinct and unique that is characteristic of Hindi film music. Film music in Indian cinema and its subject area is very vast and includes every genre. For example,- *Ram kare aisa ho jaye, teri nindiya mohe mil jaye (Milan* 1967*), Akhiyan mila ke jiya bharma ke (ratan, 1944)*are examples of folk songs, Aahein na bhari shikve na kiye, kuch bhi na javan se kaam liya(*Zeenat* 1945*), Ae meri Zoharajabi (Waqt* 1965), *Hai agar Dushman Dushman* (*Hum Kisi Se Kam Nahi*, 1977) are famous *Qawwalis, Husn Walon ko na dil do ye mita dete hain (Babul,*1950*), Phir wahi sham wahi gum wahi tanhayi (Jahan Ara,* 1964*), Chupke chupke raat din (Nikah,* 1982*)* are examples of *Ghazals. Mohobbat ki jhuthi kahan pe roye (Raag darbar, Mughl-e-azam, 1960), ye zindagi usi ki hai (Anarkali, 1953), Dil k<u>a</u> khilon<u>a</u> h<u>a</u>y toot gay<u>a</u> (r<u>a</u>g bhairavi, Gunj Uthi Shehnai,*1959), *Bole re papihar<u>a</u>* (r<u>a</u>*g Miy<u>a</u>n ki malh<u>a</u>r-Guddi,*1971) are few instances of classical genre. *Thare rahio o banke yaar re (Pakeezah,* 1971*), Aan milo sajna (Gadar, 2003), Kahe ched ched more (Devdas, 2002),* are examples of thumri.

1.3 Hindi Film Songs: A Historical Review

The Hindi Cinema can be divided into two parts. First are silent films (1913-1934) and second are sound films (since 1931). In the silent era, films had everything except sound such as conversational gestures, fighting scenes, etc. In that era, moving pictures were a surprising thing for people that made people desperate to see them. But due to lack of sound, sometimes the operator of the cinema projector had to narrate the story in the same way as today's commentators describe the situation of the game. Sometimes, the dialogues of the film were also written on the screen or the incidents were told by writing in between the scenes to show a jump in the story of

the film. The film Raja Harishchandra (1913) is considered to be the first Hindi Film which was made by Dada Saheb Phalke, who has the distinction of being the father of Indian cinema[13]. Till 1917, Dada Saheb Phalke was the only producer who produced more than 23 silent films. After this, the production of silent films continued till 1934. A total of 1288 films were produced in these years. During this time, many experiments and efforts to add sound to silent films also continued. By the end of the thirties, technology had been invented to record sounds in the film which means, success was found in the attempt to present the film with the soundtrack that gave birth to talking films.

Hindi films have covered a large distance now from the silent era to talkie and today have adopted various developed technologies of music-making, music arrangements, and techniques to make a film feel more real and give meaning to the visuals. It was not that songs and music were associated with films from talkies. Actually, the influence of music in Indian films started in the era of silent films. During the presentation of silent films, a group of musicians used to be present on the stage of the cinema hall with their instruments and perform songs and music according to the situation of the film. Whereas in talkie films, the sound recording is included in the reel of the film itself. The sound in the talkie era started with the Live score where musicians would move along with the actors during a live recording of the song within the scene, without coming in front of the camera. As it used to be the Live recording of the songs, the directors used to sign actors who could sing as well. Noorjahan, Suraiya, Surendra, Ashok Kumar, M.S. Subbalakshmi, and K.L. Sehgal were names of famous actors and actresses who could sing as well.[14]

The talkie era started with the film *Alam Ara* in 1931, which was made by *Ardeshir Irani* and includes seven songs. *De de Khuda Ke Naam pe* is said to be the first song of the Indian Film Industry which was sung by the actor himself who played the role of *Fakir* in the film.[15] Harmonium, Violin, and *Tabla* were the only instruments used

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[13] Vageesh, V. (2013). *Hindi cinema ka badalata pridrishya Ek alochanatinak adhyayana.* Maharshi Dayanand University. pg-8.

[14] Bhargav, A. (2006). *Hindi Film Sangeet: 75 Varshon Ka Safar.* Jaipur: Vangmaya Prakashan,13.

[15] *Chapter – 2 A Brief History Of Indian Cinema* . (N.D.). Retrieved From Shodhganga: Https://Shodhganga.Inflibnet.Ac.In/Bitstream/10603/20681/8/08_Chapter.2. Pdf

in this song. Right after that, the Film Industry saw the escalation of music and songs become an imperative element in every film and the number of songs also increased from twenty to thirty in each film. The highest number of songs in a film is 71, in the film *Indra Sabha*'. There are some names of films made in 1931, which also include a maximum number of songs such as the film *Satyavadi Harish Chandra*, the film had 27 songs. Similarly, the film *Laila Majnu* had 27 songs, and Abul Hasan had 22 songs. In the films of 1932, the films *Muflis Ashiq* had 32 songs, and *Subhadra Haran* had 22 songs. Further, in 1933, the film named *Dhruv Charitra* had 22 songs, and *Hatimtai* had 21 songs. In1934 films, *Kanya Vikray* had 21, *Sita Swamvar* had 20 songs. 1935 films, Shadi Ki Raat had 35 songs, and *Khudadaad* had 20 songs. In all these films, dialogues were used to connect the events where the entire plot was presented only through music.[16]

In the decade of 1930s, the focus was on classical and folk tunes for the songs as the theme of the films used to be based on social issues such as untouchability, inter-religious marriage, poverty, caste, and social system inequality.[17] Also, the songs were not made according to the liking of the general public interest. As theatres were fewer in number and were established in a few cities, the songs were also used to be prepared according to the taste of connoisseurs. Things changed when Gramophone was invented in the year 1933 and records reached to masses (common people). The songs of the film *Sairandhari* were first recorded on the gramophone.

Film Music has become a trend and has become popular among people. The magic of Film Music was spreading all over. Soon, the background music was introduced in the film named *Amrit Manthan*, the first-ever film in the Hindi Film Industry to celebrate the Silver Jubilee which turned out to be a success as music was made according to the artist's sentiments and situations.[18] This time also saw the beginning of a tradition, where two musicians make pairs to produce music for a film. The first two people to start this tradition were *Reva Shankar Marwadi* and *Banne Khan* in the

[16] Bhargav, A. (2006). *Hindi Film Sangeet: 75 Varshon Ka Safar.* Jaipur: Vangmaya Prakashan.
[17] Skill, T. (1986). The Bombay Hindi Film Song Genre: A Historical Survey. *Yearbook For Traditional Music, Vol. 18,* 133-144.
[18] Bhargav, A. (2006). *Hindi Film Sangeet: 75 Varshon Ka Safar.* Jaipur: Vangmaya Prakashan.17.

film *Sitamgar*. In 1935, the most important thing that happened in the history of Film Music after introducing background was to initiate playback singing. This technique in India was started by producer-director *Nitin Bose* in the Bengali Film *Bhagya Chakra* and in Hindi film, this technique was started with the film *Dhup* chhaon[19] in 1935. There was an utter need for the method of recording songs before shooting because people involved in shooting (actors, directors, camera person) were facing a lot of trouble at that time. After all, when actors used to record the songs live, the struggle they had to face was that they were unable to openly act in front of the camera as there were lot many things that were to be taken care of at the time of recording the song such as the position of mic, accompanists who used to play live with actor/singer were not supposed to be shown in the scene by the camera person.[20] To avoid such chaos, the need for playback singing might arise so that, actors feel free to act according to the needs of the character and without pressure.

As time passed, many experiments were done by veteran musicians, which resulted in the shift from classical music to light singing, and this change brought a lot of excitement to the audience. They immediately accepted this revolution in Hindi Film Songs as the audience could now understand the easy language and memorable composition that they can also sing along and this became the characteristic of Film songs later. Further, till the 1940s, music became a significant element of Film making. Youth of this era was attracted towards it like *K.L.Sehgal*, *K.C.Dey*, *Pankaj Malik*, etc. Slowly, Folk Music arrived in film music. Other than this, many new tryouts were being done at this time. Like, Western instruments started being used in Indian orchestras such as Piano, Trumpet, Saxophone, etc. making the music of films more pleasant. To name a few musicians who comprehensively used Western instruments were *C. Ramchandra, O.P. Nayyar, and R.D. Burman.* In this period, music was reaching the people through Radio or Gramophone but, not everyone had the facility either. So, mostly just to listen to the songs again they would go to watch the movie yet again which also helped to increase the repeat value of the film.

[19] Ibid.19

[20] Bhargav, A. (2006). *Hindi Film Sangeet: 75 Varshon Ka Safar.* Jaipur: Vangmaya Prakashan.18

After the independence in 1947, few rules and regulations were imposed on the Film Industry by the Indian Censor Board such as intimacy between actors on screen. So, obeying the board, producers used songs instead as a medium of expression. According to film critic *Kobita Sarkar* in Indian Cinema, Today: An Analysis "Since our censors and perhaps the general public might disapprove of any direct statement song is the traditional way out of the impasse. If a girl says 'I love you, this makes her brash and unfeminine. If she borrows some famous singer's soundtrack and warbles on through endless miles of footage on the subject of *dil* [heart] and *Mohabbat* [love] and the like . . . the properties will be maintained and audiences will approve vociferously"[21]

Soon after the 1950s, the new era of enhancement started to make music more melodious. No more actors had to sing their songs on the sets as it was being done by the trained singers. Due to this change, music composers, singers, lyricist, and musicians made their mark. Moreover, playback machines were started manufactured in India. Shortly, songs were used as advertisements for the films as before the release of the films, producers would send these songs to All India Radio (A.I.R) and the commercial market to attract people to the film and encourage them to see songs in theatres.[22] In the same period, it was believed that Film Music was taking people away from traditional music i.e. North Indian Classical Music due to which, the time slot for film music on radio broadcasting was cut to a minimum, and classical music was used to air instead. But the truth was that people knew music in the form of film music and not classical music. It is not easy to understand and enjoy the complexities of classical music. Only in 1957, did the policies of AIR change which includes folk songs, regional songs, light music, and Film music along with classical music. In the present scenario, it can be observed that more time slot is given to Hindi Film Music. The Hindi Film Industry was growing and so were Hindi Film songs. Listeners were enjoying the new rhythms and blend of Indian and Western instruments. *Gore Gore O Banke Chhore* (*Samadhi* 1950*), Shola Jo Bhadke* (*Albela*, 1951), *Babuji Dheere Chalna* (*Aar-Paar*, 1954), *Mera Naam Chin Chin Chu* (Howrah Bridge, 1958*), Ek*

[21] Sarkar, Kobita 1975 Indian Cinema Today: An Analysis. New Delhi: Sterling Publishers PVT. Ltd

[22] Skill, T. (1986). The Bombay Hindi Film Song Genre: A Historical Survey. *Yearbook For Traditional Music, Vol. 18* , 133-144.

Ladki Bheegi Bhaagi Si (*Chalti ka Naam Gaadi*, 1958) and *Dil Deke Dekho* (1959), are some examples.

People witness the popularity of the film *Mughal-E-Azam* by *K. Asif*. The songs of this film *Jab Pyar Kiya Toh Darna Kya, Mohe Pamghat Pe, and Aye Mohabbat Zindabad* were big hits. Some of the biggest hit songs of this era were from the movie Guide such as, Aaj Phir Jeene Ki, and *Piya Tose Naina Lage Re*. Film *Arzoo's* song, *Aji Rooth Kar Ab Kahan Jaiyega, Bedardi Balma Tujhko.* Songs from the film *Waqt, Ae Meree Zohra Jabeen, Kaun Aya Ke Nigahon mein Chamak, Agy Bhi Jane Na Tu* etc. This era also saw the arrival of very bold songs like *Aaja Aaja Main Hun Pyar Tera (Teesri Manzil1966),* and in the same era, the song *Main Ka Karun Raam Mujhe Budha Mil Gaya (Sangam 1964)* was presented in a fun mood.[23] Therefore, the 60s is the most important decade in *the* Indian Music Industry. Film music certainly became louder as the jazz-pop wave overtook the classical-ghazal surge. The latter half of the 1960s was the year of fusion music, heavily influenced by the West. It was almost as though the coming of age of rock and pop in the West.[24] Cabaret-style was started in the same period with the song Aa Jane Jaan (*Inteqam* 1969).

The trend of Pop-Jazz that started in the 1960s continued till the 1970s. During this period *R.D. Burman* started experimenting with music using synthesizers and electronic instruments, On the other hand, Kishore Kumar, who could sing all colors of love, became the best singer of this decade and the voice of all the heroes.[25] 70s songs had to struggle a lot in terms of quality and importance because, in the films of this era, the action became more important than romance. For example, *Amitabh Bachchan's* films *Zanjeer (1973), Sholay (1975),* and *Deewar (1975)*. People used to come to see their favorite superstars, so the music was left behind, and the acting of hero-heroines attracted people more towards them.[26] There is always a need for a good channel through which an artist always communicates with the masses. So was the aim of the Film Industry to reach the maximum number of people. Those new

[23] Ibid.81
[24] Anantharaman, G. (2008). *Bollywood Melodies: A History Of The Hindi.* Penguin Books.12.
[25] Mirdha, G. (2020). *The North Indian Music Its Reflection On Hindi Film Music.* Visva Bharti University.84. (Translated From Hindi)
[26] Ibid.85

technologies were taking place for mass communication through audio mediums like radios, cassettes, records, DVDs, Television, etc. Film music on the radio and in the form of records was a powerful marketing tool for the movies during the 1950s, the 1960s, and 1970s. During this period, Indian film songs became a part of the Indian cultural heritage and developed their own distinct identity and form. For many generations of moviegoers, the movie melodies have offered hope to young lovers, soothed broken hearts, spoke against social injustices, and lifted the spirits with their beauty, wit, and wisdom. Innumerable times, film songs have saved deplorable movies from becoming box office flops.[27]

The *Ghazal* moment started in the 80s. Although ghazal has been appearing in films even before, it was seen in a new form in the '80s. *Jagjit Singh* is considered to be a special contributor to bringing the ghazal to a new level. *Jagjit Singh* and *Chitra Ji, Rajendra-Nina Mehta* set the trend in the late 1970s, and Pankaj Udhas and Talat Aziz became popular in the early 1980s. Soon, Penaz Masani, Chandan Dass, Dilraj Kaur, and Rajkumar Rizvi earned appreciation. The *Ghazals* used to be very simple so that listeners could relax. The films used to start with either light songs or *ghazal.* Some popular *ghazals* of films are; *Tum Ko Dekha To Ye Khayal Aya* from the film *Sath Sath (1982), Jhuki Jhuki Si Nazar, Tum Itna Jo Muskura Rahe Ho* from the film *Arth (1982).*

The 90s proved to be the decade of romance. The composers concentrated on the melody that brought freshness to the songs. The songs of *Ashiqui* in 1990 became popular in no time. More songs such as *Pehla Nasha, Dil Hai Ke Manta Nahi, and Bahut Pyaar Karte Hain,* all made people believe in love. Singers who ruled the industry in the 90s were *Udit Narayan, Kumar Sanu, Alka Yagnik, Sadhna Sargam, Anuradha Paudwal, Kavita Krishnamurti, Lata Mangeshkar, Asha Bhonsle,* etc *and Jatin- Lalit, Nadeem-Shravan, Ram Laxman, Anu Malik, A.R.Rahman* played important role in the success of film music in 1990s. The 90s also viewed Vishal Bhardwaj's best compositions. Vishal Bhardwaj started composing films from the film *Fauji* (1995), *Abhay* (The Fearless) (1995), and *Sanshodhan* (1996). He got famous after he gave music in Machis (1996) the same year.

[27] Rehman, S. (2016). The Role Of Music In Hindi Cinema . *Synergy Volume 12*,326.

Indian Cinema and Cinema Music have undergone many changes in past years. From the silent era till the present Hindi Cinema songs have never disappointed the audience. Not only viewers, but the filmmakers have also relished the popularity of songs, as many movies were only remembered because of the hit songs. From classical ragas to Rap, the Hindi Cinema has welcomed all the genres that have shown all the shades and colors of life and are continuing the tradition even today.

1.4 Maestros Behind Hindi Film's Music/ Film Music a Collaborative Art

Directors: The Visionaries

The director is the captain of the ship who remains at the helm because they oversee the entire film production process, ensuring it sails smoothly from start to finish. The responsibility of the director is not just to steer the ship but to chart the route through the ever-changing tides of creativity, storytelling, and cinematic vision. The director works with many departments and successfully expresses their creative vision to the team. Through this collaboration, a shared understanding of the desired outcome is achieved among all team members, which affects important decisions such as casting, set design, shot composition, location, costumes, etc. In this realm, he works closely with the music director, and sound designers to create original music to ensure that the music complements the story. The space of the songs is created at the time of writing by the director. He decides where he wants the music to start, for how long, and when to stop which varies from director to director. For example, Guru Dutt and Bimal Roy used songs to explore themes like love, loss, and social justice, The song *Tere Mere Sapne* in the film Guide is a beautiful example of how music was used to convey Raju's emotional journey, in Mera Naam Joker, Raj Kapoor used a song to convey the pain and suffering of his character, The song *Tujhe Dekha Toh Yeh Jaana Sanam* is a classic example of how music was used to convey the joy and excitement of falling in love, Sanjay Leela Bhansali has used music to explore themes like love, sacrifice, and to show the grandeur and luxury in his films. Also, if we talk about the Background music in Hindi films, the flute sequence in *Sholay* is not merely a piece of music but rather helps build the atmosphere of terror of the villain. But if the director is a music director himself, it brings unique advantages to filmmaking. This allows harmonious integration of their creative vision throughout the production of the film, with special emphasis on the musical aspect of the film like Vishal

Bhardwaj. A storyteller who also creates the music knows precisely where to weave melodies. There is no unnecessary musical overload. They understand the characters' emotional states intimately because they are the storytellers. In Vishal Bhardwa's world, songs aren't separate; they're threads woven into the fabric of the narrative, enhancing the cinematic experience. He weaves complicated narratives, combining numerous factors seamlessly in his films. The music is used as a storytelling device, revealing the inner feelings of the character, relationships, and character development which plays a crucial part in his stories that bridges gaps, resolves conflicts, and propels the narrative.

Lyricists

There are various functions of songs in Hindi films. They depict seasonal changes and mark transitions, symbolizing character growth or the start of a new phase, exemplified by classics like *Pyar Hua Ikrar Hua* from *Shree 420*. Songs become vehicles of seduction in romantic narratives, adding allure and depth to hero-heroine connections, as seen in *Rone Do* from *Maqbool*. Celebratory tunes like *Mera Joota Hai Japani* capture moments of achievement, like in the iconic *Shree 420*. Moreover, songs often transcend their musical identity to become pivotal plot points, driving complex narratives, as observed in *Kabhi Kabhie*. They serve as motifs, providing subtle indications to the audience, as evident in *Tujh Mein Rab Dikhta Hai* from *Rab Ne Bana Di Jodi*. Furthermore, songs offer a simplified means to untangle intricate plots, providing clarity and emotion in films like *Kabhi Alvida Naa Kehna*. In essence, songs in Hindi cinema are not mere musical interludes but integral components that enhance the cinematic experience, adding depth, resonance, and clarity to the intricate narratives woven by filmmakers. All these narrative nuances are made possible by another maestro of Hindi film music: the lyricists. They understand the director's vision translate it into words and become the bridge between the filmmaker's vision and the emotional impact that a song can create on the audience making cinematic moments truly memorable.

Music Directors

Since the inception of music in Hindi films, music directors have constantly evolved, pushing creative boundaries and making significant contributions to the art form. They work closely with the director to grasp the concepts of the film and characters

and their state of mind, transforming these components into melodies and harmonies that resonate with the audience. They also make important judgments about instrumentation, orchestration, and musical arrangement, choosing the appropriate instruments and styles to create the intended mood and ambiance for each scene. Their ability to effectively integrate traditional Indian music with current or global influences gives the soundtrack. Composers such as *Naushad, Saraswati Devi, Vasant Desai, and R.D. Burman, S.D. Burman* etc. in earlier times, have played important roles in this journey. and in more recent times, *A.R. Rahman, Shankar Mahadevan, Amit Trivedi,* and many more are trying to turn a director's vision into musical notes, generating melodies that serve as the film's heartbeat.

Playback Singer

As discussed in the History section, in the initial decade of Indian talkies, actors took on the dual role of performing and singing their songs. However, as the popularity of sound films grew, producers looked for novel ways to accommodate actors who couldn't sing. Playback singing became a practical and artistic answer to this problem, allowing specialized vocalists to lend their voices to actors and thereby improving the whole audio-visual experience. Thus, this gave rise to many talented singers in the industry such as *Manna Dey, Mohommad Rafi, Hemant Kumar, Geeta Dutt, Asha Bhosle, Lata Mangeshkar, and Kishore Kumar*. The advent of playback singers resulted in a change in the core of Indian film songs. Their beautiful voices raised film songs from mere add-ons inside the cinematic story to an integral component that greatly contributed to a film's aesthetic and financial appeal. Despite the fact that the actor's charm is a mesmerizing blend of their attractive appearance, acting prowess, and their own unique voice. However, the collaboration with their playback singers infuses a captivating vocal layer into their on-screen charisma, rendering them all the more relatable and cherished by their audience. Various examples show that many actors' success depended on the voice of playback singers. To name a few, Playback singer Mukesh for Raj Kapoor in the 1950s, Mohammad Rafi for Shammi Kapoor in the 1960s, Kishore Kumar for Rajesh Khanna in the 1970s, etc. This practice of pairing a star with a specific vocalist creates a strong desire among followers for this legendary pairing. Both the star and the vocalist attain equal importance in this relationship.

1.5 Motifs and Themes in Hindi Film Music

In the intricate symphony of cinematic storytelling, music has its purpose. Like other elements such as camera movement, lighting, setting, editing, etc., music also contributes to the portrayal of the world in films as it creates mood, pace, and emotions, and sets the tone of the film. Music in films can be like a steadfast companion, always there, or it can transform and become an active partner in guiding the ever-changing flow of the story, leading us to new levels of understanding and connection. Maurice Jaubert stated in 1936, "We do not go to the cinema to hear music. We require it to deepen and prolong in us the screen's visual impressions….It ought, like the script, the cutting, the décor, and the shooting, to play its own particular part in making clear, logical, truthfully realistic that telling of a good story which is above all function of a film. So much the better if, discreetly, it adds the gift of a poetry all its own."[28] Research has illuminated music's profound psychological influence on filmgoers. According to Cohen, music may direct the perception of viewers to visual elements, whose properties are temporally and structurally congruent.[29] The filmmakers use a musical motif to communicate to the viewer, and to create a sense of unity and coherence in the film that helps the audience to understand the underlying message or idea of the film. "A musical motif can be described as 'a short musical idea' which can be harmonic, melodic, rhythmic or all three."[30] Early assessments of musical motifs can be traced back to Denis Diderot's Encyclopédie in 1765, where the motive was defined as the central idea of an aria, representing "musical genius most particularly."[31] These descriptions continued into the twentieth century, with Heinrich Schenker in 1906 arguing that the cyclical form's

[28] Jaubert, M. (1937). Music On Screen In Charles Davy, Ed. New York: Oxford University Press.

[29] Cohen, A. (2005). How Music Influences The Interpretation Of Film And Video: Approaches From Experimental Psychology. In *R. A. K. R. W. Savage (Ed.), Selected Reports In Ethnomusicology: Perspectives In Systematic Musicology* (Pp. 15-36). University Of California.

[30] Davies, V. (2015). *Leitmotifs In Film Music.* London Metropolitan University.

[31] Grimm,M. (1765). *In Encyclopédie Ou Dictionnaire Raissoné Des Sciences, Des Arts Et Des Métiers, Edited By Denis Diderot And Jean Le Rond d'Alembert. Vol. 10. Neuchâtel.*

fundamental purpose is to symbolize the destiny or personal fate of one or multiple motifs concurrently.[32] In essence, musical motifs have historically been recognized as fundamental components of musical genius, capable of conveying deep thematic and emotional significance. In Hindi films, musical motifs are characterized by their brevity and frequent repetition that are associated with specific elements in the movie, such as characters, emotions, or situations. Emotions lie at the very core of Indian storytelling, shaping the narrative arc and engaging audiences on a deep and universal level. It is through the medium of songs and music that these emotions find their most poignant expression in Hindi films in the form of emotional motifs. From the jubilant celebrations of love to the heart-wrenching depths of sorrow, Hindi songs have long been the vessels of themes. In Hindi films, the most common motif or central theme is Love which expresses various stages of love, such as passion, pain, heartbreak, and every nuanced emotion experienced by the characters. The fiery passion of desire and longing is aptly illustrated in tracks such as *Bheege Hont Tere* from *Murder*, *Laal Ishq* from *Goliyon Ki Raasleela Raam-Leela*. In the realm of love, songs like *Tere Bina* from *Guru*, and *Tum Se Hi* from *Jab We Met*, intricately narrate tales of deep affection and connection. On the contrary, sorrow and heartbreak take center stage in *Kabhi Alvida Naa Kehna* from the movie of the same name *Jag Soona Soona Lage* from *Om Shanti Om*, *Tujhe Bhula Diya* from *Anjaana Anjaani*, and *Agar Tum Saath Ho* from *Tamasha*. Apart from evoking emotional themes, Hindi films have also explored musical compositions that encapsulate broader thematic elements. Such as motivational melodies like *Zindagi Ek Safar Hai Suhana* sung by legendary Kishore Kumar from the 1971 film *Andaaz*, *Aashayein* from *Iqbal* (2005), *Kuch Kariye Kuch Kariye Nas Meri Kholiye* from *Chak De India* (2007), the *Bhaag Milkha Bhaag* Title Track (2013), *Baar Baar Haan* from Oscar-winning *Lagaan* (2001), *Ziddi Dil* from Mary Kom (2014). Another theme, Fellowship, a cherished bond universally acknowledged, finds its melodic resonance in Hindi Film Music. From the timeless camaraderie anthem *Ye Dosti Hum Nahi Todenge* in *Sholay* (1975) to the soulful *Tere Jaisa Yaar Kaha* from *Yaarana* (1981), Bollywood's musical treasury boasts deep, foot-tapping odes to friendship. Notable mentions include the urban friendship

[32] Encyclopedia.Com. (N.D.). *Motif In Music.*

depicted in *Dil Chahta Hai* (2001) and the poignant *Jaane Nahin Denge Tujhe* from 3 Idiots, (2009) reaffirming the enduring theme of friendship in cinematic narratives. Comedy as a musical genre finds its zenith in the golden era of Old Hindi Cinema. Kishore Kumar's versatile talents shine in classics like *Mera Joota Hai Japani* from the 1955 *Shree 420*, *Jai Shiv Shankar* from *Aap Ki Kasam* (1976), and *Sar Jo Tera Chakraye* sung by Mohammad Rafi from *Pyaasa* (1957), My Name is Anthony Gonsalves from *Amar Akbar Anthony* (1977) and the timeless *Ek Chatur Naar* from *Padosan* (1968), resonate with uproarious and heartwarming comedic melodies, a legacy that surpasses the present era. Additionally, Patriotism, a sentiment universally revered, resonates profoundly in Hindi Film Music. From timeless classics like *Mere Desh Ki Dharti* from *Upkar* (1967), *Ye Jo Desh Hai Tera* from *Swadesh* (2004), *Aisa Desh Hai Mera* the *Veer* Zara (2004), *Rang De Basanti* title melody (2006), *Vande Mataram* tune from ABCD 2 (2015) to soul-stirring melodies such as *Ae Watan* from film *Raazi* (2018), Bollywood's musical treasury beautifully encapsulates the spirit of national pride and devotion.

Also, Films have always depicted culture through various means like language, music, and more, connecting the audience with the characters. For instance, when the sound of a *dhol* resonates, it evokes memories of Punjab, while the *Ravanhatha* transports us to Rajasthan's rich culture. Similarly, the *Tuntuna* instrument reflects Maharashtra's folk traditions, and the rabab takes us to the serene valleys of Kashmir. These cultural motifs play a vital role in Hindi cinema, creating a connection between the audience and the diverse cultural contexts in the story. However, it's essential to use these motifs responsibly to avoid perpetuating stereotypes and misrepresentations. In the world of Hindi cinema, cultural motifs in music and sound connect the audience with the characters and their cultural backgrounds, enriching the storytelling experience. In the field of motifs, the leitmotif stands out as a particularly unique, important, and extensively employed musical device with the most pronounced impact. Based on Wagnerian principles of motif and leitmotif, a theme in a film becomes associated with the character, a place, a situation, or an emotion.[33] This repetition creates a sense of familiarity and recognition for the

[33] Gorbman, C. (1987). *Unheard Melodies Narrative Film Music.* London: BFI.73

audience, tying the music closely to the story. In direct translation from German, a leitmotif is a lead or guide motif that serves to guide the listener through the narrative.[34] It is believed that it was first used by the German composer Richard Wagner in his operas and has since been adapted as a scoring convention in many world cinemas, including Hindi films.[35] But in Indian cinema, the use of leitmotif has its roots in traditional forms of theatre, as codified in the *Natya Shastra*, the first or second century C. E. Sanskrit treatise on drama, where music is organized selectively so that audiences may identify a particular character by hearing a composition.[36] The iconic Hindi film *Sholay* (1975), is an appropriate example of the character motif in which the character of *Gabbar Singh* is introduced with a concise but unforgettable motif. The Gabbar's theme is simple but recurring and effectively conveys the menacing presence of this character throughout the movie. Hindi films also highlight the complex world of human emotions. Another example of the recurring tune in *Angoor* (1982) serves as a clever auditory cue, heralding moments of confusion and comedy in the film, adding an element of anticipation for the audience. In *Roja* (1992) and *Bombay* (1995), Rahman incorporated a leitmotif approach to his score by blending voices and instruments that became a hallmark of his style.[37] In a similar sequence, Vishal Bhardwaj adeptly incorporates leitmotifs in his distinctive manner. For example, "The opening track of *Haider*, titled Haider Theme, introduces a recurring three-note motif through ghostly female vocals, which is subsequently echoed by strings and a countering piano motif, with variations in orchestrations throughout the score to prevent repetitiveness (e.g., *Mukhbir*, Crackdown, The Past, Sacrifice).[38] In essence, the intricate interplay of motifs and themes in Hindi film

[34] Wierzbicki, J. (N.D.). Film Music: A History. New York: Routledge.144.

[35] Wilcox, F. (2008). The 'Alternate Space' Of A.R. Rahman's Film Music. In M. Slobin, *Global Soundtracks: Worlds Of Film Music* (P. 31). Wesleyan University Press.31.

[36] Balasubrahmaniyan, G. a. (2008). Tamil Film Music. In *Global soundtracks: worlds of film music* (p. 131). Middletown, Conn.: Wesleyan University Press.

[37] Wilcox, F. (2008). The 'Alternate Space' Of A.R. Rahman's Film Music. In M. Slobin, *Global Soundtracks: Worlds Of Film Music* (P. 31). Wesleyan University Press.

[38] Rogers, A. (2015, March 15). HAIDER – Vishal Bhardwaj. *WordPress*.

music forms an indispensable thread, seamlessly threading emotions, narratives, and cultural contexts.

1.6 Contribution of Vishal Bhardwaj to Hindi Film Music

Vishal Bhardwaj, a polymath within the film industry, aptly personifies the expansiveness of his name, *Vishal*, denoting vastness in the Hindi language. He is efficient in many fields of work such as a movie director, scriptwriter, lyric writer, producer, singer, and music composer among others. His extensive involvement in this multi-faceted engagement demonstrates the profound impact that he made on the cinematography environment. A passionate artisan, Vishal Bhardwaj displays unwavering dedication to his craft and a deep love for every aspect of his creative pursuits. Indeed, as a director, Bhardwaj has a reputation for translating Shakespearean tragedies in the Indian setup with sophisticated plots and powerful characters, due to which he has achieved the title of Indian Shakespeare.[39] Notable examples include *Maqbool* (2003), a gritty transposition of Macbeth into Mumbai's underworld, and *Omkara* (2006), a rustic reimagining of Othello set in Uttar Pradesh. Bhardwaj's adept storytelling and character development shine in these adaptations, with *Haider* (2014) further exemplifying his prowess by weaving the complexities of Hamlet into the politically charged backdrop of Kashmir. Through these films, Bhardwaj not only pays homage to Shakespeare but also enriches the narratives with a distinctly Indian cultural context, contributing to the global resonance of these timeless tragedies. Bhardwaj's films often reflect the people and culture of rural India, which is the result of his keen observation and experiences of the atmosphere surrounding him. As he states in an interview, “I love Indian folk music and villages; people from there are more interesting than the urban city people. So, I really like to have those characters in my films. While making movies, I go back to my past and draw experiences from that.”[40] Vishal Bhardwaj’s constant pursuit of novelty and difference in his cinematic endeavors underlines his constant aspiration to break new ground. His films often incorporate elements of regional dialects and languages

[39] Bhatt, Dr. Janki. "A Study of Film Adaptation as a Process of Cultural Glocalization with Reference To Othello And Omkara." International Journal of All Research Writings, Vol. 4, No. 3, 2020, Pp. 142-146.

[40] India, T. O. (2012, November 26). I Am Fascinated With Violence, Says Vishal Bhardwaj.

showing his determination to go beyond established borders of conventional thinking. For example, his film *Maqbool* and *Haider's* characters speak Urdu, *Omkara* features characters speaking in the Bhojpuri dialect, "Kaminey" includes dialogue in Marathi, 7 *Khoon Maaf* has characters with Russian and Bengali, *Matru Ki Bijli Ka Mandola* portrays Haryanvi and *Pataakha* has Rajasthani language. Vishal Bhardwaj's films have a common theme of violence as he claims, "I am fascinated with violence, I just enjoy that."[41]Also, his films delve into the depth of human emotions that show complicated characters who present the complexity of real life on the screen as illustrated in *Maqbool*, in which the title character struggles with loyalty in the underworld. The evolution of Omakar's jealousy in *Omkara* surpasses that of Othella and the simplicity expected from a hero. *Haider* looks at the characters in Kashmir's conflict and *Kaminey* enters the world of the underworld, presenting Bhardwaj's supremacy in walking through the morally complex terrain of his stories. The twin brothers, Charlie and Guddu, in *Kaminey* add more layers to the storytelling by demonstrating Bhardwaj's talent for creating characters with uncertain morality compasses. His films are recognized for dark and gritty storytelling that addresses subjects like crime, politics, social issues, and personal struggles.

One of Bhardwaj's most significant contributions to Hindi cinema has been his use of music as a narrative tool. The musical scores he creates complement the narrative style and are used just as a part of storytelling. Bhardwaj's' film is an assurance that the two elements can synchronically co-exist. Bhardwaj's musical prowess extends beyond film direction as he has, on many occasions, admitted that music remains his first love and that he makes movies only to make more music.[42] Bhardwaj has composed soul-stirring soundtracks in collaboration with lyricists like Gulzar, making lyrics an essential part of his films that have resulted in memorable songs that resonate with audiences. Nevertheless, it would be Gulzar's collaborations with him on the movie *Maachis* (1996) that made him popular beyond the circle, and for which he was awarded the Filmfare RD Burman Award for new talent. This marked the inception of his journey as a music composer, and he went on to provide music for

[41] Ibid

[42] Service, E. N. (2018, September 21). Watch LIVE: Vishal Bhardwaj At Express Adda. *The Indian Express*.

numerous films. Notably, his work in the film *Godmother* (1999) earned him accolades, including the National Award for Best Music Director. Gulzar has worked with Vishal in 36 films out of which 11 are directed by Vishal himself. Gulzar's role in Vishal Bhardwaj's film songs is nothing less than exceptional, as his poetic brilliance provides a distinct depth, emotional connection, and conceptual complexity to the director's cinematic narratives. The song *Beedi Jalayi Le* in *Omkara* contributed to the success of the film.[43] The amalgamation of the melody of Vishal when combined with the expressive lyrics of Gulzar creates a song that has a deep and powerful impact on listeners.

The focus of the study highlights the cinematic oeuvre of Vishal Bhardwaj to a great extent. Vishal Bhardwaj's multifarious impact on Indian film is an appealing scholastic effort. Aside from his directing endeavors, Bhardwaj's previous work as a song composer had a huge impact on the landscape of Hindi film music. Even, his films have a unique approach to storytelling. Such as intertwining Indian cultural context with Shakespearean adaptations or exploration of intricate human emotions and complex characters, offer a nuanced lens through which to understand real-life complexities. He also seamlessly integrates his musical and directorial talents, adding further layers of meaning. Vishal Bhardwaj stands as a cinematic institution. Exploring his directorial approach in terms of creative freedom, especially in the interpretation and treatment of music, offers a profound exploration of the nuanced artistry within the realm of cinema.

Significance and scope of the study

The scope of this academic study, titled "Analytical Study of Life and Works of Vishal Bhardwaj: "Examining Hindi Film Music with Special Reference to Vishal Bhardwaj," is to study many aspects of Vishal Bharadwaj's life and artistic contributions he made to the Hindi film music landscape.

Vishal is renowned for adapting literature and giving his vision to it that starts from Shakespeare's plays, then he adapted Indian writer Ruskin Bond's stories, Charan Singh Pathak, and so on. His adaptations for the Indian cinematic environment

[43] Singh, H. (2011). *Films And Philosophy Of Gulzar: A Critical Study.* Guru Nanak Dev University, Regional Campus.14.

demonstrate a remarkable interplay of innovative thinking and mass appeal. Bhardwaj's most notable aesthetic choice is his narrative genius. He keeps the viewers at the edge that they can't leave the story in between and makes sure that they are involved in the protagonists' journeys, emotionally engrossed in their struggles and successes by blending grim topics with captivating storytelling.

Vishal through his films brings dark and intense themes such as crime, thriller, suspense, and violence to the screen. Yet, within the darkness, his films remain valuable documents about human conditions, feelings, and relationships. His characters are not always heroic or larger-than-life figures, but rather ordinary people who struggle with human flaws. He pervades a deep sense of realism into his characters to make them relatable and authentic depictions of the human experience.

Vishal constantly uses comic relief to make the plot less disturbing due to dark themes. This ensures that audiences find moments of relaxation and delight even amid difficult topics. For example, introduces two corrupt policemen in the film Maqbool, who predict events that are not only humourous but also influence the story's fate. In Haider, the presence of the characters of the two Salmas who are influenced or impressed by real actor 'Salman Khan in the Hindi film, and many more.

Alongside their films, Vishal Bhardwaj's songs play a distinctive role, seamlessly intertwining with the cinematic narrative. His songs aren't intrusive; they don't disrupt the flow but rather blend harmoniously with the film. In an era dominated by the trend of showcasing films in one location while featuring songs in exotic foreign locales, Vishal Bhardwaj challenged this convention in his films. His movies consistently revolve around a specific region, both in terms of storyline and songs. The characters in his films authentically speak the dialect of the region they belong to, be it the language of Uttar Pradesh in Omkara, the Haryanvi dialect in Matru ki Bijli ka Mandola, or the Rajasthani dialect in Pataakha. Listening to his songs evokes a sense that the audience is intricately connected with the characters.

In this study, an attempt has been made to deeply understand the cinematic and musical composition style of Vishal Bhardwaj, which will examine what makes his movies and music special, and what ideas and feelings he puts into them to engage the audience. He is a luminary figure in the Indian film industry who holds the

distinction of being not only an acclaimed director but also a well-known music director, producer, screenwriter, and singer. His journey in music composition commenced with the creation of songs for the 1995 film *Abhay*: The Fearless, while his directorial debut unfolded in 2002 with the film *Makdee*. Over the years, Vishal Bhardwaj has carved a niche in the film industry through unwavering dedication and hard work. The exceptional quality of his films and songs makes him a truly unique individual. Consequently, this juncture provides an opportune moment to scrutinize and unravel the underlying philosophy and multifaceted personality of Vishal Bhardwaj through the lens of a Ph.D.

This thesis will be a valuable document in the field of film studies as well as film music studies with an effort to serve as a catalyst that will encourage others to delve into the lives of multifaceted talents within the Indian film industry. The aim is to explore the impact of their involvement across various aspects of filmmaking, that make them unique from the conventional approach where distinct roles were assigned to individuals.

There is a lot of scope for further research in Vishal Bhardwaj's cinematic and music work as his continuous efforts and passion to present a unique narrative try various genres, consistently introduces innovative elements, and brings something new to the screen with each project. Recently, he took on the role of a lyricist after a long time for some songs in his latest film *Khufiya*, and a web series, showcasing his willingness to experiment. These ongoing and potential future experiments make him a dynamic figure in the industry and an elaborated thesis on the films and music of Vishal Bhardwaj, including his roles as a storyteller and music director, would be an invaluable contribution. It is the need of the hour to highlight the philosophy embedded in his films and songs, delving into the art and craft of this cinematic legend becomes not only relevant but also essential for understanding and learning from his creative endeavors.

Objectives of the research study

1. To document Vishal Bhardwaj’s personality, achievements, and contribution to the music field.

2. To analyze all the film songs and the background scores of Hindi Films given by Vishal Bhardwaj on various parameters of film like conventions, innovations, genre, and visual impact.

3. To understand the difference between Film music created by Vishal Bhardwaj in which he was director and in which he was only music director.

4. To understand the uniqueness of his music in light of the works by his leading contemporaries specifically Sanjay Leela Bhansali, Shankar Ehsan Loy, and Pritam

Research Methodology

The study of the distinguished approach of the living legend of Indian cinema Vishal Bhardwaj both as a Director and Music Director uses a mixed method approach of qualitative, quantitative, and comparative analysis that will help to examine the uniformities in his thematic and stylistic work. Analyzing any film director or music director involves assessing their knowledge of filmmaking and understanding how film songs should be crafted. It becomes apparent whether a director possesses knowledge of filmmaking and whether they understand the nuances of creating impactful film songs. Furthermore, when a director undertakes the creation of a film, their unique identity and perspective become intertwined with the film's narrative. A director expresses their distinct vision through the lens of the camera, while a music director adds depth and meaning through their musical compositions. However, the film reaches a distinctive pinnacle when these two elements come together. Vishal Bhardwaj's body of work serves as an ideal subject because he experiments in different genres in both films and film music and also is the director-music director, in his films. His career as both a filmmaker and music director spans nearly three decades and studying his oeuvre will give an in-depth insight into how his vision and compositions create something unique.

Within the qualitative approach, Vishal Bhardwaj's biography, personality, contributions, and achievements have been examined using a descriptive methodology. Therefore, various qualitative tools of information collection have been employed, drawing insights from the following primary and secondary sources.

1. Interviews were conducted employing a meticulously crafted questionnaire, which underwent expert validation. To require data regarding his biography and

achievements, interviews encompassed discussions with Vishal Bhardwaj himself, his immediate family members (his wife and son), and close associates such as Gulzar Saab, Suresh Wadekar, and esteemed music producers like Hitesh Sonik, Clinton Cerejo, and KJ Singh. Furthermore, enlightening conversations with various artists, scholars, and teachers delved deep into a comprehensive analysis of Vishal Bhardwaj's body of work. These interviews were predominantly conducted through telephone and video interactions.

2. Various sources such as research papers, theses, newspapers, articles, journals, research essays, film reviews, Internet E-Sources, and select interviews available on platforms like YouTube, where Vishal Bhardwaj has either conducted interviews himself or where discussions related to Vishal Bhardwaj have taken place, have been meticulously considered in the methodology.
3. All of his songs have been gathered from his films, including instances where he solely provided music and those where he served as both the music composer and director. These compositions were meticulously examined and observed using an observational methodology to conduct an in-depth analysis.
4. In the quantitative approach, extensive content analysis has been conducted on all the songs from Vishal Bhardwaj's films, differentiating between those where he solely provided music and those where he contributed both music and direction. The analysis involved categorizing songs based on genres, examining them from the perspective of Rasa, lyrics, and considering their placement within the films.
5. An in-depth content analysis has been conducted on films directed by Vishal Bhardwaj, aiming to scrutinize his filmmaking style and creative expressions. The Thematic and stylistic analyses have been employed to gain a deeper understanding of the themes, genres, narrative structures, recurring motifs, and visual elements, including mise-en-scène elements such as setting, color and lighting, costume and makeup, props, and actor's performance. The cinematographic aspects, encompassing shot types like close-ups, high, and low angles, have been meticulously examined within various parameters.
6. The comparative analysis was conducted on two levels. Firstly, an examination of Vishal Bhardwaj's evolution from being solely a music composer to a multifaceted

artist, where the study assessed the impact on his films when he began directing and composing music for his own directed films. The second level of comparison involved contrasting his works with those of his contemporaries which helped to elucidate the distinctive elements that set him apart from others in the industry.

Hypothesis

Vishal Bhardwaj's roles as both director and music composer significantly shape the themes and styles in his films. This study speculates that these dual roles create a distinctive cinematic language, that makes Bhardwaj's work unique from other filmmakers.

Literature Review

In this chapter, where the intricate relationship between music and cinematic storytelling is discussed, the emphasis is also on introducing Vishal Bhardwaj who has contributed to the Hindi film industry, particularly as director and music director. Vishal Bhardwaj's rise to prominence, primarily as a music director in the 1990s and subsequently as a director in the early 2000s, is notable in the Hindi film industry. The era of the 2000s was characterized by a penchant for experimentation. So, his contributions have left an indelible impact on audiences. At the same time, he has influenced many upcoming filmmakers. The thesis is written on Vishal Bhardwaj, his music, and his films. Periodical articles are featured from time to time in newspapers and magazines. However, so far, no research work has been carried out concerning his music. This shows that some gaps need to be filled by bringing Vishal Bhardwaj to the foray of research work (In the quest to find in-depth scholarly discussions of his works, the need for proper documentation and analysis of his works was felt).

The first and foremost mention in the literature review shall be of a thesis titled Shadows in The Mirror: A Select Semiotic Study of Indian Cinematic Representations of Shakespeare’s Play submitted to Lucknow University by Surabhi Modi in 2017. This thesis examines four films based on Shakespearean plays, with three directed by Vishal Bhardwaj: Maqbool (2003), Omkara (2006), and Haider (2014), and one directed by Telugu director Kadiri Venkata Reddy, Gunasundari Katha (1949). The inclusion of Gunasundari Katha serves to explore a semiotic shift in the portrayal of female protagonists. The primary questions addressed in this thesis

are as follows; Does the female have a voice in the symbolic?, Does she drive the narrative forward?, Does she even have a critical role in the narrative or is she just a site for the male play of desires?. In conclusion, Surabhi Modi asserts, "Vishal Bhardwaj did make an effort to validate and vindicate his female protagonists and those have been perceived with a lot of acknowledgment and serve to be beacons of hope for the future of female subjectivity."[44] The second thesis is *Vishal Bhardwaj ki filmo ke sandarbh me sahitya aur cinema ke antah sambndh ka adhyan submitted to Delhi University by Kiran Negi in 2018.* In this thesis, the author has studied the role of literature in Hindi Cinema and has analyzed those films of Vishal Bhardwaj which are based on literary themes. An attempt has been made to understand their films in relation to the intersection of literature and cinema on a comparative basis. The topic of music has been discussed by linking it with literature but the subject of music has not been discussed in detail. Bollywood Shakespeares from Gulzar to Bhardwaj: Adapting, Assimilating, and Culturalizing the Bard is another thesis written by Koel Chatterjee and was submitted to Royal Holloway University, London in 2017. This thesis has demonstrated how filmmakers in the Hindi film industry have used Shakespearean texts from the 1960s and 70s such as Gulzar, and Mansoor Khan to the current generation such as Vishal Bhardwaj. The works of these directors are examined to investigate the change in old and new traditions and modernity in Indian film history in the use of Shakespear text as a source. Also, there is the thesis dedicated to Vishal Bhardwaj's trilogy titled, Bollywood Adaptations of Shakespeare An Analysis of Vishal Bhardwaj's Trilogy written by Debora Gnes which was submitted to Università Ca' Foscari Venezia in 2017/2018 that examines Vishal Bhardwaj's three adaptations of Shakespearean plays (Maqbool, Omkara, and Haider) comparing them with the original works of Shakespeare and investigates how Vishal Bhardwaj has infused Shakespearean plays with Indian cultural elements.

Many scholarly articles on Bollywood Shakespeare do exist focusing on Bhardwaj's Trilogy or adaptations. Such as In his paper titled Translations from a Linguistic Medium to a Visual Medium: A Study of Vishal Bhardwaj's Adaptation of Shakespeare, Dr. Kashif Hasan discusses Vishal Bhardwaj's status as an auteur while

[44] Modi, S. (2017). *Shadows In The Mirror: A Select Semiotic Study Of Indian Cinematic Representations Of Shakespeare's Play.* Lucknow University.229.

exploring his ability to transpose Shakespearean tragedies into the Indian social milieu that helped to understand his abilities to refashion characters, themes, and motifs, to infuse caste, religion, politics, and violence into his adaptations—Maqbool, Omkara, and Haider that are not only relevant locally but would touch the hearts of people worldwide. Vinod Kumar's paper A Successful Cinematic Adaptation of William Shakespeare's Play Macbeth In Vishal Bhardwaj's Hindi Movie Maqbool (2018) talks about the unique Indianization of the tragedy and the blending of Bollywood conventions with Shakespearean elements in the film Maqbool by Vishal Bhardwaj, showcasing the depth and complexity of Maqbool as a noteworthy global cinematic adaptation of a classic literary work. Girish Bambhaniya's paper Macbeth to Maqbool: Vishal Bharadwaj's cinematic adaptation of Shakespeare's Macbeth (2019), focuses on Vishal Bharadwaj's film *Maqbool*, which is based on Shakespeare's Macbeth and examines the characters, plot changes, and cultural adaptations within the film Also elucidates that the universal significance of Shakespeare's narratives evolves according to time and place, and these stories continue to resonate with audiences today.

In the research paper, The Image of Shakespeare in Indian Cinema (2018), Shoma Chatterjigives various examples of films like *Khoon ka Khoon*, *Raam-Leela*, *Zalim*, and Bhardwaj's work in *Maqbool*, *Omkara*, and *Haider*, illustrating the Shakespearean presence in Indian Cinema, its impact, and the way his plays provides best elements for mainstream in any language, culture, and time-space paradigm.

The paper by Noopar Jha and Arunabh Banerjee William Shakespeare's Macbeth to Vishal Bhardwaj's Maqbool: A Case Study on adaptations in contemporary Indian Cinema (2016) delves into the primary aspects of the film- the plot, characters, and context to draw out the similarities as well as differences between the two counterparts that helps establish a deeper understanding of Maqbool, Bhardwaj's adaptation of Macbeth.

Amrita Sen's paper, Maqbool and Bollywood Conventions (2009), exemplifies how Maqbool skillfully blends Shakespearean themes with Bollywood conventions, such as incorporating song and dance sequences to enhance the narrative. Vishal Bhardwaj's Maqbool through a nuanced fusion of traditional and modern storytelling techniques, seamlessly weaving Shakespearean dialogues with staple Bollywood

elements, exemplifies the creative potential of cross-genre adaptations in captivating audiences and enriching cinematic experiences.

Ana Laura Magis Weinberg, in her comprehensive paper, A Loving Redemption of Lady Macbeth: Nimmi in Vishal Bhardwaj's Maqbool (2016), explores the character of Nimmi, and her significant role in the film.

Dhiren Parmar's paper Omkara as Recodification: A Comparative Study, enriches our understanding of film analysis and translation studies, by offering a fresh perspective on the complexities of adapting Shakespearean works into new cultural contexts by delving into the intricate process of recodification in the adaptation of Othello to Omkara. It also highlights the nuances of cultural and linguistic differences.

The research paper titled Light Your Cigarette with My Heart's Fire, My Love': Raunchy Dances and a Golden-hearted Prostitute in Bhardwaj's Omkara (2006), delves into the significance of the songs *Beedi* and *Namak* in the film Omkara that argues for recognizing these songs as a parallel narrative that intertwines with and intersects the central plot, thereby infusing it with various cultural and social contexts, as well as a metatextual dimension. The paper also puts forward an in-depth review of the portrayal of characters, especially Billo and Dolly, and their contrasting suit.

One of the most insightful analyses of the comparison between Haider and Hamlet undoubtedly belongs to Hamlet-Haider: From Rotten Denmark to Rotten Kashmir (2015), compiled by Gohar Ayaz, Dr. Zia Ahmed, and Ali Ammar, emphasizes the significance of utilizing Kashmir as a backdrop in contrast to Denmark that shows the creative brilliance of Bhardwaj in using Kashmir's tragic condition in Indian Hamlet, and the paper explores the various aspects of how it succeeded in the risk.

In Dr. Ruchi Goyal's paper titled Shakespearean Classics: Haider as a Reflection of Hamlet (2017), the successful reinterpretation of Shakespearean themes in the Indian film Haider is underscored. Also, the paper accentuates the ongoing significance of Shakespeare's concepts in contemporary settings that involve themes of vengeance, familial dynamics, and societal intricacies that underscore the timeless resonance of Shakespeare's narratives within the realm of global cinema.

There are many more have exclusively examined Vishal Bhardwaj's films in comparison to Shakespearean plays. Although all these thesis provide an excellent opportunity to delve into Shakespearean texts and adaptations through the lens of Vishal Bhardwaj's cinematic adaptations. However, no research study has been found that specifically analyzes Vishal Bhardwaj's music and directorial styles mise-en-scène, set design, lighting, costume, and cinematography. Furthermore, there has been no discussion regarding Vishal Bhardwaj's personal life, pivotal moments, or achievements. Furthermore, there has been no discussion regarding Vishal Bhardwaj's personal life, pivotal moments, or achievements. The present study of Vishal Bhardwaj Analytical Study of Life and Works of Vishal Bhardwaj: With Special Reference to Hindi Film Music will fill this gap.

Further, understanding film music was crucial to comprehending Vishal Bhardwaj's music, and for this, careful attention was paid to relevant books, journals, and articles that proved beneficial for this study such as Hindi Film Song: Music Beyond Boundaries (Ashok Da. Ranade, Promilla & Co. Publishers, 2006. In this book, Ashok Damodar Ranade provides a detailed account of Hindi film music from the era of silent cinema to the advent of talkies in 1931, continuing through each year up to 1980. Additionally, along with analysis and examples of their notable compositions, he explains the styles of music directors at that time and the utilization of Indian music by composers and singers. Similar to this book is another book titled Bollywood Melodies: A History of Hindi Film Music by Ganesh Anantharaman, published by Penguin Books in 2008, which sheds light on the distinct features of Hindi film music across different decades, and also highlights the contributions of lyricists to Hindi film songs. In the book Film Music: A Very Short Introduction by Kathryn Marie Kalinak, published by Oxford University Press in 2010, the author addresses significant questions related to film music- its role in films, its functioning mechanism, and its relevance. Also, Kalinak explores perspectives on film music from individuals in countries like Asia, the Middle East, Europe, and the United States. In the next book, Global Bollywood: The Travel of Hindi Song and Dance by Sangita Gopal and Sujata Moorti, published by Orient Blackswan Private Limited in 2010, readers are introduced to the global impact of Hindi film songs and their connections to international commerce. The book also illustrates the ebbs and flows

within Hindi film music. In the book Light of the Universe: Essays on Hindustani Film Music by Ashraf Aziz, in its second edition published by Glorious Printers in 2012, the author attempts to convey through several essays that while many view film music through the lens of classical and folk music of South Asia, considering it as an exceptional form, the author believes that Hindi film music draws inspiration from classical and folk music yet stands as a distinct and independent genre in its own right.

Author Jayson Beaster-Jones in the book Bollywood Sounds gives detailed musical and multimedia analyses of more than twenty milestone productions, revealing that the makers of Indian film songs long have been inter-artistically mediating a plurality of musical styles, instruments, and performance practices to create a quintessentially cosmopolitan music genre. Looking at the music of Hindi films over seventy years, Bollywood Sounds provides a long-term historical view of film songs and their musical and cinematic conventions which will interest scholars and beginners to Indian cinema.

In the article Geet Kabhi Boodhe Nahi Hote written by renowned music critic, lyricist, and radio playback India portal's authentic researcher, Sanjeev Sareen, has presented Hindi film music in a profoundly positive and beautiful light. The article provides valuable insights into some important aspects of Hindi film music, accompanied by illustrative examples. In the article A Song and Dance about Everything, Indian screenwriter Anjum Rajabali eloquently describes the placement of songs and dance in Hindi film narrative, elucidating various narrative functions associated with song and dance sequences in Hindi cinema.

Considering a study of the above-mentioned literature this can be concluded that although some work has been done on Vishal's films yet there are some gaps. For example, as mentioned earlier, the thesis does not cover other films and does not discuss anything about Vishal's mise-en-scène, his cinematography, and his music. Therefore, this is the biggest gap that the present study intends to fill. Above mentioned work, does not mention anything about his use of camera work, his signature shots, and props, recurring motifs, the placement of songs, and how his songs are part of his narrative tool. This is where the present study becomes important and highlights Vishal's style of filmmaking and music direction.

Chapter Two

Vishal Bhardwaj: A Biographical Account

2.1 Introduction to Pioneering Directors in Hindi Film Industry

Hindi cinema, often hailed as the mirror of human artistry, has consistently evolved through the pages of time, driven by the creative impulses of visionary directors who sought to explore and expand the boundaries of storytelling. Pioneers like Dadasaheb Phalke who made the silent film *Raja Harish Chandra* in 1913 started many cinematic adventures that later attracted viewers across India for years. During the period from 1913 to 1925, all the films made were based predominantly on mythological literature such as *Mohini Bhasmasur* (1913), *Satyvan Savitri* (1914), *Shri Krishna Janama* (1918), *Guru Dronacharya* (1923), *Satyabhama* (1925) etc. After 1925, most films were made based on Indian history. To name a few, Manilal Joshi's *Prithvi Vallabhi* (1924), R.S. Chaudhry's *Anarkali* (1928), etc. After this, in the film *Alam Ara* (1931), sound technology was introduced into films, which was a discovery in the history of cinema. The credit for making cinema popular goes to those who presented a true and realistic perspective to the audience through films. Films such as Moti B. Gidwani's *Kisan Kanya* (1937), Mehboob Khan's *Aurat* (1940), Shorab Modi's *Pukar* (1939), and V.Shantaram's *Duniya Na Mane* (1937) played a significant role in this regard. V. Shantaram is among those filmmakers in India who consistently conveyed social messages through his films.[1] Additionally, films based on patriotic sentiments, folklore, religious, mythological, and historical themes were created. For example- Chaturbhuj Doshi's *Shankar Parvati* (1943), *Bhakt surdas* (1942), Niren Lahiri's Mahakavi Kalidas (1942), Vijay Bhatt's *Vikramaditya* (1945), *Kabir* etc. In addition, progressive films were made, including movies like Khwaja Ahmad Abbas's *Dharti Ke Laal* (1946), Chetan Ananad's *Neecha Nagar* (1946), and *Hum Ek Hain* (1946) directed by P. L. Santoshi.

The 1950s marked the beginning of value-oriented films, aiming to illuminate possibilities for addressing issues and development. During this period, the popularity

[1] Lata. (2019). *Contribution Of Bharat Ratna Lata Mangeshkar In The Development Of Hindi Film Music* . Amritsar: Guru Nanak Dev University.5.

of films increased, and for the first time, a film festival was organized in India in 1952.[2] In this period Vijay Bhatt's Baiju Bawra, Majumdar's *Tamasha* (1952), Raj Kapoor's *Shree 420* (1955), and Rajinder Bedi's *Garam Coat* (1955) became popular. The parallel cinema movement brought forth directors like Satyajit Ray who delved into intricate narratives and societal issues with unparalleled finesse such as *Pather Panchali* which reshaped the cinematic landscape. Not only that, in 1957 there were many directors whose efforts brought international recognition to Hindi films such as 'Mother India (1957), *Do Ankhein Bara Haath*, *Naya Daur*, and *Pyasa*. In the 1960s, some films were adapted from novels, with *Dharam Putr* (1961) directed by Yash Chopra being an exemplary cinematic representation of idealism. Where the film *Pakeezah*, directed by Kamal Amrohi in 1972, remains a remarkable and memorable cinematic piece, in 1974, Shyam Benegal initiated a new tradition in Hindi cinema with *Ankur*. In the 1980s, another trend emerged in Hindi cinema that can be termed as a blend of various elements. Films like *Dharmatma* (1975), *Desh Premee* (1982), *Rajput* (1982), *Shakti* (1982), *Vidhaata* (1982), and others brought forth a mix of reality, imagination, and societal issues. In the 1990s, directors like Yash Chopra, Sooraj Barjatya, Karan Johar, and Sanjay Leela Bhansali popularized love stories such as *Lamhe* (1991), *Dil To Pagal Hai* (1997) *Hum Apke Hain Kaun* (1994), *Khamoshi* (1996), *Kuch Kuch Hota Hai* (1998), *Hum Dil De Chuke Sanam* (1999) etc. The 2000s saw a change in the trend of exploring original themes, diverting from the old stories. In this phase, filmmakers went against the flow. The narratives they presented probed the existing norms in Hindi cinema. The stories got thicker in a way that talked about current matters and gave a new voice such as Monsoon Wedding (2001) directed by Mira Nair addresses the issue of child abuse, My Brother Nikhil (2005) directed by Onir talks about HIV Aids and homosexuality, *Kya Kehna* (2006) by Kundan Shah that talks about teenage pregnancy which is still a taboo, *Nishabd* (2007) by Ram Gopal Verma that discusses the topic like relationships with extreme age difference. Over time, almost everyone has presented films in their unique styles. Among these names, there is one notable figure, Vishal Bhardwaj, who transitioned from being a composer to a director, carving a distinct niche for himself in the

[2] Ibid.

industry and has played a distinctive role in Hindi cinema through his innovative storytelling and the ability to bring something new to the table.

2.2 Early Life of Vishal Bhardwaj

Vishal Bhardwaj, born on August 4, 1965, in Chandpur city, Uttar Pradesh, spent his formative years in Najibabad alongside his family, calling Uttar Pradesh home until the completion of his fifth grade. Within this nurturing environment, Vishal's mother, Satya Bhardwaj, assumed the role of a homemaker, while his father, Ram Bhardwaj, served as a sugarcane inspector and contributed to the world of Hindi cinema through poetry and lyrics. Notably, lyrical skills of Ram Bhardwaj contributed to the creation of soundtracks for films like *Jurm Aur Saza* (1974), *Zindagi Aur Toofan* (1975), *Khoon Ka Badla Khoon* (1978), *Ahinsa* (1979), *Maan Maryada* (1984), *Kanoon Meri Muthi* Mein (1984), and *Yaar Kasam* (1985), significantly influencing Vishal's early immersion into the realm of films music. Vishal has a sister named Mahimma Bhardwaj who is a lyricist and he also had a brother who died of a heart attack after struggling for years to become a successful producer.

As Vishal Bhardwaj articulated in an interview, "Najibabad, his early residence, held limited prospects for creative endeavors. It had only two claims to fame: It was home to the Agarwal family who was one of the biggest bottlers of Thums-Up, and it had an All-India Radio station."[3] Later, after the competition of his fifth grade, Vishal Bhardwaj's creative journey found a decisive moment with the relocation of his family to Meerut, prompted by his father's transfer orders. Vishal Bhardwaj's familial environment was filled with musical richness, with his brother playing the mandolin, his sister dedicated to the sitar, and his father expressing a profound love for poetry. This early exposure to a diverse range of musical elements underscored that music was an integral and enduring part of his life from the very beginning. When questioned about the commencement of his musical journey and instrument practice during a personal interview, Vishal Bhardwaj shared a captivating anecdote, stating, "I was in the 5th class... when the banjo was in trend... I learned to play it myself. Around the release of the film Purab or Paschim starring Manoj Kumar, there was a

[3] Bhardwaj, V. (2019, January 18). Vishal Bhardwaj || The Slow Interview With Neelesh Misra | Full Episode Part 1. (N. Misra, Interviewer)

song in it, *Purva Suhani Ayi Re*. I taught myself to play that song on the mandolin and performed it at my school function. It was a significant accomplishment considering my young age. Afterward, I shifted my focus to cricket, but the seed of music persisted, partly due to my father, who was a poet." [4]

Also, with his father's strong connections in the film industry, he and his family got a chance to witness the industry closely as in every school summer holiday, they used to visit Mumbai for a month. His father was friends with Laxmikant-Pyarelal, they used to have dinner together and visit for various film trials like *Taxi Driver* (1976), *Aitbaar* (1985) which he saw with Smita Patil (Film Actress), and film *Damaad* (1978) in which he also recalls how actor Mithun Chakraborty (Indian Film actor) give his seat to an old lady and watched the whole film sitting on the floor. At the age of 17, he found unexpected inspiration when his father was writing songs for the film *Yaar Kasam*, directed by Chand and K. Prasad. Vishal composed a *mukhda* (opening stanza) for one of the songs at home. His father shared the composition with the film's director, who promptly contacted music director Usha Khanna, responsible for the film's music. Impressed by Vishal's creation, she utilized the same composition in the film. This incident served as a pivotal moment, instilling in him the confidence and encouragement to pursue his musical compositions. The song was *Khuda Dosti Ko Nazar Na Lage*. [5]

Figure 2.1Vishal Bhardwaj with Music Composer Usha Khanna

Another opportunity he got at the age of 19. His father's friend, A.V. Mohan, a prominent producer, was organizing the film *Wahem*, for which his father was

[4] Personal Interview On 15th April 2021. (Translated From Hindi)

[5] Kashyap, A. (2010). *Anurag Kashyap & Vishal Bhardwaj*. Retrieved From Platform: Https://Www.Platform-Mag.Com/Film/Anurag-Kashyap-And-Vishal-Bhardwaj.Html. Retrieved On 2021, July 22.

arranging money. Although his father faced financial challenges in supporting the project, the producer had previously pledged to allow Vishal Bhardwaj to record music for the film. Consequently, Bhardwaj seized this chance, leading to his recording of a song with the legendary Asha Bhosle, titled *Saat Pheron Ka Bandhan*.S[6]

Figure 2.2 Recording of the first song from the film named 'Wahem' with Asha Bhosle

The environment that Vishal Bharadwaj grew up in was a violent and all-pervading one. In a significant interview with Neelesh Misra, Bhardwaj recounts his observations of local gangsters who, at the time, were perceived as prominent figures. The character of Tyagi in *Omkara* was adopted from there. In the reminiscences shared by Vishal Bhardwaj, he vividly recalled a peculiar childhood memory. On a ground where cricket was a common pastime, he encountered an extraordinary situation—a gang, including a figure named Rampal Tyagi, casually sitting on a charpoy with a grenade. He encouraged Vishal and others to hold the grenade and even suggested incorporating it into their game of cricket. The surreal episode, etched in his mind, symbolizes the intersection of innocence and a stark reality that would later influence his cinematic narratives. [7]

Figure 2.4 Vishal Bhardwaj in college days (College Identity card)

The only other thing Vishal Bhardwaj loves in his life besides music is cricket, serving as a versatile player excelling in both the roles of a leg-spinner and a batsman.

[6] (Bhardwaj V. , Vishal Bhardwaj - TBIP Tête-à-Tête, 2014).Retrieved On 2021, July 19.
[7] Bhardwaj, V. (2019, January 18). Vishal Bhardwaj || The Slow Interview With Neelesh Misra | Full Episode Part 1. (N. Misra, Interviewer)

Bhardwaj's commitment to cricket manifested in his participation in the under-19 team representing his state. In an interview, he expressed his passion for the sport, detailing a disciplined routine that commenced at 4:35 AM, even during winter, emphasizing his unwavering dedication to morning workouts and evening practice sessions. [8]

Figure 2.3 Cricket team in Bombay (VB - fourth from right) with Tom Alter (First on left).

However, his cricketing endeavors never flourished. During his 12th grade, Vishal Bhardwaj faced a setback when a head injury sidelined him from playing for a year. In an attempt to reclaim the lost opportunity, he opted to repeat the 12th grade. However, he encountered a rule that prohibited students redoing 12th in a different subject from representing their state in sports. Bhardwaj expressed a sense of abandonment from cricket during this period.[9] Frustrated by this, Bhardwaj, in a fit of determination, decided to play for another state. He decided to move to Delhi and got admission to a Hindu college, the University of Delhi under sports quota. Unfortunately, his plans were thwarted once more when a thumb injury in Delhi prevented him from participating. Tragically, in the same year 1985, Vishal Bhardwaj faced another profound loss—his father passed away due to a property dispute.

During this challenging period in Vishal Bhardwaj's life, as he revealed in an interview, "We were tenants in Meerut. Our landlord was a judge, and his son a lawyer—it was the deadliest combination! There was a case going on between us and him regarding the property, and it had been settled out of court—but one day there

[8] Ibid.

[9] Bhardwaj, v. (2018, september 21). ExpressAdda with Vishal Bhardwaj. (S. Chishti, Interviewer). Retrieved on 2021, July 19.

was an order of kurki (seizure of property)." Officials arrived early one morning. Bhardwaj, who had a passion for cricket and even played for the state's under-19 team, used to practice every morning at a playground in Meerut. Unfortunately, by the time he returned, his father was no more. [10]

After Vishal Bhardwaj's father passed away, life was never the same. The family relied on his father's pension to make ends meet, cover their daily expenses, and manage his sister's wedding. At the same time, his brother was navigating the challenging path of trying to become a film producer, and when Vishal Bhardwaj reached his third year of graduation, he also began earning. Having realized that music was the path to his success, Vishal Bhardwaj initiated his journey with dedication and hard work. During his childhood, Vishal Bhardwaj had never undergone formal professional training in music. As previously mentioned, he connected with the realm of music, teaching himself to play the banjo. His enthusiasm and passion for learning were fueled by an intense desire to acquire more knowledge and skills. In his college years, Vishal Bhardwaj forged friendships with individuals immersed in both Indian and Western music. Alongside his friend Thakur, a skilled flutist, he delved into the works of renowned ghazal singers like Mehandi Hassan. He used to sit with his other friend Devsen Gupta, a prominent figure in the university known for his classical training and proficiency in Western music, he later lent his vocals to a few songs in Vishal Bhardwaj's film *Panch*, which unfortunately never saw a release. His affinity for learning was evident when he claimed to have understood Bhatkhande's book in a single night. [11]

Although from starting he has been self-taught and did not take formal training in his childhood or college days. But he does mention in a personal interview that Sultan Khan Sahib was his *ustad* for some time. Padma Bhushan Ustad Sultan Khan was an Indian *Sarangi* player and classical vocalist of *Sikar Gharana* who started performing at the age of 11, and later he collaborated at the international level with sitar maestro Ravi Shankar, on George Harrison's 1974 Dark Horse World Tour and was also

[10] Bhardwaj, V. (2011, Feb 9). Vishal's World. (N. Misra, Interviewer). Retrieved On 2021, July 21.

[11] Bhardwaj, V. (2014, March 6). Vishal Bhardwaj - TBIP Tête-À-Tête. (P. Tiwari, Interviewer). Retrieved On 2021, July 19.

appreciated for Hindi film songs like, *Albela Sajan ayo re* from the film *Hum Dil De Chuke Sanam* and runaway song *Piya Basanti re*.[12] In this way, step by step he strengthened his presence in the world of music. Recognizing that the path to greatness lay in becoming a music composer, he embarked on a journey that, in retrospect, seemed destined.

Figure 2.5: Picture of Ganda Bandhan ceremony with Sultan Khan Saab.

In the beautiful chapter of his college days, Vishal not only found the notes of his musical journey but also encountered his lifelong harmony, Rekha Bhardwaj. She became the enchanting melody in the soundtrack of his life. Rekha Bhardwaj narrated a poignant account of their relationship emphasizing the important part music played in bringing them together in a personal interview. She says, "So, my relationship with Vishal is that we met in college, all thanks to music. I was already into music, and if Vishal wasn't into it as well, we might not have met. Our paths wouldn't have crossed, I think. Because Vishal was in college, and a year later, we met at our annual function. Where Vishal was singing, and I was singing too, that's how we met. We remained friends for a long time, and then we started seeing each other. Music is the strong foundation of our association. It still is".[13] Also, Rekha Bhardwaj further playfully acknowledges that her "high and mighty" demeanor may have unknowingly sparked a challenge for Vishal to up his game." [14] They both embraced the vows of marriage in 1991. His family expanded with the arrival of a son, Aasman Bhardwaj,

[12] D'SILVA, J. (2019, April 15). *sound box India*. Retrieved from https://soundboxindia.com/remembering-ustad-sultan-khan-his-birth-anniversary?page=4. Retrieved on 2021, July 23.

[13] Bhardwaj, R. (2021, September 22). Personal Interview. (G. Kapoor, Interviewer)

[14] Bhardwaj, V. B. (2018, March 22). Vishal Bhardwaj and Rekha Bhardwaj@Algebra. (S. Chaudhury, Interviewer)

who is a filmmaker, managing partner, and writer. His introduction to the film industry was marked by his portrayal as an actor in the film 'The Blue Umbrella' (2005). Additionally, he has actively contributed to his father's cinematic ventures, serving as an assistant in notable films such as *Omkara* (2006), *Blood Brother* (2007), *Kaminey* (2009), *7 Khoon Maaf* (2011), *Matru Ki Bijli Ka Mandola* (2013), and *Patakha* (2018). Furthermore, Aasmaan Bhardwaj has showcased his directorial prowess Through Various Films, Initially Creating Works for School Projects And Film Festivals. Some Of his notable directorial ventures include The Identities (2012), Murder on The Deccan Express (2015), and The Thief (2015). Now, he has taken his initial steps in the field of direction, marking his debut with the film *Kuttey*.

These formative years, punctuated by challenges and pivotal moments, set the stage for Vishal Bhardwaj's emergence as a prominent figure in the world of Hindi cinema and music composition. His resilience, self-taught musical prowess, and the intertwining of fate and passion have crafted a narrative that transcends the ordinary, shaping the trajectory of a life destined for creative brilliance.

2.3 Career Beginnings and Progression

As he entered the third year of his college journey, Vishal Bhardwaj took his first steps into the professional arena. He started working with Doordarshan, with producers in music programs and advertisements as he was then composing tunes. He didn’t like the advertisement work as he called it a fake business Vishal Bhardwaj's disillusionment with the advertising industry is vividly captured in a humorous yet impactful, incident, he shared during a significant interview with Neelesh Misra in 2019. In recounting his experience with Mr. Valiya and Zuber Sahab's studio, Bhardwaj narrates the challenges faced while creating a jingle for a paan masala ad. The rejection of multiple tunes, coupled with the unorthodox motivation of consuming paan masala, led to frustration and a firm decision never to engage in the world of advertisements. But he also mentioned that he had a positive experience working with advertising stalwarts like

Figure 2.6: Vishal Bhardwaj on set, directing for Zee Network. Gubbare –Featuring a short story of Sharad Joshi.

Piyush Pandey and Prasoon Pandey. During his engagement with Doordarshan, Vishal Bhardwaj found opportunities to contribute to various TV programs while concurrently harmonizing with friends involved in ghazal singing. Subsequently, he transitioned into the professional sphere by joining CBS, subsequently known as Pan Music, where he assumed the role of an artiste and repertoire manager. This is where Vishal's journey took a significant turn when he encountered his mentor, Gulzar, a relationship that endures to this day.

Together, they collaborated on various projects, including the recording of the song *Chaddi Pehan Ke Phool Khila Hai* for the serial The Jungle Book (1993), produced by the National Film Development Corporation. Their musical synergy extended to other small-screen ventures like Alice in Wonderland (1993) and *Gubbare* (1999). Vishal Bhardwaj also directed a short story for the television series *Gubbare*. In addition to his film compositions, Vishal Bhardwaj ventured into the realm of music albums, contributing to notable works such as Sunset Point (2000), *Ishqa Ishqa* (2002), *Boodhe Pahadon Par* (2006), and *Barse Barse* (2011). On the 2nd of July 2020, Vishal Bhardwaj inaugurated his independent music label, The VB Music. This platform serves as a means for him to release songs that may not align with the thematic requirements of a film narrative, allowing for greater creative expression and flexibility. [15] In the same year, he released three distinct songs on his label – *Palken Kholo, Dhoop Aane Do,* and *Mask Kho Gaya*. Furthermore, he continues to contribute new songs under his VB Label, showcasing the diverse range of his musical creations.

His official foray into the role of a music composer began in 1995 with the film Fauji, followed by compositions for Abhay (The Fearless) later that year and *Sanshodhan* in 1996. However, it was the soundtrack for the film *Maachis* (1996), directed by Gulzar, that catapulted him into recognition, earning Vishal the prestigious Filmfare RD Burman Award for new talent. Subsequently, he lent his musical expertise to a

[15] *Vishal Bhardwaj, Rekha Launch Label VB Music, Promises To Produce One New Song Every Month*. (2020, July). Retrieved From Firstpost: Https://Www.Firstpost.Com/Entertainment/Vishal-Bhardwaj-Rekha-Launch-Label-Vb-Music-Promise-To-Produce-One-New-Song-Every-Month-8553951.Htmlchristy Desmet, S. I. (2020). *The Routledge Handbook Of Shakespeare And Global Appropriation.* London And New York: Routledge Taylor & Francis Group.

diverse array of films directed by others, including *Tunnu Ki Tina* (1997), *Betaabi* (1997), *Sham Ghansham* (1998), *Satya* (1998), *Chachi 420* (1998), *Jahan Tum Le Chalo* (1999), *Hu Tu Tu* (1999), *Godmother* (1999), *Dil Pe Mat Le Yaar* (2000), *Choo Lenge Akash* (2000), *Love Ke Liye Kuch Bhi Karega* (2001), and *Mulaqaat* (2002). Afterward, he ventured into directing, but at the core, he remains a perennial music composer, aspiring to continue creating music indefinitely. Expressing his commitment he states, "I want to grow in my music... I want to do it seriously. I wish someday I could create something without words."[16] Hence, alongside directing, he provided music for other directors' films and continues to do so even today. Such as *Kagaar:Life on Edge* (2003), *Daanav* (2003), *Chupke se* (2003), *Paanch* (2003), *Bhaagmati* (2005), *Raamji Londonwale* (2005). Up until then, he was composing music for entire films. However, times changed, and there came a phase when he composed just one or two songs for other directors like *Nishabd* (2007). No Smoking (2007), Dus Kahaniya (2007), U,Me, Aur Hum (2008), *Haal-e-Dil* (2008), *Ek Thi Daayan* (2013), *Hawaizaada* (2015), *Madaari* (2016), *Motu Patlu: King Of Kings (2016),* Darlings *(2022)*. Following that, he once again provided the complete musical score for films. These were the films for which Vishal himself took on the role of a screenwriter, playing a significant part in the screenplay such as Ishqiya (2010), *Dedh Ishqiya* (2014), *Talvar* (2015), *Drishyam* (2015), *Sonchiraiya* (2019), 1232 Kms (2021), and *Kuttey* (2023). In 2014, Bhardwaj made his stage debut with the opera A Flowering Tree, a production rooted in a classic folk tale by Kannada writer and scholar A. K. Ramanujan. Reflecting on this experience, he remarked, "The entire experience has opened a whole new window in my mind. Staging is something I have worked on for the first time, and I was excited like a little kid."[17]

Vishal Bhardwaj has broadened his musical skills by composing songs in other languages apart from Hindi like *Daya* (1998), *Carbon* (2018), and *Navras* (2021). This demonstrates his versatility and how he is getting away with his musical genres.

[16] Bhardwaj, V. (2019, January 18). Vishal Bhardwaj || The Slow Interview With Neelesh Misra | Full Episode Part 1. (N. Misra, Interviewer)

[17] *Vishal Bhardwaj: Directing Opera Opened New Window In My Mind*. (2014, May 8). Retrieved From Indian Express.

2.4 Directorial Debut and Success / Vishal Bhardwaj's Journey into Directing

Vishal Bhardwaj had already carved a niche for himself in the Hindi film industry with his noteworthy contributions to music. Indeed, within him lay an undiscovered storyteller, a facet he was unaware of. Even when Vishal was solely a composer, he remained intertwined with the narrative of the films. As he states, "I was taking me as a part of a team."[18] He used to ask many questions to the director. Vishal had a penchant for asking numerous questions to directors, a trait he carried even during the making of *Maachis*, where he bombarded Gulzar Saab with queries driven by genuine curiosity. Gulzar Saab recognized the latent talent within Vishal, predicting, that he would ascend to the director's chair within the next four years. However, according to Vishal, this offended many others in the industry. Another distinctive trait that painted Vishal in a different hue from his fellow composers at that time was that in that era in the film industry, it was a prevalent practice for music composers to maintain a repertoire of pre-composed songs that allowed directors to choose suitable tracks for their films, aligning with the thematic requirements. Vishal, on the contrary, did not follow such practices. Instead, he would request the script of the film, thoroughly understand the narrative, and then craft songs tailored to fit the story seamlessly. Vishal Bhardwaj's trajectory toward directorial prominence is highlighted by instances where his astute suggestions and inquisitive nature proved pivotal. Whether it was suggesting to Gulzar Sahab to replace the banjo with a rabab for a character in *'Maachis*,' which Gulzar Sahab accepted and implemented[19], or in the case of Ram Gopal Verma's '*Satya*,' where his composition not only convinced but inspired Ram Gopal Verma to incorporate melodies into the film, deviating from the initially intended song-free narrative. [20] But at times, Vishal Bhardwaj's suggestions, like proposing to record a specific song in Parveen Sultana's voice for *Chachi 420*, were overlooked, and the film's subsequent failure was attributed to him.[21] In the

[18] Bhardwaj, V. (2018, September 21). Expressadda With Vishal Bhardwaj. (S. Chishti, Interviewer). Retrieved On 2021, July 19.

[19] Bhardwaj, V. (1996, November 16). **द्विअर्थी गानों पर संगीत नहीं दूंगा**. (A. K. (Hindustan), Interviewer)

[20] Bhardwaj, V. (2019, March 3). Vishal Bhardwaj confesses he's often undervalued as a composer: I want to make music for films that aren't mine. (D. S. (Firstpost), Interviewer)

[21] Bhardwaj, V. (1998, June 20). The State Of Affairs Is Depressing. (T. Stateman, Interviewer)

same interview, Vishal also admitted that he was being rejected from many films and that he was not being accepted on his terms. Soon, he began to realize that merely trying his hand at music composing wouldn't sustain him in the industry for an extended period. He shares two reasons behind this, "Firstly, you had to compromise your aesthetic in favor of popular music. Secondly, it isn't necessary if a director likes me as a music composer. For example, Subhash Ghai's best music was with Lakshmikant-Pyarelal; Shakti Samanta's vibe was with RD Burman; Shaad Ali's best is with Shankar-Ehsaan-Loy. I can't force my music on anyone, but myself.*"*[22] So, the transition from a renowned music composer to becoming a movie director was a necessary venture. This transformative phase commenced with Hansal Mehta, a director in search of compelling narratives for his short films. Vishal shared a few stories one among them his own *Highway*. Although his understanding of screenplays was limited at the time, this partnership marked the inception of Vishal Bhardwaj's directorial odyssey, instilling a growing confidence in his evolving craft. Furthermore, the fruitful collaboration with Gulzar proved to be a pivotal factor in Vishal's journey. He used to travel to film festivals with Gulzar Saab. Once, in 1994, Vishal and Gulzar attended a film festival together in Bombay where he encountered a different dimension of cinema, witnessing films like *Pulp Fiction* and The Three Colours Trilogy, and also the work of Polish director Krzysztof Kieslowski's television series *Dekalog* (1989), during a film festival in Thiruvananthapuram. This experience ignited a realization that cinema could transcend conventional boundaries and reach new levels of expression. The impact of these films inspired him to delve into directing. Subsequently, under the guidance of Gulzar, Vishal Bhardwaj embarked on a journey of learning film writing. With dedicated self-training, he gradually transitioned into the realms of film writing and direction. This transformative process culminated in his debut as a film writer and director with *Makdee* in 2002. From here, instead of following the beaten path Vishal Bhardwaj ventured into the unchartered territory of directing adaptations, establishing his unique identity with movies based on the renowned texts. He continued his directorial journey with the 2005 film 'The Blue Umbrella,' based on Ruskin Bond's novel, a

[22] (Bhardwaj, Vishal Bhardwaj confesses he's often undervalued as a composer: I want to make music for films that aren't mine, 2019)

creation centered around children, and later *7 Khoon Maaf* in 2011. While both *Makdee* and The Blue Umbrella carried themes tailored for children, their narratives extended beyond age boundaries, appealing to a diverse audience. In 2009, the film *Kaminey* originated from a script crafted by Kenyan writer Cajetan Boy. Having presented the script to Vishal Bhardwaj during a script-writing workshop in Uganda, where Bhardwaj served as a mentor, the script was subsequently acquired by Bhardwaj for $4,000. Vishal then collaborated with other writers and made the screenplay.

He garnered widespread acclaim for his adaptations of Shakespearean classics, namely *Maqbool* in 2002 (Macbeth), *Omkara* in 2006 (Othello), and *Haider* in 2014 (Hamlet) earning significant accolades for his distinctive interpretation of these timeless works. In addition to his directorial prowess, Vishal Bhardwaj has crafted noteworthy films such as *Matru Ki Bijli Ka Mandola* (2013), *Rangoon* (2017), and *Pataakha* (2018), which he not only directed but also contributed to the script, showcasing his multifaceted talent in filmmaking. His deep involvement with each film extends beyond direction, as Vishal Bhardwaj actively participates in the writing process of every project. Whether penning the scripts himself or collaborating with co-authors, his creative imprint is distinctly evident in the narrative fabric of each film. Vishal Bhardwaj consistently aligns his steps with evolving trends. The contemporary era is dominated by OTT platforms, and he extends his storytelling prowess, expanding the horizon of his narrative craft through digital mediums. Such as he directed the anthology *Mumbai Dragon* (2021) for Amazon Prime, *Khufiya* (2023) for Netflix, and also directed a web series Charlie Chopra (2023) for SonyLiv. Vishal Bhardwaj also showcased his innovative spirit by collaborating with iPhone to craft a short film titled *Fursat* (2023). Vishal Bhardwaj's Unique stories and artistry were well-appreciated by the public.

2.5 Pivotal Moments: Shaping Vishal Bhardwaj's Journey

Life goes through a complicated path dotted with numerous tough situations that reveal the fortitude and attitude of any person. While these trials might be exhausting, they are part and parcel of human experience. How we deal with the trials that we face molds our story. Life, in its complexity, becomes a continuous interplay between confronting difficulties and the strength derived from those pivotal moments. In this

challenging life, Vishal Bhardwaj's journey unfolds as a testament to resilience in the face of adversity. Each challenge becomes a brushstroke, painting the canvas of his life with hues of courage and transformative growth. Through pivotal moments, he doesn't merely navigate challenges but weaves them into his success, creating a symphony of triumph over trials. As he believes that, "whenever something adverse happens in life, it conceals numerous hidden positives and opportunities."[23] Whether facing the death of his father with fortitude or taking the daunting decision to relinquish cricket despite proficiency, Vishal Bhardwaj embodies the intricate decisions that shape one's journey. Vishal's longstanding connection with music since childhood took a transformative turn when he decided to make it a full-time profession, serving as the first turning point that propelled him toward success.

Vishal's deep-rooted connection with music from childhood took a decisive turn when he chose to embrace it as a full-time profession. This pivotal step marked the first significant milestone on the path to success. The journey, however, would not have unfolded if he hadn't made the crucial decision to move from Meerut to Delhi. Delhi turned into a place for a transformative moment when Vishal discovered what he wanted to be with all his heart – a musician and met his future wife whose inspiration was crucial to the development of Vishal's career as a musician. Vishal's move to Delhi marked a significant moment in his life, as it set the stage for the beginning of a dream – his aspiration to record a song with both Gulzar Saab and Lata Mangeshkar. The initial stride on this journey was initiated through an encounter with Gulzar. In a Hindustan Times interview, Vishal recounts a pivotal moment that changed his life: "It was a life-changing incident for me. In the '80s, he was making a documentary on Ustad Amjad Ali Khan (*Sarod* player). So, he was on his way to Khan Saab's house to record something. I was in the same studio. It was a late-night recording, so everyone had left, except me. I overheard the owner of the studio saying that Gulzar Saab was going to visit. So, I stayed back, thinking, *Aaj toh milke hi jaaunga* (I will not leave without meeting him today). I was sitting at the reception when he called to say that he couldn't find his way to the studio. He said that he was standing at Bengali

[23] Bhardwaj, V. (2019, January 18). Vishal Bhardwaj || The Slow Interview With Neelesh Misra | Full Episode Part 2. (N. Misra, Interviewer)

Sweet House. I went to fetch him." [24] Vishal's determination led him to fetch Gulzar Saab, and during the encounter, he expressed his admiration and revealed his identity as a music composer. Gulzar Saab, impressed, invited him to meet in Mumbai, and two years later, their collaboration began. Due to this collaboration, his second dream of recording a song with Lata Mangeshkar Ji came true in the Gulzar-directed film *Maachis*. All this happened when another significant turning point occurred in his life when he made the crucial decision to shift from Delhi to Mumbai.

While Vishal initially found work in Delhi creating ads, jingles, and composing for

Figure 2.7 Old Picture with Gulzar Saab and Rashid khan during a recording

TV serials, the scope of his creative endeavors was constrained. The working environment, in particular, did not align with his artistic aspirations. Spurred by ambitions of furthering his career and imbuing his creations with originality and proficiency, Vishal Bhardwaj commenced a journey as he was frustrated by the constraints he faced in the music scene in Delhi, he demonstrated relentless determination to surpass these limitations, aspiring to establish himself as a noteworthy artist on a broader stage. Illustrating this point, Bhardwaj recounts an instance, stating, "In one studio where I used to record, the recordist would indulge in drinking after 7 o'clock, even during recording sessions, regardless of the content, such as devotional songs. My objection is not against the act of drinking itself, but rather against the unprofessional approach that it symbolized." [25] So he took a transfer

[24] Bhardwaj, V. (2015, Dec 2015). I Am My Own Audience: Vishal Bhardwaj, Hindustan Times. (P. Singh, Interviewer). Retrieved On 2021, July 23.

[25] Bhardwaj, V. (2014, March 6). Vishal Bhardwaj - TBIP Tête-À-Tête. (P. Tiwari, Interviewer)Retrieved On 2021, July 23.

to Mumbai from the producer of the company R.V. Pandit. This decision, was fraught with challenges, as his brother was already struggling to find his place in Bombay. Also, his brother was very reluctant and used to stop Vishal from working or even trying in Bombay as he thought he was too classical in his compositions and wanted him to open a video library as it was a good business then. In 1991, he autonomously chose to relocate to Mumbai, aligning himself with his brother's pursuits, while concurrently maintaining his association with CBS, subsequently rebranded as PAN Music Company. Although, relocating to Bombay marked a significant milestone, establishing oneself in this sprawling metropolis posed an entirely distinct challenge. Mumbai, renowned for its vastness and complexity, proves to be a formidable environment for sustained struggle. Each year, a multitude of aspiring talents converge on Mumbai, harbouring dreams of artistic success. However, the harsh reality is that only a fraction manages to endure the relentless trials of survival in this city. Vishal Bhardwaj candidly reflected on his own experiences, describing, "Life in Bombay was very brutal. His brother had a 2-room apartment where, he, his mother, and brother with his girlfriend were living together which was difficult. He feels that in Bombay you have to jump from the top floor otherwise the city does not accept you."[26] But the seeds of connections Vishal sowed in Delhi blossomed into fruitful collaborations when he ventured into the vibrant city of Mumbai. Before coming to Mumbai, Vishal had recorded numerous songs for TV serials in Delhi. It was during this time that he developed a friendship with the renowned singer Suresh Wadekar. Whenever Vishal visited Mumbai every couple of months from Delhi, he made it a point to meet Suresh Wadekar. The seeds of their friendship bore fruit for Vishal when he requested Suresh Wadekar for a chance to have Gulzar write a song for the serial *Dane Anar Ke* (1994), he was eventually introduced to Gulzar. After this the trio collaboration materialized, resulting in the creation of several songs and the collaborative album *Boodhe Pahaado par* (1996).

In Vishal's life, there was one important event that happened. This was when Gulzar personally called him and asked him to compose a track. Recalling the serendipity of a missed opportunity, Vishal shared, "Somebody else was supposed to do the song,"

[26] Ibid.

recounts Vishal. "But the composer did not have the time. The song had to be recorded in two days. I had worked with Gulzar sa'ab on the TV series *Daane Anaar Ke* (the title track '*Kissa hai kahani hai paheli hai*'). There were no mobile phones those days. I had an arrangement with an STD communication centre which would keep a log of any calls that came for me. I checked with him three-four times a day. One day, he told me that there was a call from Gulzar sa'ab. I still remember the number – 6461500. I called him and he asked me over to his house. There was a song that we had to work on and record the day-after. I went over. He asked me to play him a tune. I had composed almost all his poems in a book. One poem had the words *Gussa gussa gussa*– he had personified anger in it. There was another that personified sorrow. I hummed the one I had composed for *Gussa.* And he loved it. In 30 minutes, we had cracked… *Chaddi pehen ke*…. The rest is history. Even now, I keep coming across people in their forties who say how much the song was part of their childhood."[27]

A pivotal opportunity unfolded when Vishal, amidst recording music for Anu Kapoor's film *Abhay: The Fearless*, met Jaya Bachchan. Intrigued by his work with Gulzar, she expressed her desire to produce a film addressing Punjab militancy. This marked the genesis of *Maachis*, as Vishal facilitated a meeting between Jaya Bachchan and Gulzar, laying the foundation for the film. *Maachis* propelled Vishal into an overnight success, but it also ushered in challenges. Persistent queries by Vishal from directors about scripts, coupled with demands for a joint package deal with Gulzar Saab, became hurdles, dissuading some from hiring Vishal. Fueled by the fear that he might not sustain himself as a composer for an extended period due to persistent challenges, Vishal contemplated venturing into this direction. This contemplation materialized into his debut film, *Makdee*. However, the journey was anything but facile.

The film was selected for a special section at the Cannes International Film Festival. However, the director faced numerous challenges before its release, leading him to take on the role of a producer. In an interview, he mentioned, "Initially, the Children's

[27] Chaudhari, S. R. (2022, November 15). In Gulzar, Vishal Bhardwaj Has Found His Soulmate When It Comes To Creating Songs For Children. *The Telegrapgh Online*.

Film Society was supposed to produce *Makdee*. However, creative disputes arose during the submission of the rough cut, leading to disagreements with chairperson Sai Paranjpe. She objected to the film's modern-day thriller style, wanting a more traditional approach for young minds. I refused to treat kids like idiots; in *Makdee*, children are portrayed as mature individuals. Due to disagreements, I returned the Children's Film Society's money with interest, something unprecedented. Now, we are set to release *Makdee* on a scale beyond the dreams of any film from the Children's Film Society, having already recovered our investment." [28] Vishal completed the film with Gulzar's guidance, and fortunately, his friend Krishna Kotak, whom he considers a true supporter, provided financial assistance through a loan. Today, Vishal acknowledges that it turned out for the better because he learned the intricacies of filmmaking comprehensively. Beyond creating a film, he gained insights into the entire process, including how to release, distribute, and market it, all within the context of a single film. And this fervor continues to endure within him even today and also Vishal takes pride in achieving success on his terms.

2.6 Awards and Achievements

Distinguished Recognition/Honorary Doctorate

- 2022- Doctor of Literature (D.Lit.) from ITM University Gwalior.

National Film Awards

- 2022- National Film Award for Best Non-Feature Film Music Direction, 123KMS
- 2016- National Film Award for Best Screenplay, *Talvar*
- 2015- National Film Award for Best Music Direction, *Haider*
- 2015- National Film Award for Best Screenplay, *Haider*
- 2011- National Film Award for Best Music Direction, *Ishqiya*
- 2007- National Film Award – Special Jury Award, *Omkara*
- 2007- National Film Award for Best Children's Film, *The Blue Umbrella*
- 1999- National Film Award for Best Music Direction, *Godmother*
- *2024*- National Film Award for Best Music Direction, *Fursat*

[28] Bhardwaj, V. (2002, November 6). I want to scare kids . (S. K. Jha, Interviewer)

- **International Film Festival Recognition**
- 2023- Original Composition, Cannes Lions For Music, *Fursat*
- 2014- *Haider* was the first Indian film to win the People's Choice Award at the Rome Film Festival.
- 2014- *Haider* was screened at the 19th Busan International Film Festival.
- 2011- 7 *Khoon Maaf* was premiered at the 61st Berlin International Film Festival
- 2010- *Ishqiya* was selected for screening at the 34th Cairo International Film Festival
- 2005- The Blue Umbrella was released first in Pusan International Film Festival
- 2006- Best Music at Kara Film Festival, Best Adapted Screenplay, Omkara
- 2006- Showcased at Cannes Film Festival along with a book on the making of the film, Omkara
- 2006- Best Artistic Contribution in Cinema of Director at Cairo International Film Festival, *Omkara*
- 2003- Second Prize, Chicago International Children's Film Festival, *Makdee*
- 2003- Premiere at Toronto International Film Festival, *Maqbool*

Filmfare Awards

- 1997- R.D.Burman Award for New Music Talent, *Maachis*

Screen Awards

- 2007- Best Music Director, *Omkara*

International Indian Film Academy Awards

- 2011- Best Dialogue, *Ishqiya*
- 2007- Special Award for Best Adaptation, *Omkara*

Global Indian Music Academy Awards

- 2010- Best Music Director, *Kaminey*
- 2010- Most Popular Caller Tune (for song *Dhan Te Nan*)

Mirch Music Award

- 2018- Best Background Score, *Rangoon*

Kerela State Film Award

- 2018- Best Music Director, *Carbon*

2.7 Vivid Life Moments in Vishal Bhardwaj's Life

The legendary filmmaker of Indian cinema, Vishal Bhardwaj, who is also a is a member of the Mumbai Academy of Moving Images, has created a vivid panorama of life narratives that spans his ability as a director. His journey started with music, a dream that may be considered the very soul of who he is. Beyond being a composer, he emerged as a soulful singer. and his entry into playback singing during the making of *Maachis*. Interestingly, when Vishal Bhardwaj used to compose, he would record a rough cue voice in his voice and send it to the singers. For the song *Chod Aaye Hum Vo Galiyaan* from the film *Maachis,* which had originally been sung by four singers—Hariharan, Suresh Wadkar, K.K., and Vinod Sehgal—KJ Singh, a sound engineer and music producer, revealed in a personal interview that during the mixing process, an inadvertent mistake occurred. When the final print was being made, Vishal's cue voice at the end of the song was mistakenly left open which Gulzar Saab liked and was kept as it is. This small mistake gave birth to Vishal Bhardwaj, the singer. Lata Mangeshkar herself praised his melodious voice, as after the inception with Maachis, she lent her voice to several films by Vishal Bhardwaj, including *Shyam Ghanshyam*, *Satya*, *Jahan Tum Le Chalo*, *HU TU TU*, and *Godmother*. Lata Ji particularly admired the song *Geela Geela Pani* from the film *Satya*, appreciating its distinctive cadence and extraordinary stillness.[29] After the success of the music in *Maachis*, *Satya* received considerable appreciation. After this Vishal Bhardwaj took Gulzar's suggestion to name his studio *Satya* as Gulzar proposed that since Vishal's mother's name is also Satya, and the first film recorded in this studio was named *Satya*, it would be fitting to name the studio *Satya* as well.[30] In a revealing anecdote shared by KJ Singh during a personal interview, he narrated an incident where Lata Mangeshkar praised Vishal Bhardwaj's voice. During those days, composers would send a cassette with their compositions to the singers so that they could learn the song, and when the singers came to the studio for the first day of recording, they

[29] Jha, S. K. (2022, August 3). Lata Mangeshkar's Deep Connection With Monsoonal Melodies. *Firstpost*.

[30] Aalambayan, S. (2023, November 7). *The Bombay Journey Ft Vishal Bhardwaj With Siddhaarth Aalambayan - EP 175.* Retrieved From Mashable India: Https://Contentatscale.Ai/Ai-Content-Detector/

would return the cassette. Similarly, Vishal, at that time, recorded his compositions on a Walkman and sent them to Lata Ji. Upon returning the cassette, Lata Ji complimented Vishal, expressing that many composers send tracks with strange tunes that are unpleasant to hear. However, when Vishal's song arrived, she used to find Vishal's voice so melodious that she didn't feel like returning it. He has lent his soulful voice to several memorable songs in various films. Some notable examples include *O Saathi Re* in *Omkara*, *Kash Laga* in No Smoking (2007), the title song in *U Me Aur Hum* (2008), the title track in *Pataakha* (2018), and *Kaminey*, *Yun Hun* in Striker (2010), *Bekaran* in 7 *Khoon Maaf*, *Khamakha* in *Matru Ki Bijlee Ka Mandola*, *Jhelum* in *Haider* (2014), *Tere Saath* in *uttey* (2023), *Kal Kahin* and *Waqt Waqt* in Fursat (2023), and *Tanhai* and *Na Hosh Chale* in *Khufiya* (2023). It is noteworthy to highlight that Vishal Bhardwaj's musical compositions have also played a pivotal role in elevating the profiles of certain singers. An exemplary case is Sanjiv Abhyankar, who garnered a National Award for his rendition of the song *Bhaila* from the film *Godmother*, a composition crafted by Vishal Bhardwaj. Also, Vishal Bhardwaj holds the distinction of introducing Daler Mehndi to the Hindi film industry, selecting him for the qawwali rendition in the film *Maqbool*. In a personal interview, Bhardwaj shared that, "When Daler Mehandi himself came to sing, he himself was surprised, questions why are you making me sing this song. I sing Punjabi. I said, I am visualising something in your voice."[31] Although the singer lacked confidence initially, his performance exceeded expectations. Even Rekha Bhardwaj, who received a National Award for the song 'Badi Dheere Jali' from the film Ishqiya, composed and written by Vishal Bhardwaj, revealed in a personal interview that she used to feel nervous about singing for films. She initially believed that her voice wasn't suitable for film songs. Vishal Bhardwaj played a crucial role in motivating her. When she successfully rendered melancholic and emotional songs like *Ik Vo Din Bhi The* and *Ishqa Ishqa*, Vishal Bhardwaj presented the challenging song *Namak* from the film *Omkara* before her. Through persuasion, he convinced her that she could sing it well, leading to her satisfaction and confidence in her abilities. Vishal Bhardwaj has also played a role as a lyricist, although not regularly. In the early days

[31] Bhardwaj, V. (2021, April 15). Personal Interview. (G. Kapoor, Interviewer)

of his career, he wrote three songs, including *Hongi Teri Majbooriyan* and *Vo Mera Jani Hai*, for the film *Fauji* (1995). More recently, he penned the song *Raat Bhar* for the anthology Mumbai Dragon (2023). Additionally, for the web series Charlie Chopra (2023) on the OTT platform SonyLIV, Bhardwaj took on the task of writing all the songs. Also, in 2017, Vishal Bhardwaj launched his poetry collection titled Nude, where he eloquently addressed and brought attention to contemporary societal issues. This book addresses contemporary issues. Regarding his poetry collection, Vishal expressed, "I was a bathroom poet. I hesitated a lot to bring my book. My poems are deeply personal. I never thought I wrote well."[32]

His love for poetry finds its roots, to some extent, in his father, who himself used to write songs for Hindi films. During an interview, Vishal Bhardwaj shared that in his home, poetic symposiums were a regular affair in his household, or if his esteemed father attended any such gatherings, he would take Vishal along.[33]

Figure 2.8 Vishal Bhardwaj's father Ram Bhardwaj at a Mushayara in 70s.

Secondly, it is widely known that Gulzar Saab holds a special place in Vishal's heart. Sharing an amusing childhood memory Vishal says, "I grew up on his poetry. In fact, my father used to tease me. He used to take Gular Saab's Nazm or song and then criticize it purposely in front of me, and I used to fight with him."[34] Apart from his

[32] Negi, K. (2018). *Vishal Bhardwaj Ki Filmo Ke Sandarbh Me Sahitya Aur Cinema Ke Antah Sambndh Ka Adhyan.* University Of Delhi: Dept. Of Hindi.

[33] Aalambayan, S. (2023, November 7). *The Bombay Journey Ft Vishal Bhardwaj With Siddhaarth Aalambayan - EP 175.* Retrieved From Mashable India: Https://Contentatscale.Ai/Ai-Content-Detector/

[34] Ibid.

father, Gulzar Saab, another significant influence on him is the renowned poet Bashir Bashir Badr, a resident of Meerut, who played a significant role in Vishal Bhardwaj's life. Vishal met me through his daughter who happened to study in the same school as his sister. During a distressing period marked by the Meerut riots, Bashir Badr's home was set ablaze, resulting in the loss of his newly penned ghazals. This unfortunate incident plunged him into a state of depression. However, Vishal Bhardwaj retained the memory of these lost verses and, in a remarkable gesture, rewrote them for Bashir Badr. He says, "Whenever I am low in my life emotionally, I open his book and I feel calm."[35]

In addition, he has been part of the production team for 17 films, out of which six of them are directed by someone else (No Smoking, *Ishqiya*, *Ek Thi Daayan*, *Dedh Ishqiya*, *Talvar*, *Kuttey*) and has contributed to the screenplay of 21 films, out of which 7 were directed by someone else (No Smoking, *Dus Kahaniyan*, *Ishqiya*, *Ek Thi Daayan*, *Dedh Ishqiya*, *Talvar*, *Kuttey*). Vishal Bhardwaj's perspective on film production underwent a significant transformation after the release of No Smoking. Irrfan Khan's reluctance, stemming from the perceived failure of "No Smoking," fueled Bhardwaj's determination to prove himself as a producer. In response to these experiences, Bhardwaj made a solemn commitment. He swore that "I would not produce a film in which I wasn't a writer. So, until and unless I am inspired enough by someone else's idea that I want to help write and see it on the screen, I will not produce it. But I still have my own hunger to satisfy and my own films to make."[36] He took this decision to eliminate the possibility of creative blame and excuses, reflecting his dedication to creative integrity as he believes that filmmaking is not just about benefitting others but ensuring his films align with his artistic vision. This commitment showcases his personal and artistic convictions in the realm of film production.

After watching all of Vishal Bhardwaj's films, one thing becomes clear he has a keen interest in working with different dialects, which is why he makes an effort to incorporate diverse languages and dialects into his films. This approach allows the

[35] (Bhardwaj V. , Vishal Bhardwaj - TBIP Tête-à-Tête, 2014). Retrieved on 2021, July 19.
[36] *Anurag Kashyap & Vishal Bhardwaj*. (N.D.). Retrieved From Https://Www.Platform-Mag.Com/Film/Anurag-Kashyap-And-Vishal-Bhardwaj.Html

audience to connect with the characters in the film. Vishal is credited with setting a trend in this regard, as he mentioned in an interview that the dialect used in *Omkara* had never been done before.[37] But there came a time when Vishal went from Meerut to Delhi to study, he struggled with a sense of inferiority due to the English language for quite some time. He regretted not heeding his father's advice to attend a convent school. However, looking back today, he acknowledges that if he had attended a convent school, he might not have created films like Omkara, drawing from the unique experiences he had. In some of Vishal Bhardwaj's films, such as The Blue Umbrella, *Omkara*, *Haider*, and *Pataakha*, his perspective on the English language is socially conscious, highlighting the ongoing complexity in our society regarding the perception of English proficiency as a marker of intelligence. For instance, the opening scene of The Blue Umbrella, and in *Omkara*, where Kesu is addressed as *firangi*, or in *Haider*, depicts how Kashmiri people stress certain English words differently. Additionally, in *Pataakha*, one of the sisters converses in English, aspiring to become a teacher. Vishal's hard work and creativity gained recognition internationally as well. However, after initially showcasing several of his films at international film festivals, Vishal Bhardwaj eventually discontinued this practice. He states, "When the selection committee saw Omkara for the Toronto Film Festival, Cameron Bailey wrote me a two-page email telling me how bad Omkara was and how disappointed he was as a friend and festival coordinator. I moved on, the film was released and appreciated. When the Toronto list was released, it included *Kabhi Alvida Na Kehna* and *Kabul Express*, I accepted that too. One year later when we did Blood Brothers, the short film on HIV/AIDS, I was invited and I went back. I met a businessman at a party and over a few drinks we became friends. He then said 'I wish we had met last year then Omkara would have been screened'. I asked him what he meant and he explained that he was the one who picked the Indian movies, and he picked films made by people he had interacted with. I felt so stupid that I felt bad about their comments about my movie. Since then, festivals don't exist for me and I

[37] Bhardwaj, V. (2019, January 18). Vishal Bhardwaj || The Slow Interview With Neelesh Misra | Full Episode Part 1. (N. Misra, Interviewer)

refuse to be a part of it."[38] But today, Bhardwaj has become a crucial part of film studies. Thesis such as Shadows in The Mirror: A Select Semiotic Study Of Indian Cinematic Representations Of Shakespeare's Plays (2017) by Surabhi Modi, The Shakespeare's Saleman (2018) by Saksham Sharda, *Vishal bhardwaj ki filmo ke sandarbh me sahitya aur cinema ke antah sambndh ka adhyan (2018) by Kiran Negi, and many other research papers* has been dedicated to the film of Vishal Bhardwaj.

2.8 Personality and Character Aspects

Intelligent, Prudent, and Curious: Vishal Bhardwaj is an incredibly intelligent, prudent, and curious filmmaker, making him a multidimensional personality in Indian cinema His intelligence is evident in the nuanced storytelling and intricate musical compositions that define his work. The way he adapts classic literature into captivating and thought-provoking films. He handles adaptations with such intelligence that the films appear to be his original creations. To the extent that even Gulzar Saab believes that he is "exploiting Shakespeare the brand to his advantage and that he is a fraud."[39] His sagacious decision-making stands as the cornerstone that has elevated him to this distinguished position. If they had not chosen the path of a director, our industry might have missed out on the nuanced storytelling brilliance that characterizes their creative journey.

Vishal Bhardwaj, an insatiable explorer in the realm of creativity, constantly seeks new avenues to weave intricate narratives through his work. Vishal Bhardwaj, driven by an insatiable thirst to learn, set out on a journey to master every aspect of his craft, be it writing, film direction, or poetry. In this chapter, it is evident that his constant quest to acquire new skills is not just a passion but a do-or-die commitment, shaping the exceptional quality of his work. In a revealing interview, Rekha Ji shared a compelling anecdote, highlighting Vishal Bhardwaj's strong desire to learn Urdu poetry meter while he was already working on an assistant's script. This includes late-

[38] Kashyap, A. (2010). *Anurag Kashyap & Viahal Bhardwaj*. Retrieved From Platform: Https://Www.Platform-Mag.Com/Film/Anurag-Kashyap-And-Vishal-Bhardwaj.Html. Retrieved On 2021, July 22.

[39] *Vishal Bhardwaj: Gulzar Sahab Tells Me I'm A Fraud, Exploit Shakespeare.* (2023, October 5). Retrieved From India Today.

night discussions, assigned homework, and a stringent two-month routine, ultimately resulting in mastery of the intricate poetic form, showing his commitment.[40]

Reasonable and Compassionate: Vishal is a highly rational and compassionate individual. It's not that he only thinks about his family; he cares for those around him. At times, he goes the extra mile to assist and support people. For instance, when he made films for assistant Abhishek Chaubey, launched his career as a director. He did so selflessly without any monetary charges.[41] From project inception to script development and eventual release, this encapsulates Vishal's ethos.

Self-Respecting (Swabhimani) and Confident: Vishal prioritized maintaining the artistic principles he believed in, showcasing a steadfast dedication to his craft and the values he holds dear. During the creation of the song *Kallu Mama* for the film Satya, a lyrical disagreement emerged between Ram Gopal Verma, Gulzar, and Vishal. Vishal's initial dummy lyrics and composition, appreciated by Ram Gopal Verma, faced rejection when presented to Gulzar. On the other hand, Gulzar's lyrics were rejected twice by Ram Gopal Verma. Now Ram Gopal Verma wanted Vishal to record his lyrics. Vishal agreed on one condition that Ram Gopal Verma would inform Gulzar first, refusing to betray the esteemed lyricist. He not only upheld his self-respect but also ensured the dignity of Gulzar remained unscathed. With an unshakeable belief in his craft, Vishal ventured from established music composer to directing. During negotiations with Shabana Azmi for *Makdee*, when confronted with the prospect of failure, he fearlessly declared, "I have no fear. I was fearless when I had nothing. Now that I am something, I will survive."[42]

Hard-working and self-disciplined: He strongly values hard work and practices energy conservation with precision. He keeps his mobile off while writing or composing. He Is so conscious about how his time is spent and how it only needs to be used in the right direction. In a personal interview, Hitesh Sonik shared that, " I remember in our studio, sound engineer Salman Bhai used to fast during Roza. In the

[40] *Vishal Bhardwaj & Rekha Bhardwaj @Algebra*. (2018, March 22). Retrieved From Algebra Conversation (Youtube).

[41] Bhardwaj, R. (2021, September 2021). Personal Interview. (G. Kapoor, Interviewer)

[42] Bhardwaj, V. (2019, January 18). Vishal Bhardwaj || The Slow Interview With Neelesh Misra | Full Episode Part 1. (N. Misra, Interviewer)

evening when he would break his fast, the office boy used to get all these goodies. Samosas, jalebi, the table was full of lavish spread. It's 6:37 in the evening when we all get hungry. We would all jump on the feast. But he would come out and just be a part of that whole moment to support Salman bhayi as well but he would never put anything in his mouth. He would barely just touch something for the sake of providing comfort to all of us. We don't feel that we are overdoing it. But because he wanted to make sure that he had his dinner by 8 pm and goes to bed by 10 pm if he would eat now, his dinner would have been affected. This self-discipline and the way have managed to stay is unbelievable. "[43]

Self-Critique: Vishal Bhardwaj possesses a unique creative quality – the ability to assess and reject his own work objectively. Gulzar Saab, reflecting on this trait, shared, "I remember when he was composing songs for *Maachis* for me, he presented several songs to me multiple times. When I sit as a songwriter, I am not the director. After composing, he would say, 'This is fine, but I can do better.' He has such courage; he works so diligently. Many times, I have to stop him, saying the composition he rejected was beautiful."[44] Incorporating this into Vishal's memoirs would highlight his self-critical yet courageous approach to his creation.

Free Spirit (Provides Liberty to associates): Vishal has consistently inspired those working with him to showcase their creativity in his ways. Numerous individuals interviewed across various fields unanimously express that he initially provides an opportunity for them to exhibit their creativity, encouraging them to pursue what they are passionate about. Subsequently, he evaluates and incorporates what resonates well, yet refrains from imposing his preferences on others. Whether advising Suresh Ji to "go ahead, I will keep what I like,"[45] placing trust in Clinton for music production[46], or allowing cinematographer Ranjan Palit the creative freedom to shoot the fight scene in *7 Khoon Maaf* according to his vision and stating, "Do exactly what

[43] Sonik, H. (2021, September 21). Personal Interview. (G. Kapoor, Interviewer)

[44] Gulzar. (11, February 23). Gulzar: About Vishal Bhardwaj As A Music Director. (S. M. (Youtube), Interviewer). Translated From Hindi

[45] Wadekar, S. (2021, September 19). Personal Interview. (G. Kapoor, Interviewer). Translated From Hindi

[46] Cerejo, C. (2021, September 13). Personal Interview. (G. Kapoor, Interviewer)

you want to do,"[47] Vishal Bhardwaj demonstrates an astute ability to extract the optimal performance from individuals without unnecessary interference.

2.9 Views on Vishal Bhardwaj: Insights from Artists and Scholars

The researcher has examined various online interviews related to Vishal Bhardwaj, also engaging in direct conversations with artists, experts, and scholars. Particularly, during interactions with researchers, professors, educators, and fellow artists, their responses have unveiled several facts. The interpretation and unveiling of these facts, based on their reactions, appear logically significant. Interviews, online and personal, reveal Vishal Bhardwaj not just as a filmmaker and music director but as a person of trust and warmth, makes him relatable, touching those around him with his creative spirit. As on asks Gulzar about Vishal Bhardwaj, he expresses, "I consider him like a son. My own extension in work as well as feelings. Just as I feel about my daughter."[48] Ustad Sultan Khan (Vishal Bhardwaj's Guru) once said, "Vishal Bharadwaj and Gurdas Maan are my students. Vishal comes to me often. I have watched Vishal's movies also and I like his work."[49] Ustad ji has sung two songs Jhin Min Jhini and Dheemo re for Vishal Bhardwaj's film *Maqbool*.

Due to his creativity, he met his wife Rekha Bhardwaj as she believes, "My relationship with Vishal is that we met in college due to our common interest in music. I was already into music, and if Vishal wasn't into music as well, we wouldn't have crossed paths. He was in college, and our first meeting happened a year later during our annual function, where Vishal was singing, and I was singing too; that's how we met. We remained friends for a long time, and eventually, we started seeing each other. Music was the strong foundation of our association. It still is."[50]

In a personal interview with Hitesh Sonik, when asked about his first meeting with Vishal Bhardwaj, he spoke about Vishal Bhardwaj's sweet nature and how he was impressed by a lullaby composed by Vishal Bhardwaj and sung by Rekha Bhardwaj.

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[47] Bureau, T. (2011, 2 17). Palit On 7 Khoon Maaf Director. The Telegraph Online.

[48] Gulzar. (11, February 23). Gulzar: About Vishal Bhardwaj As A Music Director. (S. M. (Youtube), Interviewer)

[49] Khan, U. S. (2013, November 21). Madonna Loves Me. (C. T. India), Interviewer)

[50] Bhardwaj, R. (2021, September 2021). Personal Interview. (G. Kapoor, Interviewer)

Reflecting on his initial encounter with Vishal, he said, "I was 18 years old and I had started playing guitar professionally. So, in those days, songs were recorded by real musicians. Computers were not so prevalent. I am talking about the year 1994. That was the time I met him for the first time. He was doing a film called Abhay which was directed by Anu Kapoor and Nana Patekar as the main lead. I had no idea about all this. He happened to meet my dad who was doing a part-time thing at the association for music directors. He was handling administration work there. There he meets Vishal ji who came to the office to enrol as a member. He must have met Vishal ji and he must have felt something. He just randomly popped him a question that, 'My son is also a musician, would you like to try him out someday?' As welcoming Vishal ji is since then. He just gave my dad a date that I am recording a song just ask him to come. Without even auditioning me. So, I got there. It was a recording in the evening, 5-6 pm maybe. It was rare because recordings were mostly used to start in the morning. So, I reached there. there were 8-10 musicians. It was not a very big setup., with a small number of musicians. I knew about his work but we didn't have internet then. I didn't know how he looked. So, we met and he sat us all down. He took the harmonium and started singing the song that we were going to record. It was a lori which was sung in Rekha ji's voice. This was the first time where I actually saw the music composer. Because in those days the trend was that the composer would give his song to the arranger who would then record with all the musicians and he would only come to dub the vocals. The music directors were only in the studio when they were recording the lead vocals. Here is Vishal ji who had also arranged his song and was singing it out and I couldn't stop crying. I didn't really cry like a baby but I was choked up and I couldn't believe that I was listening to an original song that could move me so much in the first instance. It was the first time that I was moved by a creation. The song was over in 2-3 hours. Then I reached out to him and I pledged my allegiance to him. I told him what I witnessed. If you think I could be of any help in anything please count me in. It was not about working with him. I just wanted to express my gr He was kind enough to call me a few weeks later and then we started meeting at his house. atitude to him. for creating something so

beautiful that moved me so much. That's how it lasted for I think almost 15 years. Or more."[51]

Clinton Cerejo expresses admiration for Vishal Bhardwaj's talent in both film direction and music composition. As he says that "He is a consummate artist. There are few people in Hollywood like Clint Eastwood who also compose for their own films. Very few people in the world do that. Some people do it with so much integrity that it's hard to say if this person is a better director or a better composer. I don't think anyone can say that very clearly with Vishal ji. That's a very rare quality to have because many often many people try to different many things. Many people try to compose or direct. And not just in the field of music. There are painters who also sculpt, sculptors who also paint, things like that. Usually, they have one thing they are better at. But, when Vishal Ji made that transition from composer to director, his growth was quick. Like he made Maqbool, Maqbool to Omkara, you could not fault his films. You immediately knew that there is someone who has always meant to be a director, and always meant to be a composer as well. That's what makes him different."[52]

Suresh Wadekar, who considers Vishal Bhardwaj as a family member and younger brother, shares insights about him, having witnessed both his struggle period and success. He says, "Vishal has a very unique touch in his tunes. He has a profound musical sense and a deep understanding of poetry. He has a keen interest in reading and following renowned poets and writers. He is a multi-talented individual, and he has always experimented with my voice. He has composed songs for me that were different from the genre in which I used to sing. He has been very successful in producing excellent songs. He is a good guy, very calm and cooperative in nature. He takes his work very seriously. Later, he ventured into filmmaking. When he gained recognition, he also started producing films. He is respected in the industry. I have observed this entire trajectory very closely."[53]

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[51] Sonik, H. (2021, September 21). Personal Interview. (G. Kapoor, Interviewer)

[52] Cerejo, C. (2021, September 13). Personal Interview. (G. Kapoor, Interviewer)

[53] Wadekar, S. (2021, September 19). Personal Interview. (G. Kapoor, Interviewer). Translated From Hindi

Renowned Hindustani classical vocalist Sanjeev Abhyankar, who has lent his voice to seven films, collaborated with Vishal Bhardwaj on four occasions, including notable projects like *Maachis*, *Dil Pe Mat Le Yaar*, Godmother, and *Maqbool*. His rendition of Godmother earned him a National Award. Delving into the intricacies of Vishal's music, he eloquently defined, "I can describe Vishal Ji's music as contemporary and classic. He has used the '*Meend'* element in music beautifully and effectively. His melodies have a *dhun* like quality- linger in your mind for long. His melodies are emotive and catch hold of the listener instantly. The music arrangement in his songs is also complementary to his stylization. He always studies the style and strength of the singer and then pairs it to the effect he wishes to achieve and subsequently selects the singer most appropriate for the song, tune and the emotion."[54]

Music educationist and research expert Professor Dr. Ravi Sharma, while discussing the influence of theater on Vishal Bhardwaj's music, commented on his musical style, stating, "Vishal's music is influenced by theater because, in theater, training is given for everything. How to act, how to do makeup, how to write a script, how to set the stage, they are taught everything. So, when everything is taught, there is also a form of music that is taught to them. They are taught how to sing as well. Like Piyush Mishra, he is also a man of theater. He can write songs, compose them, and sing them himself. So, these are all theater people. Like Anurag Kashyap, he is completely from theater. The music of these theater people is somewhat different and a bit spontaneous. It is sung a bit higher, in a higher pitch, because their training is such that the song should be such that it reaches the people sitting at the end, as they don't use a mic. Everyone sings openly. Similarly, Bhardwaj Ji's training is also theatrical, so you will find a bit of difference in his music compared to others."[55]

Dr. Prakash Sontakke, a renowned musician in the industry and a Slide Guitarist player honored with a Grammy award, although he has never collaborated with Vishal Bhardwaj, shared his thoughts on Vishal's independent thinking and adaptation "Vishal Bhardwaj is a very complex personality if you look at it because he is one of

[54] Abhayankar, S. (2021, April 23). Personal Interview. (G. Kapoor, Interviewer)
[55] Sharma, D. R. (2023, November 25). Personal Interview. (G. Kapoor, Interviewer)

the few in the Bollywood industry who came from a very educated background. Usually, people in the Bollywood industry stay within their family circles, like *someone's* uncle or nephew. But Vishal is very educated and sophisticated, and people like him bring a bay of very fresh energy. When he came in, I think what I really remember very distinctly is that *Omkara* is based on Othello, such thoughts had not been considered before, and classic stories can also be adapted. But adapt in a very desi way. That's a really smart idea."[56]

Salim Arif, a renowned theater artist, and director, who has also worked as a costume designer for films like *Maachis* and *Fiza*, compares Vishal Bhardwaj with his contemporaries, stating, "I am very happy that he created his own path. His cinema is different from others, and Vishal has the tendency to experiment the most. He has worked with other music directors as well. A.R. Rahman has a sense of innovation, but I am sorry to say, that Rahman doesn't understand Hindi. So, he breaks down songs in his own way based on the sound pattern. The sensitivity towards words is more important. Since Vishal understands the Hindi language, I see more sensitivity towards words in him. It's not that Shankar doesn't understand, but Vishal's understanding of sensitivity is greater because he understands Urdu poetry. He has been exposed to people like Bashir Badr since childhood. The quality is higher, well-composed songs like *O Saathi Re* or *Beedi Jalaiye Le*, or *Naino Ki Mat Maniyo re*. Such songs were rare before. But when I saw Vishal's later films, like in *Maqbool*, the subject was such that there was room for songs. But in the music of *Omkara*, I feel that the type of cinema he is making, the storyteller comes forward, which is necessary. It's not that they are only making musicals; otherwise, he should have made films like *Hum Dil De Chuke Sanam*. Instead, they are making a very different type of film with a different plot and sensibility. For example, *7 Khoon Maaf*. Obviously, because the idea of the Christian lifestyle is not familiar in Hindi, understanding the role of a nun was quite different. They are taking a lot from Shakespeare, from plays, doing it in their own way. It remains engaging. I still feel that a masterpiece has not yet come, but it will come."[57]

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[56] Sontakke, D. P. (2023, September 23). Personal Interview. (G. Kapoor, Interviewer)

[57] Arif, S. (2021, January 9). Personal Interview. (G. Kapoor, Interviewer). Translated From Hindi

Inderjeet Sharma, a music composer known in the film industry by the name Tubby, worked for only 2-3 days on music arrangements for the film *Hu Tu Tu*. During that brief period spent with Vishal Bhardwaj, he shares his impressions of Vishal's personality. He says, "He is a soft-spoken individual who approaches everything with thoughtful consideration. Furthermore, his working method is straightforward. The notable aspect of his approach is that he provides ample freedom to any creator or arranger, respecting their unique style. Whenever he calls upon a musician or arranger, he states, 'This is my idea, now I give you complete freedom to enhance and beautify it as much as you can.' Working with him, I didn't feel like I was working under someone. His personality is such that he never disrespects others and, creatively, he doesn't constrain them. This is his unique quality when it comes to creating music."[58] Similarly, Indian actress and costume designer Dolly Ahluwalia shared the same statement about Vishal Bhardwaj in an interview, wherein she expressed, "Trust and faith are two things that I share with the actors and directors I work with and I really enjoy working with Vishal Bhardwaj because he gives immense creative freedom."[59] Pankaj Kumar, who served as the cinematographer for Vishal's films *Haider* and *Rangoon*, echoes the same sentiment, expressing that, "One of the reasons Vishal Bhardwaj has been able to achieve great visuals with all his films is because he gives total freedom. He respects art and artists. It is liberating to work with a filmmaker who understands your art and gives you complete space to film something the way you want to."[60] And regarding his working style, Pankaj Kumar believes that, "Whenever I have had the opportunity to work with Vishal, it has been a real pleasure. Because he is a person who knows about his work, knows how to tell a story, and thinks about stories in new ways. He has a complete understanding of the environment in which the story is written. Within that understanding, the music that emerges, the characters that come to life, and the interaction between them, all reflect his skill. So, I understand that in the current

[58] Sharma, I. (2023, October 16). Personal Interview. (G. Kapoor, Interviewer)

[59] Monga, P. (2015, March 10). Bollywood Style Awards 2015: Haider. *Verve Magazineverve Magazine*.

[60] Menon, P. (2020, September 4). Raat Akeli Hai, Haider, Tumbbad: Why Pankaj Kumar Is One Of India's Most Talented Cinematographers. *Firstpost*.

circumstances we have, Vishal is not just an excellent director and music director, but also an excellent writer. So, obviously, whenever any work comes to me, I feel the same joy as if a small child has been handed to me for the first time."[61] Sharmila Taliculam and Kanchana Suggu, film reviewers at Rediff.com, in their discussion about the film 'Dil Pe Mat Le Yaar', drew a comparison between Vishal Bhardwaj and A.R. Rahman, stating, **"Vishal Bhardwaj's music is quite commendable. Regular, too. No complications like A R Rahman's music."**[62]

Renowned singers who have worked with Vishal Bhardwaj, such as Shreya Ghoshal, express, "Like mature old wine or whisky. He never trivializes any moment or thought in his song."[63] Rahat Fateh Ali Khan recounted an anecdote, expressing his views on Vishal Bhardwaj by stating, "Vishal has a mind-blowing *andaaz*. He came to Pakistan especially with his entire team to record a song that he was composing with me. He knows all the nuances of his score and how to get the best out of his singers. He does his homework well, especially with folk sounds. I lost out on an opportunity to be a part of his wonderful score for Haider. The music of the film was out of the world. I was on a world tour at that time. It is a missed opportunity I will always think of."[64] In an interview, Asha Bhonsle distinguished contemporary music composers, characterizing their music as noisy and technical than melodious, while placing Vishal Bhardwaj in the category of talented music composers.[65] A.R. Rahman also praised Vishal, saying, "I have seen *Omkara* properly. I don't have patience. I usually do fast forward and see but *Omkara* I watched fully. I loved the art, the way he directed music. I have liked his work in Maachis as well."[66] KJ Singh, an Indian audio engineer in the industry and a close friend of Vishal has collaborated with him

[61] (Firstpost), P. M. (2020, September 4). Raat Akeli Hai, Haider, Tumbbad: Why Pankaj Kumar Is One Of India's Most Talented Cinematographers.

[62] Suggu, S. T. (2020, October 6). *An Honest Film About Dishonesty*. Retrieved From Rediff.Com.

[63] Ghoshal, S. (2021, February 7). The Secret Of Shreya Ghoshal's Success: 'Don't Calculate, Go With The Flow'. (D. G. (Scroll.In), Interviewer)

[64] Khan, R. F. (2015, August 14). Rahat Fateh Ali Khan: Vishal Bhardwaj Has A Mind-Blowing Andaaz. (K. F. I, Interviewer)

[65] Banerjee, A. (2006, September 15). Asha Bhonsle Shares Her Memories. *Hindustan Times*.

[66] AR Rahman All Praises For Omkara. (2017, December 17). *Celebs And Cinema*.

on several films. He accompanied Vishal during his struggle period and recounts a time when Vishal solely worked as a music composer, and for six months, they had no work together. During a personal interview discussing Vishal's script writing and filmmaking endeavors, Singh elaborated that has expressed his belief that Vishal has always been perceived as an outsider and an experimenter. This perception persists because he does not have a godfather or support, even now as a film director. Singh also raises the question that Vishal has written and directed his films, and while praising dialogues from *Maqbool* such as *Mumbai humari mehbooba hai* and *Giloyi paan khaya karo miyan zubaan kaboo mein rehti hai*, he is astonished that despite such remarkable work in Maqbool, the industry has not even nominated him. This leads him to believe that the industry still regards Vishal as an outsider.

It would be appropriate to say that Vishal is a diligent and creative personality. He has proven his capabilities time and again and continues to strive in that direction. Difficulties come in everyone's life, but he never lets setbacks in life deter him; instead, he finds new paths to tread on. From childhood, he has been self-taught in music, whether it was learning to play the Banjo in 5th grade or learning chords Harmonium in college. Vishal Bhardwaj never ceases to work hard. His connection with music has been deep since childhood, as his father was also a lyricist for Hindi films. At the age of seventeen, he composed his first composition, which was used by the music composer Usha Khanna in her film *Yaar Kasam*. While Vishal gained fame as a music composer, he shifted his focus to direction due to not being able to create his desired music. However, he never abandoned music but carried it along. His passion for exploring new avenues constantly keeps him motivated to progress. This dedication has earned him numerous accolades, including eight National Awards to date. His contribution is particularly noteworthy and commendable on both a universal and individual level.

Chapter Three

Vishal Bhardwaj's Cinematic Works

3.1 Introduction

Cinema has a greater influence on the masses as it combines many art forms. All the creators from different fields such as art, writers, actors, musicians, etc work separately and in the end, what is seen on the screen is the compilation of all that, making cinema a unique art form that is mediated. In contemporary society, cinema, or films, occupies a preeminent position among various forms of artistic expression. As it is said, "Movie is the medium of mass culture and above all it is this style of the twentieth century which makes art universal. Movie not only entertains and educates us more than any other medium, but also provides the power and understanding to understand this world, in which we live. These moving pictures give expression to our dreams and hopes."[1] Its widespread influence is such that it has the unique ability to promptly evoke, excite, and sensitize the sentiments of the masses. Film trembles people from the inside. For example, in the film *Maqbool*, a powerful scene unfolds as 'Kaka' meets his end, and Maqbool, witnessing the lifeless body, experiences a sudden surge of emotion. He envisions an illusion of Kaka reopening his eyes, prompting a startled reaction. The moment is accompanied by haunting piano keys are played from high to low, enhancing the emotional impact and creating a shared sense of disquiet among the audience. In *Khamoshi*, a heart-wrenching scene depicts Annie's deaf parents, where her mother suffers a heart attack unnoticed by her father. While she struggles in anguish, her father remains oblivious due to his hearing impairment, continuing without glancing back. The audience, at this moment, wants to alert the character, to prompt him to turn around which is not possible. Cinema has this incredible ability to make you truly believe in the stories playing out right before your eyes. It's like this magical power that the film medium holds, connecting you on a personal and emotional level.

[1] Moti Gokulsing, Wimal Dissanayake (2004). Indian Popular Cinema: A Narrative of Cultural Change. Trentham Books, England. Retrieved On 2021, August 9.

In *Kal Ho Naa Ho*, when everyone discovers that Aman is going to die soon, it's an emotionally overwhelming moment that resonates deeply. The heart-wrenching revelation goes beyond the screen, prompting an authentic and human response—tears flowing as the audience connects with the characters on a personal and empathetic level. Further films like Mary Kom (2014), *Dangal* (2016), and *Bhaag Milkha Bhaag* (2013) have masterfully instilled a sense of pride in viewers. Additionally, Vishal Bhardwaj's film *Haider* (2014) skillfully portrayed the struggles of Kashmiri people living under the shadow of terrorism during the tumultuous period of the 90s. The film *Kantara* (2022) intricately weaves a narrative around local folklore, beliefs in *Daivas*, regional demigods, and the cultural practice of *Bhoota Kola*. It can be said that cinema is not for sheer entertainment rather, "They are also meaningful documents with the potential to yield rich insights into the cultures and times in which they are made."[2] Also, within the realm of cinema, a broad spectrum of subjects caters to the unique interests and choices of every individual. Be it the youthful narratives of *Dil Chahta Hai* (2001), the insightful reflections on society in *Piku* (2015), or the historical epics like *Padmaavat* (2018) for history enthusiasts, Hindi cinema flourishes in presenting a diverse range of subjects. The diversity in these cinemas reflects some aspects of human experiences that make it truly universal. In the same line, Vishal Bhardwaj's captivating and intense storytelling immerses audiences in the complexities of human nature and society. The narratives of his films are gritty and construct intense plots that engage the audience with themes such as love, betrayal, forgiveness, and ultimately redemption, creating a thought-provoking cinematic experience that feels both relatable and impactful. Therefore, in this chapter, a thematic and structural analysis of Vishal Bhardwaj's twelve directed films has been conducted to examine the recurring themes, narrative structures, and cinematic techniques employed by Bhardwaj, that describe how his directorial vision shapes the overall impact and meaning of his work. The names of the twelve films are Makdee, Maqbool, The Blue Umbrella, Omkara, Kaminey, 7 Khoon Maaf, Matru Ki Bijli Ka Mandola, Haider, Rangoon, Pataakha, Mumbai Dragon (Modern Love), and Fursat.

[2] Geiger Jeffrey, R.L. Rutsky (Eds.). Film Analysis: A Norton Reader. (New York: W.W. Norton & Company, 2005) P17. Retrieved On 2021, August 3.

3.2 Cinema as a narrative form

'Narration' is the intricate process of unveiling a story in a deliberate order over time, typically presented in continuous or discreet segments that are interconnected, often revolving around a set of characters in a connected situation. Cinema is often referred to as the seventh art as it combines the six previous arts of architecture, sculpture, painting, music, dance, and poetry. As a narrative form, cinema is a text that has its language that captures the essence of storytelling, where narratives unfold, characters breathe, and emotions resonate, creating a powerful and intense experience for the audience. It represents its great power in expressing a story through visual means. It is, "The record of a communicative event. Therefore, Texts need to display two characteristics: first, they need to be recorded or recordable, as, for example, a newspaper report, a billboard advertisement, a film, a television program, etc…. Second, texts must communicate – in other words, they must generate and exchange meanings."[3]

Cinema has multiple layers that need to be studied and understand the hidden meanings a filmmaker tries to portray in a story such as culture, ideology, philosophy, etc. They do not always have one meaning. The richness of a film's text becomes evident through repeated viewings, leading to discoveries and insights. A film is analyzed by focusing on key elements like mise-en-scène, lighting, color, costume, makeup, setting, body language, expression, symbols, motifs, narrative technique, and themes. To give an example in the film *7 Khoon Maaf* directed by Vishal Bhardwaj, *Susanne* wears a black dress before killing her first two husbands and rings the bell in church while crying showing she was already mourning his husband's death which she was going to attempt. Later, in the end, she wears a white dress when she becomes a nun, accepts her sins, and is now a pure soul.

Besides using these key elements to enhance its visual appeal, what resonates most profoundly with the audience is a compelling story. Similar to its role as a potent literary form, the story emerges as an influential structural component in the film. Even in a simple film, the narrative must be carefully crafted, unfolding across

[3] Bob Franklin, M. H. (2006). *Key Concepts In Journalism Studies.* New Delhi: Vistaar Publications. Pg- 264. Retrieved On 2021, August 14.

distinct scenes and structured around essential objectives—establishment, development, and resolution. These key elements necessitate favorable beginnings, tensions, conflicts, twists, reflections, climaxes, and conclusions. Just as a prose writer lays words on a blank page to construct sentences and paragraphs, a filmmaker artfully uses shots, scenes, and sequences to unfold the narrative on the cinematic canvas.

Each film has its language. The success of the film is based on what treatment has been given in terms of a plotline. Narrative helps the viewer to make links to what is happening on screen ask questions about the same and seek the answers. For example, in the film *Ishqiya*, *Krishna* and her husband are together, looking happy and suddenly the house is burnt due to a blast in the first scene. It is unclear who died here, or who did this which arouses a lot of questions in the viewer's mind. Though the story takes various turns further in the story, this keeps the audience engaged as they would want to know what exactly happened in the first scene. A meticulous analysis of each element is imperative to comprehend a film thoroughly, as their significance contributes to the intricate construction of meaning within the cinematic narrative.

3.3 Thematic Analysis

The essence of any film or literary work lies in its theme, representing the central idea that serves as the narrative's core. Forgiveness, human relationships, betrayal, crime and violence, dark desires, and consequences are some of the themes dominant in Vishal's films.

Forgiveness is the recurring thematic motif in all of Vishal Bhardwaj's films. Forgiveness is portrayed as a natural part of being human, a quality that evolves with time. The stories in Vishal's films offer hope that even in a world filled with complexities and vengefulness, the act of forgiveness can bring about transformation and salvation. Mostly the characters in his films are intricately woven into a narrative of seeking redemption or offering forgiveness. In The Blue Umbrella, after Biniya reveals Nandu's secret as a thief who stole her umbrella, the entire village ostracizes Nandu. Witnessing Nandu's plight, Bindiya feels compassion and remorse for the consequences of her actions. Despite her tender age, Biniya demonstrates a large-hearted gesture by surreptitiously leaving the umbrella at Nandu's shop. When Nandu

attempts to return the umbrella, Biniya graciously refuses, stating, *ye chhata to mera hai hi nahi, by chance.* Biniya's small yet significant act of kindness reverberates through the village, bringing joy and unity once again. According to audience reviews, "The storyline of the film is simple yet deep, metaphorically"[4]

In the film *Maqbool*, the poignant moment arrives when Maqbool, after relentless endeavors, witnesses his empire slipping away, losing Nimmi, and ultimately finding solace in watching his child in the safe hands of Guddu and Sameera. In this moment, he experiences a sense of liberation from guilt, feeling that he has fulfilled his duty by securing Abbaji's son. As he gazes upward, it seems as though he has attained forgiveness for his past transgressions. In 'Omkara,' Dolly faces the consequences of seeking forgiveness for things she never did wrong or situations where she wasn't at fault. For instance, when she apologizes to her father for falling in love with Omkara, he refuses to accept her and instead manipulates Omkara, saying, *Aurat ke tariya charita ko na bhulna... jo ladki apne baap ko thag sakti hai. vo kisi aur ki sagi kya hogi* (Do not forget the cunning character of a woman... If a girl can deceive her own father, how trustworthy can she be to someone else). Similarly, when she seeks forgiveness for Kesu, she is again misunderstood, and her association with Kesu is misconstrued, resulting in her tragic demise. In *7 Khoon Maaf*, Susanna seeks forgiveness from God after committing six murders. On the other hand, in *Kaminey*, Charlie, who has carried the burden of understanding the reason behind his father's death since childhood, finds himself unable to forgive his actions.

Vishal explores relationships at various levels, with a common theme of betrayal woven into these connections. For instance, in films like *Makdee* and *Pataakha,* the bond between sisters is depicted. Both films portray the sisters' banter and conflicts, with betrayal taking a humorous and comic turn. In *Makdee*, due to the twin sisters, Chunni often impersonates Munni to her advantage, leading to nearly losing her sister. Similarly, in *Pataakha*, the two sisters engage in frequent fights, and even on Badki's wedding day, she elopes with her boyfriend, coercing Chutki into a forced

[4] Abhi2400. (2011, September 2008). "The Blue Umbrella Reviews And Ratings." . *Mouthshut.Com*.

marriage. Despite their constant quarrels, both films highlight that these sisters share an unbreakable bond. In the film *Maqbool*, Maqbool revered Abbaji as a father figure, being willing to sacrifice his life and take a life for him. An illustrative example occurs when Maqbool attempts to kill the new ACP for arresting Abbaji. Despite the influence of Nimmi, he initially refuses to betray Abbaji. However, as the narrative unfolds, Maqbool, driven by circumstances, ultimately betrays Abbaji by murdering him. On the other hand, Omkara is replete with betrayed relationships. Dolly's father feels betrayed by her choice of Omkara as her husband. Initially, Omkara sees Langda Tyagi as a brother and trusts him to understand his decisions. However, Tyagi, driven by jealousy, deceives Omkara, leading to the destruction of his entire household because of which Omkara then begins to doubt Dolly's loyalty. In *7 Khoon Maaf*, the theme of betrayal is vividly portrayed in the relationship between husband and wife. Susanna attempts to trust her husband six times, only to be deceived each time. Her husbands never reveal their true selves, keeping Susanna in the dark. Similarly, in *Matru Ki Bij'i Ka Mandola*, a father-daughter relationship faces challenges. The father knowingly engages his daughter in a deal, arranging her marriage despite knowing the groom's questionable character. However, he eventually realizes his mistake, calling off the wedding and rectifying his path. In *Rangoon*, a complex love triangle unfolds, weaving together deceit, betrayal, and romance elements. Julia betrays Rusi, who had made her a star and would soon marry her. However, upon meeting Malik, Julia discovers the true meaning of love. Simultaneously, the story is set against the backdrop of World War II, where Rusi betrays the nation by supporting the British, highlighting the theme of betrayal at both personal and national levels. Even in his short films, such as **Mumbai Dragon (Modern Love),** Vishal Bhardwaj explores complex emotional landscapes. In this film also, a mother experiences a profound sense of betrayal when her son chooses not to pursue a career in medicine and wants to become a singer. She attributes his decision to the influence of his girlfriend, whom she believes has led him astray. Similarly, in the film "Fursat," the protagonist becomes so engrossed in his ability to foresee the future that he inadvertently betrays his fiancée in the present.

Another recurring motif in Vishal Bhardwaj's films revolves around characters having dark desires that lead them to take deceitful actions, subsequently facing the

consequences of their choices. In *Makdee*, the false identity of the witch reveals a con woman's dark desire to escape the village, trapping everyone in her web of deception. Ultimately, she is caught, highlighting the repercussions of her actions. Similarly, in *Maqbool*, his darkest desire to seize control of the underworld prompts Maqbool to commit the heinous act of killing Abbaji. The guilt that follows torments Maqbool, manifesting in hallucinations and demonstrating the price one pays for succumbing to dark desires. *Omkara* portrays *Langda Tyagi* as driven by the dark desire for power, weaving a complex web of deceit. However, his manipulation leads to his downfall. In *Haider*, Khurram's dark desire to possess his brother's wife leads him to kidnap his brother, resulting in severe consequences. He, too, faces the anguish of his actions. These dark desires in Vishal Bhardwaj's films serve as a catalyst for the manifestation of crime and violence within the narratives.

3.3.1 Narrative Structure in Vishal's Films

Filmmaking involves a dynamic narrative structure which plays an important role in captivating the audience. According to Paul Jenkins, "The narrative structure is the backbone of the film, providing a framework for the plot and shaping the way a story unfolds."[5] Background voices, songs, dialogues, flashbacks, and symbols are different narrative tools used by the directors to make their narratives more engaging and intricate.

Vishal Bhardwaj has never adhered to conventional filmmaking practices. While he initiated his directorial journey with a children's film, *Makdee*, where he employed a traditional narrative structure—linear storytelling, he successfully infused elements of mystery and adventure. In Taran Adarsh's evaluation, Vishal Bhardwaj earns commendation for daring to tread a unique path with *Makdee*, diverging from the limited repertoire of Indian children's films such as *Balak, Appu Raja, and Chhota Chetan.*[6] He continued his exploration of children's films with The Blue Umbrella. The film *Maqbool* also primarily follows a linear narrative structure. The events unfold in chronological order, depicting the progression of the story in a

[5]Jenkins, P. (2023, July 30). Film Narrative Structure: Expert Insights And Analysis. *Brilliantio*.
[6] Adarsh, T. (2002, November 22). Makdee Movie Review: Makdee Movie. *Bollywood Hungama*.

straightforward manner. The film may incorporate elements of a dream sequence or where Maqbool and Nimmi hallucinate blood on their faces or around them out of guilt, the predominant narrative style is linear. Later, in *Matru Ki Bijli Ka Mandola* and *Pataakha*, he adhered to a linear narrative structure. Despite the straightforward storytelling approach, Bhardwaj maintained his unique storytelling flair, engaging audiences across genres. Following the 3-act model, Vishal Bhardwaj crafts his stories methodically. The narrative commences by introducing characters and their backgrounds, steadily progressing to explore conflicts, relationships, and dilemmas faced by the central characters. Finally, it builds up to a climax, leading to a resolution.

However, he has also ventured into experimentation in his films, incorporating a non-linear narrative structure where events unfold out of chronological order, and also to establish the relationship between the characters. In these instances, Vishal Bhardwaj skilfully employs the flashback technique in his storytelling. A flashback is an alternation of story order in which the plot moves back to show events that have taken place earlier than the ones already shown.[7] Vishal Bhardwaj doesn't reveal everything upfront; the secrets of his stories are often concealed in past events that are gradually unveiled to the audience. For instance, in *Omkara,* the opening scene hints that Omkara will elope with Dolly from the wedding mandap. Dolly's father believes that his daughter is incapable of such an act. However, later, Dolly confesses to everyone that she is in love with Omkara and cannot marry anyone else. Vishal employs the use of a song to present the flashback, narrating how the love story between Omkara and Dolly began. Similarly, in *Kaminey*, Vishal Bhardwaj skillfully utilizes a flashback sequence to elucidate the complexities of Sweety and Guddu's love life, specifically addressing the issue of pregnancy. Also, in *Kaminey*, Vishal Bhardwaj skillfully fragments the use of flashbacks into distinct segments. Initially, from Charlie's perspective, he paints a picture of a once-happy family, revealing moments of joy from the past. Subsequently, when Guddu approaches Charlie to borrow a guitar, he remembers the day when their father met his tragic end as he entered in old house

[7] d'Ydewalle, A. S. (2011). Semantic, Aesthetic, And Cognitive Effects Of Flashbacks In Film. (Pp. 1064-1069). Leuven, Belgium: University Of Leuven, Laboratory Of Experimental Psychology.

where they used to live together. As Guddu departs, Charlie, through narration, shares the burden of his guilt with the audience, expressing remorse over not being able to bring 5000 rupees in time to save his father from false accusations and eventual suicide. This nuanced portrayal demonstrates Bhardwaj's narrative craftsmanship in using flashbacks to unveil layers of character history. Additionally, in *Kaminey*, Vishal Bhardwaj masterfully employed a parallel narrative structure, orchestrating the simultaneous and interconnected journeys of the two brothers. Their stories unfold side by side, creating a dynamic interplay that weaves together distinct plotlines. The brilliance lies in the seamless intersections, where the narrative threads of both brothers run parallel, occasionally colliding and influencing each other.

In *Haider*, Vishal Bhardwaj uses flashbacks to delve into the profound relationship between Haider and his father. This content reads as if it is human-written. This narrative technique helps the audience to understand the fondness of Haider towards his father which is why he is fervently searching for his father. In *7 Khoon Maaf,* the narrative seamlessly transitions from the present to the past as Arun, now a forensic pathologist, is tasked with conducting a post-mortem. A single glance at the name on the box immediately triggers his recognition of the deceased. Subsequently, prompted by his wife's inquiry, Arun begins recounting the tale of Susanna, his wealthy benefactor since childhood, with whom he harbored a secret crush. This serves as a gateway to Susanna's past, unraveling the intricacies of her life, including her marriages to five husbands and the mysterious circumstances surrounding their deaths.

Another crucial element that significantly contributes to the cohesion of a film narrative is the opening scene. In these films, the opening scenes are meticulously crafted to establish a unique atmosphere for each narrative. “Bardwaj understands the importance of a great opening scene that shoots us off the right in the heart of that universe.”[8] For instance, in *Makdee*, the film begins with an eerie ambiance, introducing a haunted feel to the village and unveiling the presence of a witch who instills fear in the entire community. The film *Maqbool* starts with darkness, sadness,

[8] Harsh. (2023). *Vishal Bhardwaj's Omkara- And The Magnificience Of Saif's Langda Tyagi, Our Last Great Villian.* Film Companion.

heavy rain, lightning, and thunder to create an atmosphere of tragedy. The opening scene unfolds with a scene featuring two corrupt cops, Purohit (Naseeruddin Shah) and Pandit (Om Puri), confined inside a police van alongside a small-time gangster, anticipating the stroke of midnight. Amidst the eerie darkness, the trio engages in discussions ranging from the intricacies of police encounters to interpretations of the Mumbai city's astrological chart. The narrative takes a sinister turn when the cops, while eliminating a rival gang member, unintentionally stain Mumbai's misty horoscope with blood. The Blue Umbrella opens with a delightful yet humorous incident, introducing Nandu's character. He innocently attempts to decipher his horoscope in English, a language he is unfamiliar with, believing that people who speak English never lie. The subsequent introduction of characters through a song in the film serves as a narrative device for Vishal Bhardwaj to acquaint the audience with the upcoming story. Simultaneously, the same song establishes Nandu as a miserly character, foreshadowing his reluctance to part with money when children come seeking donations. The opening scene in the film Omkara skillfully highlights the complexity surrounding these crude, gun-carrying characters, particularly emphasizing the crucial role of Langda Tyagi in *Omkara*. This deliberate choice of scene at the beginning describes a nuanced introduction to an environment dominated by these coarse individuals. When asked Saif Ali Khan about his favorite scene from Omkara, he said, "It was the opening shot of the film in which he is philosophizing about life with Deepak Dobriyal moments before abducing his bride. It is a brilliant scene indeed, featuring a dialogue that is arguably among the most memorable in Hindi cinema."[9] Similarly, "the opening scene of film *7 Khoon Maaf* is certainly dramatic (and like the rest of the film, beautifully staged) – a tear-stained cheek, a shaking hand with a loaded gun, a shot, and a wall spattered with dripping blood."[10] In *Kaminey,* the narrative hits the ground running, maintaining a brisk and dynamic pace right from the start. The initial 15 minutes deftly introduce the audience to the contrasting characters of the two brothers, Guddu and Charlie. This rapid pacing

[9] Bengani, S. (2021, July 28). As Omkara Completes 15 Years, Revisiting Saif Ali Khan's Masterful Performance As Langda Tyagi. *Film Companion.*
[10] Rangan, B. (2011). *Review: 7 Khoon Maaf.*

serves to quickly immerse the viewers in the distinctive worlds inhabited by the protagonists, setting the stage for the unfolding complexities and interweaving plots.

The initial scene of *Haider* intricately weaves a tale of intrigue, immersing the audience in the turbulent setting of 1995 Kashmir. A compassionate doctor is caught in the crossfire, attempting to save a terrorist with appendicitis. This selfless act, done within the confines of his home, puts his family's life in danger. The ominous presence of the army looms large, and in a bone-chilling sequence, a masked official orchestrates the doctor's abrupt disappearance. The meticulously chosen actor, Narendra Jha, portrays the doctor taken away, leaving behind a razed house and a lingering sense of dread. The scene not only captures the political unrest of the time but also serves as a prelude to the haunting narrative that unfolds in *Haider*. The opening scene of *Matru Ki Bijli Ka Mandola* depicts a different atmosphere compared to Vishal Bhardwaj's other films. In this film, the first scene shows Matru (Imran Khan) and Harry Mandola (Pankaj Kapoor) driving a limousine into a liquor shop to get their precious beer on a dry day. This scene reflects the comedy style of the film and also highlights the unique setting in a village called Mandola in Haryana named Mandola. The movie *Rangoon* commences with a stark battlefield scene, unraveling the bloodied conflict of two opposing battles within a nation on the edge. On one front, small-picture Indians fought for the empire against Hitler and the Japanese, while on the other, revolutionary Indians joined forces with the Japanese to resist their British rulers. Subsequently, the narrative transitions into the glamorous realm of Julia and her aristocratic companion, who are set to entertain BIA troops at the precarious Indo-Burmese border under the courteous command of Major Harding.

The first scene of the film *Pataakha* depicts a raw and intense confrontation between the two main characters, Genda (Sanya Malhotra) and Champa Kumari (Radhika Madan), who are also known as *Chutki* and *Badki* that sets the tone for the film central conflict, which revolves around the tumultuous relationship between the two sisters. It is established in the beginning, the fiery and volatile nature of their relationship, as they engage in a physical fight that quickly escalates into a full-blown brawl. The opening scene effectively captures the energy and chaos of the film, setting the stage for the unpredictable and entertaining narrative that follows. This scene also introduces the audience to the film's rural setting in the village of

Rajasthan, as the confrontation takes place in a rustic and earthy environment, which is characteristic of Vishal Bhardwaj's portrayal of Indian villages in his films.

Vishal Bhardwaj, undoubtedly, is a maestro in utilizing the flashback technique across his films, exhibiting a versatile narrative approach. In *Omkara*, he seamlessly integrates flashbacks through song. Conversely, in *Haider*, Bhardwaj adeptly inserts glimpses of bygone moments, crafting a narrative mosaic that enriches the understanding of the characters and their intricate relationships. Furthermore, in *Kaminey*, and *7 Khoon Maaf* he opts for narrative flashbacks by the characters. Bhardwaj's subtle use of the flashback and narrative techniques shows directorial skill that adapts to the unique demands of each story. In contrast, the film *Fursat* employs the technique of flash forward, as the protagonist repeatedly ventures into the future throughout the narrative.

3.3.2 Characters in Vishal's Films

Character development plays a crucial role in storytelling, as it allows the audience to connect with and empathize with the characters onscreen. Vishal Bhardwaj crafts characters with emotional depth, inviting viewers to connect with the nuanced layers of human experience. In a conversation with scientist-turned-filmmaker Bedabrata Pyne at Kolkata Literary Meet, Vishal said, "I always look for a story which could give me good human conflict (drama).[11] His characters are deliberate constructions of multidimensional characters that embody a spectrum of traits, motivations, and moral complexities. "He made shades of gray acceptable for we saw order in chaos and perfection in imperfection through his lens."[12] Each character in his films has a particular desire around which Vishal intricately weaves the narrative. The story then shows how these desires originate, the subsequent actions taken, and the resultant consequences constitute a pivotal aspect of his storytelling. Such as in The Blue Umbrella, Nandu's fervent desire to possess the umbrella compels him to resort to theft, illustrating the coercive influence of aspirations. Similarly, in *Kaminey*, Charlie's eagerness to swiftly attain success leads him down morally compromised

[11] India, P. T. (2015, February 10). Vishal Bhardwaj: Fascinated By Stories Of Human Conflict. *NDTV Movies*.

[12] Sadhwani, B. (2022, August 30). The Cinematic World Of Vishal Bhardwaj Where Characters Are Orderly Chaotic, Dark & Endearing. *India Times*.

paths, from which retracing becomes implausible. In *Matru Ki Bijlee Ka Mandola*, despite Mandola's existing wealth, he pursued additional avenues for financial gain at the expense of troubling the farmers in his village. This was to manipulate them and acquire their land. However, it is noteworthy that he exhibited a dual personality, evident when he was under the influence of alcohol. During these moments, he displayed camaraderie with his villagers. This serves to establish that characters in Vishal Bhardwaj's films while having genuine intentions, are often sidetracked by circumstances and unfulfilled desires—a characteristic of human tendency.

Vishal Bhardwaj skilfully led viewers away from the charm of idealized heroes, inviting them into the complex world of flawed, human anti-heroes through his compelling storytelling. In *Maqbool*, the eponymous character grapples with intricate webs of loyalty, ambition, and betrayal. Maqbool's unwavering loyalty towards Abbaji was once unquestionable, and Abbaji reciprocated this trust wholeheartedly. However, the intricate web of manipulation woven by the police and Nimmi sowed seeds of desire in Maqbool's heart to assume Abbaji's position. This internal conflict led to a decline in his loyalty towards Abbaji, compelling him to make erroneous decisions. The once loyal individual, who could have sacrificed his life for Abbaji, succumbs to the weight of guilt, forever haunted by the consequences of his actions. His characters exist in a morally ambiguous space, where their actions and motivations are not always clear-cut. These complex characters straddle the line between good and evil. They may have conflicting desires, making their decisions and actions more unpredictable. Like *Langda Tyagi* in *Omkara* initially portrayed loyalty as a friend, but his allegiance shifts when he feels his aspirations are thwarted. Driven by a quest for power, he transforms into the mastermind behind a destructive plan, employing manipulation and exploitation as his tools, thereby becoming a central figure in steering the narrative. In *7 khoon Maaf* Susanna in her pursuit of genuine love, married six different men, but each union culminated in the demise of her spouse. The inherent imperfections within each partner compelled her to resort to a lethal course of action, consequently transforming her into a criminal.

The central question that surfaces here is Can one genuinely feel a dislike for these characters? Despite their evident flaws, achieving complete disdain appears impossible. In their films, the justification behind the characters' morally ambiguous

actions is often embedded. For instance, in *7 Khoon Maaf*, one of Susanna's servants justifies his behavior by saying, *Sahib Rasta nahi badla karti, kutton ka bheja uda deti hain* (Saheb does not change her path, she blows away the dog) by recounting how, during childhood, he was tormented by a mad dog on his way to school. Consequently, Susanna, averse to altering her course, resorts to using her father's gun to eliminate the source of distress. Similarly, in *Maqbool*, one of the cops introduces the notion into Maqbool's mind that Abbaji, too, had eliminated Laal ji Bhayi. This revelation provides Maqbool with a method and motive to contemplate assassinating Abbaji. In *Omkara*, Langda Tyagi harbors complete confidence that Omkara would choose him after receiving a promotion. However, the narrative takes an unexpected turn, altering the course of the story in a pivotal moment.

3.3.3 Lyrics as a part of the narrative

An element that sets Hindi cinema apart from others is its incorporation of songs, a fact that holds significant importance in Vishal Bhardwaj's films. A Bhardwaj himself says, "I always try to use music as part of the narration that fits in. In films, the story and a certain situation choose the music… the narration demands it."[13] This aspect is particularly attributed to the collaborative genius of Gulzar Sahab and Vishal Bhardwaj. Gulzar has written songs for almost every film directed by Vishal Bhardwaj. He has worked with Vishal in 37 films out of which 12 are directed by Vishal himself. Gulzar's role in Vishal Bhardwaj's film songs is nothing less than exceptional, as his poetic brilliance provides a distinct depth, emotional connection, and conceptual complexity to the director's cinematic narratives. He gives Bhardwaj's songs a creative expression that enhances the storytelling experience through his captivating lyrics. His words expressed the subtle feelings of the characters in the films. In this regard, Mahesh Bhatt says, "Songs articulate the emotional sub-text in a Hindi film. If the music is felt deeply a filmmaker is also able to communicate his theme and share an emotion with his audience. The EQ (emotional quotient) of a film can be gauged by its music. My film Arth made me realize this fundamental truth."[14]

[13] IANS. (2017, December 9). I Always Try Using Music As Part Of Film's Narration: Vishal Bhardwaj. *The Statesman*.

[14] Singh, H. (2011). *Films And Philosophy Of Gulzar: A Critical Study.* Jalandhar: Guru Nanak Dev University, Regional Campus.

The amalgamation of the soul-stirring melody of Vishal when combined with the expressive lyrics of Gulzar creates a song that has a deep and powerful impact on listeners. From the playful track *Panga* in the children's film *Makdee*, directed by Vishal Bhardwaj, to the evocative lament *Rone Do* in *Maqbool*, and from the spirited item numbers *Beedi* and *Namak* in *Omkara*, to the philosophically charged *Aao Naa* in *Haider*, Gulzar's lyrical genius has spanned a broad spectrum of emotions across Bhardwaj's films. His talent goes even to the sibling conflict in *Balma*. *Gulzar* has painstakingly created words for every feeling, thus transforming *Vishal Bhardwaj's* films into comprehensive cinematic experiences. Gulzar and Vishal Bhardwaj's cooperation goes beyond traditional songwriting into a perfect blend of storytelling and musical composition.

Vishal Bhardwaj's film songs feature Gulzar's words, which are distinguished by their poetic beauty, profound insights, and masterful use of imagery. Gulzar in a personal interview shared, "He acquaints me with the character's language, to some extent. we try to pick up a line from the character itself so that it is spoken like him and in their language so that things are spoken like them. The way he talks, the songs also get added in the same way."[15] As in Omkara, the viewers witnessed the dialect of Uttar Pradesh such as the use of *Jaban pe laga* instead of *zaban pe laga*, *Namak Isq Ka* instead of *Ishq Misri ki Pudiya*, etc. Gulzar also states the working process of Vishal funnily that, *kayi baar 2-2 3-3 ek situations pe 3-3 baar gane likhte hain.*[16] This collaboration that started with the kids' songs for television series has grown to 25 years old.

Vishal Bhardwaj on the advice of Gulzar became the film director. From then all his films have lyrics by Gulzar. According to Vishal, "I am like a leaf on a tree that cannot grow without the branch. My existence has no meaning without Gulzar Saab."[17] Gulzar as a poet/lyricist can connect with human life complexities and capture the nuances of human emotions. From the joy of love, the pain of heartbreak, or sour melancholy memories, his words have a deep impact on people that touch

[15] Gulzar. (2021, September 9). Personal Interview. (G. Kapoor, Interviewer)

[16] Ibid

[17] Dubey, R. (2020, August 2). Vishal Bhardwaj: My Existence Has No Meaning Without Gulzar Saab. *Time Of India*.

their hearts. An example of this is the song *Jungle Jungle Baat Chali hai* that Vishal shares, "Even now, I keep coming across people in their forties who say how much the song was part of their childhood."[18] Their collaboration involves detailed discussions to ensure that the lyrical core is perfectly aligned with the film's themes, characters, and narrative flow. As Gulzar puts it, "The script provides the complete environment to be captured. Songwriting remains difficult without a complete understanding of the script's intricacies; clarity occurs once the director delivers the film's setting and atmosphere. After reading the entire script, several talks revolve around putting these events into meaningful terms."[19] Further, he explains that Vishal gives them the entire script to read. I also have access to the script till the movie is finished. And every time we sit down to work on a song, all the scenes preceding and following that scene are sent to me in a particular order. Even if I modify, these sequences will still be included. He also helps me learn the character's language because not all songs are written simultaneously. There are gaps, and you may miss some of the film's or characters' dialogue. So, our approach was to attempt to pick up a line from the character or in their language, so that the conversation is in sync with them.[20] As in Omkara, the viewers witnessed the dialect of Uttar Pradesh such as the use of *Jaban pe laga* instead of *zaban pe laga*, *Namak Isq Ka* instead of Ishq *Misri ki Pudiya*, etc. Even *7 Khoon Maaf* had 7 different episodes in which Susanna married different people from different religions. Gulzar made each song representing the character such as the second husband was a singer, the third was from Kashmir, and the fourth husband was Russian. So, the songs were according to their character as O'Mama and *Dil dil hai* song was made a rock song for the second husband, *Bekaran* has an Urdu touch for the Kashmiri husband and Darling is made on a Russian folk tune *Kalinka.*His songs harmonize with the visuals, where each word complements the visual scene in the song. For example, in the song *Jhelum,* a son is searching for his father. The lyrics begin with *Jhelum Jhelum dhoonde kinara*, symbolizing Haider's profound yearning to reunite with his father. The second line, *Dooba Suraj*

[18] Chaudhuri, S. R. (2022). In Gulzar, Vishal Bhardwaj Has Found His Soulmate When It Comes To Creating Songs For Children. *Telegraph India*.

[19] Gulzar. (2021, September 9). Personal Interview. (G. Kapoor, Interviewer)

Kin Aankhon Mein, adds a poignant layer as an elderly woman displays a photograph of her son to Haider, who, like his father, has been taken by the military.

Figure 3.1 Still from the song 'Jhelum' from the film Haider

This exchange mutually complements the lyrical narrative. similarly, Haider, in a quest for information, also presents his father's photograph to the lady, inquiring if she has come across his father anywhere. The inclusion of the word *Sooraj* (Sun) in the song serves as a metaphor for hope, a sentiment gradually diminishing over time. The entire song narrates the situation in Kashmir and Haider's turmoil. Each word of the song brings forth the pain of his inner self, resonating directly with the audience. The song *Raat ke Dhai Baje* unfolds the unexpected marriage of Guddu and Sweety. Guddu, dressed in a sherwani in front of the mirror, is confused and sad because of the rapid turn of events. The song is accompanied by Shehnai music, which is necessary for Indian weddings but here it is playing funnily to show the condition of the groom. The lyrics delve into the couple's emotional states, emphasizing midnight wedding bells. As Guddu tears his dream list during the line *Chownke Chownke Chownke se*, Sweety, happily immersed in the marriage, is depicted in the next lines, *Khoye khoye se hum.* While friends are preparing for the wedding, one of their friends is decorating a board on which *Guddu* weds *Sweety* is written and she adds +1 with *Sweety* because she is pregnant prompting a comical addition to the wedding board, subtly alluding to the urgency of the wedding.

In Vishal Bhardwaj's film songs, a distinctive pattern emerges where they stand apart from the prevailing trends in other films. While many filmmakers incorporate songs for entertainment, time-filling, or simply because it has been a trend in Hindi cinema, Vishal Bhardwaj's uniqueness lies in his consistent effort to break away from conventional norms. Instead of succumbing to trends, he persistently endeavors to

[20] Ibid

bring something novel. Consequently, in an industry where lyrics traditionally revolve around the hero's admiration for the heroine's beauty or songs related to meetings and partings, Vishal's film lyrics deviate significantly. His lyrics reflect a conscious effort to establish a connection with the audience by ensuring they resonate with the narrative. This departure from the norm keeps the audience engaged and prevents them from veering away from the film. According to Hitesh Sonik, "Compare to general poetry was going around. General poetry that *jana, sanam* and all those words we were expecting to have. He stayed away from them. He wanted his songs to have a language which was unique. This is why the association with gulzar, bashir badr." For instance, in the film *7 Khoon Maaf*, the romantic song *Bekaraan* transcends the conventional paradigm of praising the beloved. Instead, it delves into the inner sentiments of the protagonist, encapsulating his emotions when she is in his proximity. Similarly, the song *Rone Do* from the film *Maqbool* articulates Nimmi's emotions, not in the context of separation, but as tears of joy. She weeps not due to separation but because of the happiness derived from Maqbool finally accepting his love for her, liberating the suppressed emotions she had harbored for years. Alternatively, when Omkara becomes estranged from Dolly, and profound differences emerge between them, instead of merely conveying the heroine's anguish, Vishal opts for a philosophical commentary. For instance, in the lines, *Laakad jal ke Koyla hoye jaye, koyla hoy jaye raakh, jiya jale to kuch na hoye re, na dhuaan na raakh*, he conveys the profound idea that when a person's heart undergoes the metaphorical burning, the scars remain concealed internally. While the external signs may not be evident, the individual continues to endure inner anguish. This distinctive approach underlines his unique ability to transcend traditional song structures. This serves as a testament to his inclination towards crafting songs that not only deviate from the norm but also contribute to the narrative depth and emotional resonance of his films, setting his work apart in the field of cinematic music.

3.4 Recurring Motifs in Vishal Bhardwaj's Films

3.4.1 Adaptations

Film Adaptation is a creative process of taking the whole story, idea, or theme of any existing work and transposing it into a film. The medium of translating written stories from novels, plays, and short stories into the visual medium has been in practice for a

very long time. The first full-length Indian film *Raja Harishchandra* is considered to be an adaptation of the Indian Legend *Harishcandra*. In the history of Indian cinema, many filmmakers have adapted stories. To name a few, *Premchand's* stories were made into films by various filmmakers as the novel *Sevasadan* was made into a movie by Krishnaswami Subramaniam in 1938, and Gaban was released in 1966. Satyajit Ray's films 'Shatranj Ke Khiladi', *Pather Panchali*, *Apur Sansar*, *Aprajito*, and *Ghare Baire* are his adaptative works. There are more names in the list of successful adaptations like *Guide* (1965) by Vijay Anand, *Parinati* by Prakash Jha (1989), *Devdas* by Sanjay Leela Bhansali (2002), Black Friday (2004) by Anurag Kashyap, and many more.

In the list of adaptations, Shakespeare's work has been an inspiration for filmmakers worldwide with the universal themes of love, power, jealousy, and ambition. From the idyllic landscapes of rural India to the busy streets of big cities, Indian filmmakers have cleverly adapted Shakespeare's words, infusing them with local flavor, while also keeping the essence of Bard's original genius. Shohrab Modi who directed his first feature film *Khoon Ka Khoon* (1935), is Credited as "the man who brought Shakespeare to the Indian screen".[21] More names who adapted Shakespeare's plays are J. J. Madan who adapted The Merchant of Venice for his Hindi film named, *Zalim Saudagar*. Sanjay Leela Bhansali adapted Romeo and Juliet as *Goliyon Ki Raasleela Ram-Leela* (2013). Shakespeare's pieces are incredible in how they surpass language and time. Despite the unaccustomed language, his personas and surroundings come to life, captivating the reader in a separate world. It's exceptional how he captures the ambiance of society and period so vividly. Vishal Bhardwaj's films Macbeth into *Maqbool* (2004) and Othello into *Omkara* (2006) succeeded by Hamlet as *Haider* (2014), are genuine efforts to adapt Shakespeare's plays into the national spirit and also adjusted easily into a very traditional Indian socio-political backdrop of India with all its class differences and current societal levels. According to him, Shakespeare's stories, no matter what or whom they are about, are rich in universal human emotions. What makes the stories particularly exciting for a filmmaker are the

[21] Chatterjee, A. (2022). The Adaptation Of Shakespeare In Indian Film. *International Journal Of Novel Research And Development*, 894-897.

inner layers that exist within them."[22] His understanding and amalgamation of Shakespeare's narrative with Indian socio-political and Indian cultural elements enable him to present fresh perspectives on timeless epics. By making a trilogy of Shakespeare's plays, he has achieved the title of Indian Shakespeare.[23]

Maqbool: The film Maqbool was Bhardwaj's first cinematic adaptation of Shakespeare's play Macbeth, which he admitted the idea struck when he saw his nephew reading a story version of the film. Trivedi believes that the most brilliant stroke in the transposition of a medieval Scottish Macbeth to present-day Mumbai, however, is the recasting of the witches as a pair of fortune-telling, manipulative cops.[24] The tragedy of Macbeth has seamlessly transposed the themes of ambition, power, and betrayal from Scotland into the setting of the Mumbai Underworld. To fit the story in the Indian context, Bhardwaj changes the characters' names while maintaining their core characteristics. For example, Macbeth becomes Maqbool, Lady Macbeth becomes Nimmi, Banquo becomes Kaka, and so on. The name changing allows the characters to better fit in the Indian setting. The dynamics between the characters in the movie are similar to those in the play, with *Maqbool* (Macbeth) and *Nimmi* (Lady Macbeth) representing ambition and deceit. Maqbool, a devoted henchman in Macbeth, desires to take over his lord *Abbaji's* criminal organization (Duncan). His atrocious actions are motivated by ambition, which is similar to how Macbeth changes in Shakespeare's play. On the other hand, his lover *Nimmi* (Lady Macbeth) manipulates him to kill *Abbaji* as she believes that Maqbool can bring back her dignity which is not possible by becoming mistress of *Abbaji*. Shakespeare's otherworldly themes are expertly adapted to Indian mysticism in this translation. Two policemen who are soothsayers give voice to the three witches' characters, maintaining the original's mysterious mood but incorporating Indian traditional beliefs. Bhardwah has highlighted the current scenario in the film. As in the play,

[22] Chatterjee, S. (2006, May 23). Vishal Isn't Done With The Bard. *Hindustan Times*.

[23] Bhatt, D. (2020). A Study Of Film Adaptation As A Process Of Cultural Glocalization With Reference To Othello And Omkara. *International Journal Of All Research Writings*, 142-146.

[24] Chatterjee, K. (2017). *Bollywood Shakespeares From Gulzar To Bhardwaj: Adapting, Assimilating, And Culturalizing The Bard.* London: Royal Holloway University.

Duncan is the king of Scotland. However, when we view this film, the director has portrayed Abba Ji as the Mafia. He has also portrayed the corruption in the police department and contrasts it with that of the three witches who set the movie's plot's pacing and are responsible for the fall of Maqbool and Abbaji who were three witches in the play. Finding a plausible parallel for the supernatural in the contemporary world was a challenge for Bhardwaj.[25] The murky and grimy backdrop of Mumbai's underworld is used by Bhardwaj's movie to create a sense of mystery and danger. Also, to establish an Indian language flavor, Bhardwaj maintains the blending of the Shakespearean language of the play within Indian dialogue. Periago argues Vishal Bhardwaj makes Macbeth understandable to an Indian audience by transposing Scotland to the Muslim environment of the Mumbai underworld. Following the path already established by the Parsi theatre adaptations of Shakespeare.[26] Bhardwaj skilfully combined the dark, brooding mood of Shakespeare's Macbeth with the visual aesthetic of Indian film to create *Maqbool*, a singular narrative style that amplified the ideas and emotions of the story.

Omkara: Omkara is considered to be a more direct adaptation than Maqbool as in Maqbool, Bhardwaj too the idea, character, and the basic plot to create an original story. According to Heidenberg, Omkara is a scene-by-scene translation of Othello located in a new time and setting.[27] Vishal Bhardwaj skilfully replaced the war between Venice and Turkey with the landscape and culture of Uttar Pradesh. The atmosphere of the place is created by highlighting the surnames of the characters such as *Shukla*, *Tiwari*, *Mishra*, and *Tyagi* that represent the people of Uttar Pradesh. The location allows him to address the conflict between people over caste and gender. Thus, shows the reality of contemporary India. With the culture of the caste system in India shown in the film, superstition is also evident which makes this film close to the

[25] Chatterjee, K. (2017). *Bollywood Shakespeares From Gulzar To Bhardwaj: Adapting, Assimilating And Culturalizing The Bard* . London: Royal Holloway University.

[26] García-Periago, R. M. (2014). The Ambiguities Of Bollywood Conventions And The Reading Of Transnationalism In Vishal Bhardwaj's Maqbool. In C. D. Kapadia, *Bollywood Shakespeares* (P. 63-86).

[27] Heidenberg, M. (2014). No Country For Young Women:Empowering Emilia In Vishal Bhardwaj's Omkara. In C. D. (Eds), *Bollywood Shakespeares* (Pp. 87-105). New York: Palgrave Macmillan .

Indian context. For instance, when at the marriage ritual, a snake falls in the haldi function, it is considered inauspicious in India.

He has kept the names of many characters closer to the names in the play like Othello is Omkara, Desdemona is Dolly, Iago is Ishwer Tyagi, Cassio is Kesu, Rodrigo is Rajju, and Bianca became Billo. With a few changes in character, Bhardwaj has used the main themes of the play like jealousy, manipulation, and mistrust within the context of the Indian caste and political system. The language used in the film is the *Kharibolli* dialect of Hindi is harsh and nasty but poetic and sophisticated. Dhiren Parmar by giving examples of the dialogues from the play justifies that the emotions in the language of the film are the same as in the play. For example, when outraged Brabantio warns Othello in lines 289- 290 of Scene III, Act I:

Look to her, Moor, if thou hast eyes to see. She has deceived her father, and may thee.

The translation to this in Omkara is: "*Bahubali, aurat ke tariya charittar ko mat bhulna, Jo ladki apne baap ko thag sakti hai Who kisi aur ki sagi kya hogi*."[28]

Bhardwaj also changed the important prop of the play i.e. Handkerchief to an ornament named *Kamarbandh.* Hence, Omkara is an innovative work as by keeping the target audience in mind, Bhardwaj produces a film that is faithful to the source and develops into a work of art that the audience can understand and enjoy which also shows his dedication towards his craft.

Haider: Vishal Bhardwaj transplants the tragedy of Hamlet from medieval Rotten Denmark to the turbulent Kashmir conflict in 1995, the location of India-Pakistan divergence, where women were forced to live half-widowed and males were kidnapped from their houses under the rule of AFSPA (Armed Forces (Special Powers Act). Basharat Peer, who is the co-writer of the screenplay was himself a victim of such bloodshed as revealed in a research paper, Resisting *Hamlet*: Revenge and Nonviolent Struggle in Vishal Bhardwaj's *Haider. written by* Brian Walsh.[29] The

[28] Parmar, D. (2019). Omkara As Recodification: A Comparative Study. *International Journal Of ELT, Linguistics And Comparative Literature*, 23-34.

[29] Walsh, Brian. Resisting Hamlet Revenge And Nonviolent Struggle In Vishal Bhardwaj's Haider, Https://Ifq.Salisbury.Edu/Issues/46 2/Resisting Hamlet Revenge And Nonviolent Struggle In Vishal Bhardwajs Haider.Html.

play covers the theme of revenge, mystery, and terror that has been cleverly adapted in the film Haider in modern conditions by the director. Hamlet in Bharadwaj's adaptation is set in the complex and politically unstable situation of Kashmir. He includes a battle between the Indian army and local militants to reveal the power struggle and political machinations as appear in the original game reveal. For example, *Khurram*, the official involved in the disappearance of Haidar's father, is Claudius from Hamlet, responsible for the king's death. Hamlet is more of a personal and familial conflict. Rather, Bhardwaj portrays Hamlet as Haider, a man who has to deal with both his inner conflicts and the turmoil in his native land in a way that in his film, Kashmir becomes Hamlet.[30] Haider depicts the female characters Ghazala (Gertrude) and Arshiya (Ophelia) within the cultural framework of Kashmiri society, addressing the obstacles and expectations encountered by women in the region. His wife Rekha Bhardwaj believes Haider to be the best film of his career.[31]

In Indian cinema, many films have shown the romantic and glamorous side of Kashmir. But Haider deals with the harsh reality of the Kashmir crisis. Vishal Bhardwaj, with his creativity, innovation, and modern imagination, has successfully shaped a Shakespear tragedy into a Hindi picture pursuing all the details of the Kashmir struggle in the history of Indian cinema. Bhardwaj has used some of the elements from the play such as some of the names of the characters seem similar like Haider becoming Hamlet, Pervez as Polonius, and Liyaqat for Laertes. Also, the song Bismil is placed as a mousetrap scene, a grave digger song, and the famous to be or not to be speech as *Main rahoon ki main nahin*. He changes the ending as Haider did not kill his uncle to take revenge.

The Blue Umbrella: His love for adaptations is evident not only in Shakespeare's plays but also in bringing to life the enchanting narratives of Ruskin Bond i.e. The Blue Umbrella (2005) and *7 Khoon Maaf* (2011). The Blue umbrella is a metaphor for desire and material possession that captures the attention and symbolizes their power over people's desires and actions. The story also shows the simplicity and

[30] Singh, H. (2014, October 5). 'Kashmir Is The Hamlet Of My Film,' Says Vishal Bhardwaj On Haider. *Indian Express*.

[31] Express, I. (2014, October 16). Decoding Success Of 'Haider': Reasons Why Shahid's Film Became A Hit.

innocence of rural people. on the contrary, it shows a few characters' greed and materialistic tendencies. The film explains that true happiness can be found by appreciating the simple joys of life and making connections with others, telling the importance of kindness and finding satisfaction with what we have rather than wanting materialistic possessions. In contrast to the book's commencement with Biniya, the film begins with Khatri. This change demonstrates the director's creative freedom in reshaping the storytelling dynamics for the visual medium, deviating from the source material, thereby contributing to the film's distinct identity apart from the original book. On comparing the film with the original novel, Pawan Toppo in his paper states that while the film adaptation of The Blue Umbrella does not strictly adhere to the sequence of events in the novella, it still manages to convey the same story creatively and faithfully.[32] Though the film's name is the same as Ruskin Bond's original novella, Vishal always tries that if he is doing an adaptation, there should be a personal touch to his work. According to Surabhi Modi, "The movie introduces this umbrella very differently from the book, in fact, more dramatic, as the umbrella descends shown in a subverted form not through Binya's eyes but the umbrella's point of view as it descends. It sees the world it is landing into and the awestruck eyes of Binya, and then the camera shifts to Binya's point of view and shows the blue umbrella."[33] The blue umbrella itself is a prominent recurring motif throughout the film. It symbolizes *Biniya's* innocence, desire for uniqueness, and her prized possession. The umbrella acts as a catalyst for the story's events, representing dreams, aspirations, and the search for identity. It also signifies everything that villagers can't have and envy such as the headmaster's wife, Khatri, the barber, and all the elderly people. Dr. Priyanka Pasari in her paper describes Bhardwaj as a master coalescer who cannot only adapt a story but also put it in the required political,

[32] Toppo, P. (2018). The Blue Umbrella As An Adaptation: A Comparative Study Between Fiction And Film. *International Journal Of English Language, Literature & Humanities (IJELLH)*, 20-29.

[33] Modi, S. (2016). Split Wide Open – Reliving Inter-Semiotic Harmony In The Movies 'The Blue Umbrella' And 'Saat Khoon Maaf'. *European Academic Research*, 5002-5014.

cultural, and emotional background.[34] There is a cultural motif of bear claw which Biniya breaks free from by exchanging it for a bright blue umbrella. The film transforms the umbrella from a mere aesthetic object to a source of pleasure through poignant scenes, Binya shares the joy amidst the dual nature of rain, which is skillfully enriched by musical interludes. Vishal Bhardwaj's love for dark/flawed characters is not unknown. The fascination for the dark makes him take Ram Bharosa (Nandu), and not Binya, as the protagonist of the story to give his film a shady and tragic effect"[35] The tax exemption granted to Vishal Bharadwaj's 'The Blue Umbrella' in Delhi, citing its promotion of humane values among children, underscores the societal impact of the film at a policy level (The Economics Times, 2007).

7 *Khoon Maaf:* The film *7 Khoon Maaf* (2011) is a black comedy-drama, that was first premiered at the Berlin Film Festival, based on a short story written by Ruskin Bond. The name of the story was *Susanna's Seven Husbands.* The story was four pages long. Describing how the short story turned into a film, *Vishal Bhardwaj* states in an interview that he found that in those four pages, four hundred pages were lying. So, he called *Ruskin Bond* and asked if he could write a Novel and elaborate on the characters.[36] The story covers almost four decades of *Susanna's* life and the changes in the era are shown by subtle hints given by the director using real past events from 1984 Operation Blue Star, *Babri Masjid* demolition to India's nuclear tests to the New Year's Eve Kandahar hijack episode to the recent attack on the Taj in Mumbai. On asked in an interview about the idea of adding the topic of Babri Masjid, a real incident, Bhardwaj replied, "I also wanted to react on the Babri Masjid demolition because it was the most unfortunate incident in our modern history. India changed that day. If the government couldn't protect a masjid (Mosque) how can they protect

[34] Pasari, D. P. (2019). A Comparative Study Of Literary Adaptation Of The Blue Umbrella; Film Reviewing And Its Fidelity To The Text. *Journal Of Humanities And Social Science*, 1-5.

[35] Dash, B. (2014). Fiction And Adaptation: A Comparative Study Of The Blue Umbrella In Print And Celluloid. *The International Journal Of Humanities & Social Studies*, 146-149.

[36] Bhardwaj, V. (2012, April 28). The Real Story Of 7 Khoon Maaf. (Bolly2BoxGossip, Interviewer)

the common man? No one had reacted to this incident in mainstream cinema before."[37] He also states in this interview that "Whatever I feel about politics, society, and religion, I say through my films because that's the best way to do it as he feels if I make a film only on the Babri Masjid, no one will come to watch it. It is better you camouflage these things under the guise of entertainment." The story talks about *Susanna* being unlucky in love but still, she keeps on falling in love with the wrong persons whom she believes blindly every time. The story is primarily set in and around the fictional town of Panchgani, located in the state of Maharashtra, India. Although it travels in Kashmir, Russia, Mumbai too. The film shows the grand setting of *Sussane's* house in *Pondicherry,* having a stable, house help, her participating in horse races, and paying for *Arun's* education describes *Sussane's* lavish life that a thousand words cannot. The major difference between the film and from book is that the book shows the point of view of the author, whereas in the film, the character himself is the narrator. The movie hence expands the first-person narrative of the book and enters into layers of episodes. Each episode flows from the point of view of Susanna and her staff and explores the themes of love, desire, revenge, and the consequences of one's actions. This adds a psychological layer to the storyline as the film shows the protagonist's perpetual quest for love and introduces a noticeable Electra complex in the main character which is not mentioned in the book.[38] Bhardwaj has used some clever camera techniques to keep up the pace of the film. Such as for every heartbreak she would hang herself on the church bell and through a jump cut, the next morning she appears in a black dress to mourn her husband's death, and through Zoom-in and out, the church transforms into another marriage creating a repetitive pattern for all six marriages. Each episode is completed with a murder making it a full film in itself.

Pataakha: The cinematic production *Pataakha* (2018) is a romantic comedy adapted from the short story *Do Behnein* penned by Charan Singh Pathak. Charan Singh Pathak, drawing from personal experience, crafted a tale inspired by his brothers'

[37] Bhardwaj, V. (2011, February 11). A Minute With: Vishal Bhardwaj On "7 Khoon Maaf". (S. J. (Reuters), Interviewer)

[38] Modi, S. (2016). Split Wide Open – Reliving Inter-Semiotic Harmony In The Movies 'The Blue Umbrella' And 'Saat Khoon Maaf'. *European Academic Research*, 5002-5014.

marriages to two sisters, Badki and Chutki, encapsulating their enduring conflicts and behavior over the years; although written long ago, the story remained unpublished to avoid escalating tensions at home, only to reveal that with time, the sisters have mellowed into their sixties."[39] The story is set in a rural Rajasthan. The narrative revolves around the perpetual conflicts between two sisters, Champa Kumari and Genda Kumari, providing a thematic exploration of sibling dynamics. As Vishal always has a political point to convey in his films. So, within this simple story, Vishal Bhardwaj introduces subtle variations by using the relationship between the sisters as a symbolic reflection of the complex dynamics between India and Pakistan. The continuing conflicts between the sisters serve as a poignant mirror to the enduring tensions between the two countries, involving a cycle of conflict and hostility that seems endless. While Hindi films often portray the enchanting landscapes of Rajasthan in a glorified manner, Vishal Bhardwaj takes a different approach in *Pataakha*. Rather than glorifying Rajasthan, he endeavors to illustrate the inherent challenges of realizing one's dreams in the region where the protagonists, Badki and Chutki, reside.

3.4.2 The Theme of Parental Loss in Vishal Bhardwaj's Films

In human life, death stands as an ultimate truth that one cannot deny and is an inevitable companion on one's journey through life. In Vishal Bhardwaj's film, a haunting motif is interwoven into the narrative silently- the recurring theme of parental demise. With every film, he explores the depth of grief, and loss and shows how it impacts on character's life. Perhaps one of the most significant factors driving this thematic exploration could be linked to the profound impact of the passing of his father as mentioned in the second chapter. Moreover, the premature loss of his brother at a young age could potentially account for the absence of idyllic portrayals of happy families in Bhardwaj's cinematic narratives. Although the death of parents in his films is not always the central plot, its influence is woven into the characters' lives, impacting their development. Whether it is a comic theme such as *Makdee* or *Pataakha,* the loss of their mother made the girls undisciplined maybe. In the film,

[39] INN. (2019, September 19). Vishal Bhardwaj's 'Pataakha' Is The Story Of Real-Life Sisters. *Times Of India*.

The Blue Umbrella, there is no mention of father's death, but *Biniya's* brother is a father figure her who protects her. In Kaminey, the death of the father leads to a dispute between the brothers. In Maqbool, Abbaji was a father figure for Maqbool, and by killing of Abbaji gave him a life of guilt. The disappearance of the father in Haider in the conflict-ridden Kashmir and the struggle of the son to find him is well portrayed in Haider. In *7 Khoon Maaf*, the moment Susanna lost her mother at a very young age, and her father also died before she became an adult. After he died, Susanna tried hard to find him in every man she met but her luck didn't work and her life was surrounded by sorrows. In Omkara, Dolly is devoid of a mother figure. Likewise, in *Matru Ki Bijlee Ka Mandola*, Anushka also experienced the loss of her mother at a very young age.

3.4.3 Strong Female Characters in Vishal's Films

Vishal's female characters are strong. In his words, "My female characters are always very strong. It comes naturally. I see women as stronger than men in real life as well."[40] This perspective has been substantiated since his debut film, *Makdee*. In *Makdee*, he imparted a message of resilience through the character 'Chunni,' showcasing bravery in challenging circumstances. In a village overshadowed by the fear of a witch, Chunni emerged as a protector, saving her sister from the clutches of the supposed witch and liberating all villagers from the grip of fear. Similarly, in 'The Blue Umbrella,' he created a deep level of maturity within the young character *Biniya*, conveying a message of forgiveness to the audience which is no facile task. Nimmi is portrayed as a multifaceted character. According to Vishal Bhardwaj, "Lady Macbeth is a prime example of that manipulative behavior. They are also more complicated

Figure 3.2 Picture showing Nimmi's desire in film Maqbool

[40] NDTV. (2012, October 17). Imran Khan Wanted To Back Out Of Matru Ki Bijlee Ka Mandola.

than men -- they live by the heart, and men live by the head. And the more complicated your character is, the better it is for a filmmaker." [41] She grapples with the complexities of being both a mistress to a don and the beloved of Maqbool. She is not a typical Bollywood-type idealistic heroine.[42]

Her determination to break free from Abbaji's relationship and choose a life with Maqbool renders her character captivating, as she manipulates the situations and Maqbool in killing Abbaji. Despite facing subsequent consequences, Nimmi attains success in realizing her aspirations, a testament to her unwavering willpower. In *Maqbool*, Lady Macbeth completely redefined. Not only by her position as to how she is connected with Macbeth but also by her wit.[43] In *Omkara*, where societal norms often dissuade girls from taking bold steps, Dolly elopes on her wedding day, driven by her refusal to suppress her feelings of love. Her father was unable to believe that her educated girl could accept an uneducated goon type groom for herself. But she was strong enough to take this decision. In the same film, another facet of the female

characters is revealed, aligning them with the Indian goddess Kali, symbolizing an intolerance towards injustice.

Figure 3.3 Picture of Indu from film Omkara

This portrayal is embodied in the character Indu, who, upon discovering the unjust actions of her husband, assumes the formidable form of Kali and kills him. In *Haider*, Ghazala, while unintentionally implicated, becomes a factor in her husband's death. Yet, her strength is evident as she chooses her demise upon learning the truth. On a contrasting note, Susanna in *7 Khoon Maaf* may have been unlucky in love, but her strength lies in her astute awareness of when to step out of a

[41] Bhardwaj, V. (2011, February 11). A Minute With: Vishal Bhardwaj On "7 Khoon Maaf". (S. J. (Reuters), Interviewer)

[42] Rani, S. (2019). Psychoanalysis Of Female Characters In Vishal Bharadwaj's Trilogy Maqbool, Omkara And Haider. *Journal Of Emerging Technologies And Innovative Research*, 1-6.

[43] Weinberg, A. L. (2016). *A Loving Redemption of Lady Macbeth: Nimmi in Vishal Bhardwajs Maqbool.* UNAM.

relationship and conclude it on her terms. In the film *Rangoon*, Julia, initially submerged in the influence of Rusi at the onset of the narrative, gradually gains a nuanced understanding of right and wrong as the story unfolds. By the film's conclusion, she recognized the power within her and supported the right. Shifting the focus to the film *Pataakha*, the two sisters residing in a village stood out prominently. Driven by a determination to assert their individuality and outdo each other, they tenaciously pursued their respective goals.

3.4.4 Portrayal of Villages in Vishal's Films

Vishal Bhardwaj's films often portray rural settings, a theme explored in various Hindi films from the early classics to contemporary cinema. While many films have depicted village life, showcasing the harmony, simplicity, or hardships of communal living, Bhardwaj's approach adds a distinctive touch. For example, *Mother India*, *Do Bigha Zameen*, *Lagaan*, *Peepli Live*, *Swades*, etc. While other directors have often constructed films around overarching rural issues, offering societal messages, Vishal Bhardwaj distinguishes himself by keenly sensing the desires of village inhabitants. His narratives Go beyond basic depictions of hunger and thirst, Bhardwaj delves into the realm of their hopes, dreams, dilemmas, and innermost emotions. Examining Vishal Bhardwaj's filmography reveals a notable focus on rural settings, evident in approximately five of his films, including *Makdee*, The Blue Umbrella, *Omkara*, *Matru Ki Bijli Ka Mandola*, and *Pataakha*. Notably, Bhardwaj refrains from juxtaposing the village and city life in any of these films. Instead, he intricately captures the innocence of village life, portraying the simplicity of its inhabitants, their endearing conversations, and the art of finding joy in small pleasures. Bhardwaj's cinematic lens intimately showcases the idyllic qualities of the village, highlighting the charm of its people and the nuances of their language with a profound closeness. According to Vishal Bhardwaj, "There is an *ajeeb si* innocence in these villages, lost to us"[44] While showcasing the village, meticulous attention is given to every intricate detail. Primarily, the focus extends to the language spoken, the traditional attire worn,

[44] Bhattacharya, R. (2014, October 1). *Backstage Pass: A Shakespearean Drama Of Colours, Textures And Cuts*. Retrieved From Bangalore Mirror: Https://Bangaloremirror.Indiatimes.Com/Entertainment/Bollywood/Dolly-Ahluwalia-Haider-Shahid-Kapoor-/Articleshow/44007782.Cms

and the superstitious beliefs prevalent among the inhabitants. This attention to detail creates an atmosphere that feels authentic to the audience, fostering a sense of realism within the depicted setting. Superstition holds significant sway in the village. Vishal has adeptly portrayed this aspect in various films. In *Makdee*, superstitions surround the belief in a witch, while in The Blue Umbrella, the villagers consider wearing a bear claw as auspicious. In Omkara, the falling of a snake into turmeric is considered propitious, and in Matru Ki Bijlee Ka Mandola, a rain-inducing ritual involves performing a *havan*. Similarly, in *Pataakha*, when the lead character falls ill, instead of consulting a medical professional, a charlatan is summoned to perform a ritualistic cure.

3.4.5 Balancing Crime and Violence with a Comic Relief

In Vishal Bhardwaj's cinematic repertoire, the motif of Crime and Violence serves as a pivotal thematic element that contributes significantly to the narrative complexity and depth. Bhardwaj using this theme explores the more sinister side of our behaviour, social relationships, criminality, and their repercussions. This motif provides a lens through which one can analyze the socio-political landscape depicted in Bhardwaj's films. It opens avenues for discussions on morality, the blurred lines between right and wrong, and the impact of criminal elements on individual lives and societal structures. The motif of crime and violence becomes a vehicle for Bhardwaj to comment on the inherent complexities within human nature, the consequences of moral compromise, and the perpetual struggle for power and survival.

Figure3.4 Pandit and Purohit from the film Maqbool

Due to the dark themes in Vishal's films, he constantly uses comic relief to make the plot less disturbing. This ensures that audiences find moments of relaxation and delight even amid difficult topics. For example, introducing two corrupt policemen who are responsible for the fall of both Jahangir and Maqbool serves a dual purpose as both narrative drivers and comedic relief.

They have unusual ways of predicting events that

Figure 3.5 Salman and Salman in film Haider

are not only humorous but also influence the story's fate. In Haider, the character of two Salman provides comic relief in the film. The way they are influenced or impressed by Salman Khan. They talk, walk, dance like him. Maybe it is a comment from Vishal's side too about what kind of cinema was popular in those times when Kashmir was in a tumulous state. The character of Badal is also the naïve son of a politician who doesn't know how to impress a girl, and who thinks with money he can do anything. So, he buys a group of African singers for her fiancé because she likes African music. The main leads Mandola and Matru have comic scenes where they do funny things when they are drunk like pulling a well from its place etc. The film *Makdee* has many comedic scenes as the protagonist is a mischievous girl who does a lot of pranks with his father, and the villagers.

3.4.6 Leitmotif

The leitmotif is a repeated compositional motif in a film, which denotes a specific person, idea, or emotion. The leitmotif technique, which has its origins in Romantic music, allowed composers a shorthand method to develop character and to create emotion.[45] The term 'leitmotif' (sometimes also spelt leitmotiv) can be defined as the association and identification of a character, situation, object, or idea with a musical motif, which is repeated and developed narratively throughout the work.[46] Vishal Bhardwaj has used music as a motif to express the situation of the characters in his films. In the film *Makdee*, the happy music *Haiya ho* is played as background music whenever *Chunni does* something courageous like offering to enter the Witch's house or does something mischievous like becoming *Munni* to get extra money from her father. In the film The Blue Umbrella, two times same composition with a flute is used to tell the feelings of the girl: first when she found the umbrella and second when after losing her umbrella, she helped the person to open his red umbrella which she, when touched, felt like her own. In the next film *Omkara*, again flute is used whenever *Langda Tyagi* tries to put suspicion of *Dolly's* and *Kesu's* affair. Omkara doesn't react every time, but the flute in the background describes to the audience that

[45] Scheurer, T. E. (2008). *Music And Mythmaking In Film: Genre And The Role Of The Composer.* Jefferson, N.C.: Mcfarland. P-41

[46] Audissino, E. (2014). *John Williams's Film Music.* London: The University Of Wis Con Sin Press. P-34

suspicion has entered *Omkara's* mind. In the film *Haider*, Other than the songs mentioned above, there are a few more songs used from time to time in a film and the singers are actors themselves. First, is a song which is a *ghazal Gulon Mein Rang Bhare* written by *Faiz Ahmed Faiz,* again, which was originally sung by Mehandi Hassan Sahib in his times. This *ghazal* is used as a leitmotif for the father of *Haider*. In one scene, the father and son's relationship are shown, where the father is listening to this *ghazal,* and when the son arrives, the father is making him recite this *ghazal.* In this scene, the song can be related to the beauty of Kashmir to which father is enamored and, in the scene, he is in jail, he also keeps singing this ghazal which shows that Kashmir is attached to his soul. There is a *Kashmiri* song, *Roush-e-Wala Posh-e-Dilbarou* sung by *Ghazala* in her voice for *Khurram. Haider* enters while this is happening and she stops singing as she knows Haider would not like it because Haider's father has disappeared and instead of finding him, she is busy having fun with another guy. This song again becomes leitmotif, when Haider sings this song for his new father, where he is trying to convey that his uncle has succeeded in what he has been trying for so long and that he is marrying his mother which Haider was not ready. The piano is used as a leitmotif that is related to Haider's past. The piano is played when *Haider* first time visits his father's house, the second when he is watching an old video of him with his father and mother, and third when Roohdaar says the lyrics of the song *Gulon mein rang bhare* which is the most loveable memory of *Haider* with his father and because of which he was able to listen to Roohdaar's story.

The first fifteen minutes were without background music in the film *Rangoon*. As the first song *Julia* is added in the starting scenes but the characters involved in the film are singing those lyrics so it cannot be considered as non-diegetic music. The thumping sound has been used to show the intense situation such as when the king indicates that he can give his precious sword to INA, the king and Zulfi talk in gestures about the sword, and when the grandfather of *Rusi* reads the news of Julia and Rusi's affair and kiss in the newspaper when Rusi threats Julia after Zulfi's death. Here, the music shows that the grandfather didn't like it and is planning something. A soothing music with some blowing instruments may be clarinet/flute with viola and violins played that describes the relationship between Julia and Rusi. This is played

twice in film one; when the media asks Julia about a hero or any person in her life, she can't answer and goes back without answering because Rusi was not committing. But when she goes back, he stops her kisses her, and gives her the commitment she needs. Second; when Julia reads in the newspaper that she is going to Burma to perform and confronts Rusi as she didn't know about this, to which *Rusi* smiles, calls her kiddo, and makes a gesture for her to sit on his lap, the same music played in the background. It seems like the music is set for Julia's feelings about how she felt around him. For her, she feels safe with him or maybe she is under his influence as before kissing her in front of the media he was not giving her commitment, and later when she was not ready to go to Burma, and raised a question that he didn't think to even ask her about it, but *Rusi* manipulated her and she agreed. The same music is also played when Zulfi is back after so many times. So, this music is related to Julia who loves her dear ones and believes them as later she also felt cheated by Zulfi when she got to know that he was working for INA. Soon, it was time to leave for Burma, but at the last moment, Rusi got the news that his grandfather had a heart attack and he couldn't leave. Here, Julia panicked and tried to jump out of the train where Malik entered the screen and saved her. The violins and violas are being played in the background with the fast strokes on a piano maybe that makes the scene tense. The tense music continues when *Rusi* rushes toward his grandfather as he is also worried. The Rangoon theme is played with a touch of Japanese music as they are in Japan area. The music behind the scene, where Malik sees the Japanese army and he runs back to Julia and the soldier, all the music is orchestral. The Rangoon theme is played on flute/ clarinet maybe with a string instrument. when they are finding their way to Rangoon after spending the night at the church. The intense string instrument is played when they enter the empty Japanese army camp and search if it is empty or not. Another creepy voice is also played. The Rangoon theme is played on the piano when Julia and Malik are drunk and dancing in the mud. Later flute is also added to the piano. The Guitar is added and one more instrument that sounds like a Japanese instrument starts playing when they joyfully fight in the mud and then back to the single flute when they both kiss. The intense instrument is back again when the Japanese soldier tries to kill them, but this time it is soft as Malik convinces him to go. The same music is played on violins in the end when *Julia* and Malik are going

towards Rangoon Bridge to give it to INA and the British army is after them. The flute is back when Julia gets emotional after this event. The Rangoon theme is played on the flute when they finally reach the Rangoon bridge. The flute explains their emotions for each other which developed in Rangoon. The Rangoon theme is played on violins when they both kiss again before the song *Mere piya gaye Rangoon*. The same string instrument which was played in the Japanese camp is played again when Zulfi is killed and all the soldiers of the British army are called. The music indicates the threat to Malik. This time drum is added. *Sarangi* is played when Julia cries after confronting Rusi after the death of Zulfi. It feels like her Indianness is back when she sees the actual colors of the British army and Rusi and how cruel they were and didn't even allow to bury Zulfi and for Rusi, her feelings meant nothing. The *Sarangi* is played in the end also when *Julia* dies and Rusi kills the British army as his Indianness is also back. The main Rangoon theme is played when Julia confronts Malik and gets to know that he is also a member of INA. The song Julia is played when she is getting ready to save Malik showing her as a real hero. Rhythm is given when Malik is fighting on the train. The sad tune on the flute is played when Julia is on the other side of the bridge and Malik is left behind. The national anthem is played at the end.

3.5 Stylistic Analysis of Vishal Bhardwaj's Films

Vishal Bhardwaj has managed to create a niche for himself by efficiently combining dark and deep subjects into his films. Known for their audacity in adopting seemingly unconventional themes, Bhardwaj's films take a cinematic look at human duality and social patterns. Every film is a risky venture into unknown realms with cinematically laced themes that defy norms and mark the rich texture of the Indian silver screen. Bhardwaj's movies symbolize colorful canvases painted with traces of diverse human experiences. His directorial finesse transcends into not just the storytelling process but a plunge into societal parameters. Bhardwaj's narratives are introspection mirrors. Vishal himself explains the purpose of the cinema: "The cinema is there to show the

mirror to the society" [47] portraying the raw truth of one's appearance—whether it be bad or exceptionally beautiful.

Vishal Bhardwaj, an icon in Indian cinema, threads a fine line between the accolades and criticism that follow his works. Known for their audacity in adopting seemingly unconventional themes and contemporary adaptations of Shakespearean classics, Bhardwaj's films take a cinematic look at human duality and social patterns. Every film is a risky venture into unknown realms with cinematically laced themes that defy norms and mark the rich texture of the Indian silver screen. Bhardwaj's movies symbolize colorful canvases painted with the tinges of diverse human experiences. His directorial finesse transcends into not just the storytelling process but a plunge into societal parameters. Bhardwaj's narratives are introspection mirrors.

Vishal Bhardwaj's cinematic prowess brings freshness to his craft, and the charm inherent in his imagery, and the inexplicable rawness and poetry that permeate his flawed yet compelling characters have garnered acclaim from critics. Such as Sukanya Verma, in her insightful observation, praises Bhardwaj's sophisticated and nuanced approach, where he fearlessly explores the fringes of society, reimagines Shakespeare in a contemporary age, and tests the scale of impressionable imagination.[48] *Krishnamani* recognizes Bhardwaj's films for their complex protagonists and the filmmaker's tendency to make bold narrative choices with the focus on creating a melancholic tone becomes a signature element that seamlessly enhances the overarching narrative.[49] These comments emphasize the uniqueness of Bhardwaj's style and paint a vivid picture of Vishal Bhardwaj as a visionary storyteller, appreciated for his daring choices and the magnetic allure of his cinematic world. Bhardwaj Rangan states that "Vishal Bhardwaj is a more ambitious and

[47] Bhardwaj, V. (2023, September 28). Vishal Bhardwaj On Haider, Film Recommendations, Hindi Cinema & Filmmaking | The Hoc Podcast. (H. Bansal, Interviewer)

[48] Verma, S. (2023, January 2023). *The Best Vishal Bhardwaj Movie? VOTE!* Retrieved From Rediff.Com: Https://Www.Rediff.Com/Movies/Special/The-Best-Vishal-Bhardwaj-Movie-Vote/20230112.Htm

[49] Krishnamani, N. R. (2017). *All 9 Vishal Bhardwaj Movies, Ranked From Average To Best*. Retrieved From The Cinemaholic: Https://Thecinemaholic.Com/Every-Film-Of-Vishal-Bhardwaj-Ranked/

important filmmaker now, and his films are always worthwhile"[50] Also he praises Vishal Bhardwaj's ultra-strong female characters in his films.[51] But not all days are the same, his film Omkara was criticized for the excessive use of cuss words in *Omkara*[52] and the film was not accepted at first in India but according to the records, Omkara was in the UK's top-ten charts and also got success in Australia, South Africa, and the United States. Vishal Bhardwaj, in a recent interview, offered a glimpse into his thoughtful approach towards criticism of his work. Recounting a striking observation made by someone he couldn't recall the name of the person who commented that "The biggest strength of Vishal Bhardwaj is his poetry, and the biggest weakness is also his poetry." Further delving into his perception of criticism, Bhardwaj shared a revealing anecdote. He recounted a time when his films were called synonyms of abuse.[53] In acknowledging the poetic quality even in criticism, Bhardwaj unveils a profound acceptance of diverse perspectives, showcasing flexibility that transforms feedback, be it praise or critique, into an integral part of his artistic journey. Undiscouraged by external expectations, Vishal Bhardwaj strongly declares his creative independence, stating, "I don't care as long as I am able to make my kind of cinema. You have a huge accountability yourself. I don't lose sleep over what the audience expects out of me; I am my own audience." Through this statement, Vishal advocates the authenticity of his artistic expression, emphasizing a commitment to storytelling that surpasses external pressures. This unwavering dedication underscores his unique ability to craft cinema true to his vision, undisturbed by the expectations of others is visible in his films.

3.5.1 Genres and Themes in Vishal Bhardwaj's Films

[50] Rangan, B. (2014). *Lights, Camera, Conversation… "The Critic Doth Protest Too Much?"*. Retrieved From Wordpress.Com: Https://Baradwajrangan.Wordpress.Com/2014/10/17/Lights-Camera-Conversation-The-Critic-Doth-Protest-Too-Much/

[51] Rangan, B. (2011). Vishal Bharadwaj's Ultra-Strong Female Characters Are United By Loss, Manipulation, And A Haunting Trace Of Vulnerability. *The Caravan*. Retrieved From Https://Caravanmagazine.In/Reviews-And-Essays/Blood-Sisters

[52] Jha, S. K. (2006). 'If You Don't Like Omkara, Walk Out'. *Hindustan Times*.

[53] Bhardwaj, V. (2023, September 28). Vishal Bhardwaj On Haider, Film Recommendations, Hindi Cinema & Filmmaking | The Hoc Podcast. (H. Bansal, Interviewer)

He successfully combines various themes with conventional Indian movie expectations while retaining popularity and a lighter touch demonstrates his artistic competence. He has directed films in genres such as horror (*Makdee*), fiction (The Blue Umbrella), crime dramas (Maqbool, Omkara, Kaminey, Haider), thriller (7 khoon maaf), satirical black comedy (Matru ki Bijli ka mandola), period war drama (Rangoon), romantic comedy (*Pataakha*, Mumbai Dragon), and musical romance (*Fursat*). Vishal Bhardwaj's films are filled with studies of the darker aspects of human nature. There is a presence of crime and violence in his films, but the dark side within the characters is brought to light across all of his themes. His films have various subthemes that are not only important from narrative aspects but also depict particular emotions. For example, *Makdee* expresses fear, but The Blue Umbrella explores human desires and the consequences of greed-driven deeds. *Maqbool* delves into themes of guilt, lust, and greed, whilst '*Omkara*' depicts jealousy, treachery, and power dynamics. In *Haider*, retribution takes the front stage, whereas *7 Khoon Maaf* explores the complicated interaction between love and revenge. *Rangoon* tells a deceptive story, whereas *Matru Ki Bijli Ka Mandola* examines the impact of greed. *Pataakha* depicts a love-hate relationship between sisters and self-doubt is discussed in the anthology Mumbai Dragon. The sub-theme of "Fursat" is the conflict between the protagonist's obsession with foreseeing the future and the resulting neglect of the present, particularly impacting his relationship with his fiancée. Aside from dark themes, one can find purity in his films, such as *Makdee*, The Blue Umbrella, which is a children's film.

According to Vishal, "My films and my subjects make very strong impressions on my cinematic vision. My genre has to be every man's genre from *Makdee* to *Omkara* and *Haider*." [54] Even though these were his first films, he did not aim to make simple movies. Rather he made a movie that an adult can also enjoy while simultaneously conveying a message as he did not aim to make simple movies. Rather he made a movie that an adult can also enjoy while simultaneously

[54] India, P. T. (2015, February 10). Vishal Bhardwaj: Fascinated By Stories Of Human Conflict. *NDTV Movies*.

conveying a message. “I refuse to treat kids like idiots. In *Makdee*, children are treated as mature people,” he said in an interview at the time of the film’s release.[55]

Table 3.1.1

Genres and Sub-Themes in Vishal Bhardwaj’s Films

Film	Genre	Sub-Themes
Makdee	Horror	Fear
The Blue Umbrella	Fiction	Human desires, consequences of greed
Maqbool	Crime Drama	Guilt, Lust, Greed
Omkara	Crime Drama	Jealousy, Betrayal, Power Dynamics
Haider	Crime Drama	Revenge
Kaminey	Crime Drama	Ambition, Family Bond, Betrayal, Consequences of one’s choice
7 Khoon Maaf	Thriller	Revenge
Matru Ki Bijli Ka Mandola	Satirical Black Comedy	Greed, Societal Satire
Rangoon	Period War Drama	Deception, Love, Betrayal
Pataakha	Romantic Comedy	Sisterhood, Love-hate relationship
Mumbai Dragon	Romantic Comedy	Self- Doubt, Familial expectation
Fursat	Musical Romance	Obsession with the future, Control of Time

[55] Chaudhuri, S. R. (2022). In Gulzar, Vishal Bhardwaj Has Found His Soulmate When It Comes To Creating Songs For Children. *Telegraph India*.

3.5.2 Mise-en-scene

The arrangement of things that appear in a frame - Setting (sets and props), lighting, costumes, hair, make-up, and figure behavior[56] that create the film's mise-en-scene- the total of the film's visual look and feel that make the audience believe whatever is being shown on the screen and gets them involved with the characters. The French term misc-en-scene means putting in the scene or placing on stage. It is the creative responsibility of the film Director to arrange the events in a frame. The Mise-en-scene creates the difference between theatre and cinema. As in a theatre, the viewer can see only from one point but in cinema actions and reactions are shown from different angles. Cinema is the extension of theatre.[57] Theatre is live whereas, in cinema, technology makes it easier to record and re-record something. Cinema helps to convey deeper meanings and see things internally with the help of various shots such as close-up shots that bring the character close to the audience, high-angle shot that shows the weakness of the character, and establishing shot showing the place where the action is going to take place. Cinema also allows shooting at a real location which is not possible in theatre. Mise-en-scene plays a significant role because it, "… is the expressive tool at the film-maker's disposal, which a critic can read to determine the specificity of the cinematographic work. That is, the critic can identify the particular style of a specific film-maker and thereby point to it as an authorial sign."[58]

The next section will explore the first element of mise-en-scene, which is the setting in Vishal's films.

Setting:

Setting means the place where the story takes place. It can take place in a rural or urban area. Vishal's films are shown to be set in villages such as *Makdee*, *The Blue Umbrella*, *Omkara, Haider, Matru Ki Bijli Ka Mandola*, and *Patakha*. Where *Maqbool* and

Figure 3.6 Haveli from film Makdee

[56] Villarejo, A. (2007). *Film Studies The Basic.* Routledge.Pg- 29.

[57] Arif, S. (2021, August 8). Personal Interview. (G. Kapoor, Interviewer)

[58] Hayward, S. (2004). Cinema Studies: The Key Concepts. London: Routledge.

Kaminey are set in Mumbai. The opening place in 7 *Khoon Maaf* is shown as Panchgani, but later story moves to different places.

Vishal Bhardwaj's film has a huge mansion/Haveli set up in films like *Makdee, Maqbool, 7 Khoon Maaf,* and *Matru ki Bijli ka Mandola.* It is observed that all the evil-minded people live in this huge setup. For instance, *Makdee* where the script revolves around the big house in a village was haunted where a witch lives, and people were afraid to enter the house as the villagers' belief was that whoever entered that house, the witch would turn them into an animal.

Figure 3.7 Haveli in Maqbool

In *Maqbool,* Abbaji who was king of the underworld in *Mumbai* lives in a *Haveli* and then later Maqbool after killing Abbaji lives there. In the film *7 Khoon Maaf,* the grand setting of *Sussane's* house in *Pondicherry,* having a stable, house help, herparticipating in horse races, and paying for *Arun's* education describes *Sussane's* lavish life. Out of 6, 5 killings were done in that house.

Fig 3.8 Haveli in Haider

Figure 3.9 Haveli in film 7 Khoon Maaf

Figure 3.10: Haveli in Matru ki Bijli ka Mandola

In *Matru ki Bijli ka Mandola,* Mandola is a wealthy man who has lavish *Haveli* in his wealth, a limousine car, and a private plane, still, he wants the farms of the villagers to build a car factory.

Whereas, in the films like 'The Blue Umbrella', *Omkara, Kaminey,* and *Pataakha* all the villagers' houses are not lavish but simple. In Haider, *Khurram's* house is also beautifully set up in Kashmir. The setting of '*Rangoon*' has been done differently. The film is shown in the Bollywood of the 40s. Big and glamorous sets are made in the film where Julia gives her introduction shots and also where he does her shows.

To create an atmosphere or to tell the audience the time of the story an experiment was done in the film *7 Khoon Maaf*, Vishal Bhardwaj has set each episode related to some major happening in India which is described further. Her first husband was Major Edwin Rodricks, who was a part of Operation Blue Star (1984) in which he lost his leg. He has been given *Kirti Chakra*. Which is being appreciated by the brigadier in a party that is full of people from the Army. The second husband is a singer, rather rock singer who is shown recording in a studio, doing a concert where girls are cheering for him showing his popularity. In this, Vishal has used the name of the T-series company which at one time used to remain in the controversies of copying the composition. The third husband *is a poet* from *Kashmir* who is writing a poem about *Babri Masjid* which was demolished in 1992. The fourth husband is from Russia and has come to help India in becoming an independent nuclear country (2000s). This was the project running at *Kudankulam.* After marrying her sixth husband, the incident of the attack on the *Taj* Hotel (2008) in Mumbai can be heard on the radio. Vishal has touched on all the incidents to show the time-lapse. Also, the film Haider was set in the atmosphere of conflicts in *Kashmir* in 1995 and Rangoon was set in 1943 during World War II when India was not independent yet and *Mahatma Gandhi* and *Netaji Subhash Chandra Bose Ji* were fighting in their own ways.

Vishal Bhardwaj has used villages as a motif from time to time in his films. "Rural India will draw anybody interested in a good story. The conflicts there are primal. In our cities, conflicts are superficial because they are about wants, and ambitions for things like who drives what car. In a village in India, it is still about basic things for survival."[59] In the films *Makdee*, The Blue Umbrella, *Omkara, Matru ki Bijli ka Mandola*, and *Pataakha* everyone knows everyone which is not possible in cities. For instance, in the first scene of the film *Makdee* when the butcher shouts that somebody has stolen his chicken, the whole village runs after that thief to help the butcher. In the film, The Blue Umbrella, the song *Tesu* is used as an introduction of the villagers while kids collect money for the Jagran which shows unity and harmony between the villagers. Also, when the girl loses her umbrella and becomes sad, all the villagers try

[59] Sharma, S. (2018, September 13). Extraordinary Conflicts In Ordinary Lives': Vishal Bhardwaj Sums Up His Storytelling Approach. *Scroll.In.*

to console her and make her laugh as she is the daughter of all. In the film *Omkara*, all the villagers get together to welcome their daughter-in-law, Dolly. *Matru ki Bijli ka Mandola* film also shows togetherness when the film starts everybody in the village is together in protest against *Mandola*, the time of harvesting is celebrated together, and even Mandola's daughter helps them, even at the time of giving the cheque to the bank, all the villagers were together. As, in the village, all are close to each other, so, in the film *Pataakha,* everybody knows the nickname of the sisters i.e., Badki and Chutki, although their original names are C*hampa* and *Genda* respectively. Also, everyone calls their father *Bapu.* According to Vishal Bhardwaj, "There is an *ajeeb si* innocence in these villages, lost to us"[60] that he has portrayed in his films. Such as believing in ghosts or superstition is the main plot of the film *Makdee*. Whereas wearing a bear claw amulet for protection in the film The Blue Umbrella, the falling of a snake in the *Haldi* ceremony is taken as a bad omen in *Omkara*, and in the film *Pataakha* when Badki was unable to speak, the villagers advise to calling some *Baba*. Whereas, Chutki being in the city goes to the doctor when she is unable to see anything. The innocence is also seen in the first scene of the film, The Blue Umbrella, where Nandu is listening to astrology about becoming a millionaire like Bill Gates. He with his mate believes that nobody lies in English as a friend of *Nandu says, Angreji mein bhi jhooth bolta hai koi*?(Does anyone lie in English too?)

Another aspect that counts in the setting that Vishal Bhardwaj has majorly concentrated on is language. As the film *Makdee* is a children's movie, the language is kept easy to *Hindi* to make it understandable to kids. Rest, to give the film a village feel the word *Bapu* is used. The blue umbrella is also made in the Hindi language with a *Gharwali* accent. The experiments with the language start with the film *Maqbool* until *Pataakha*. The character gets the language or the dialect according to his/her nature, and, background. *Such as* Abbaji is a Muslim character so a mixture of Hindi and Urdu is used, Kaka has roots in *UP* so he uses abusive language more and the rest speak *Hindi.* In the film *Omkara*, many cuss words are used as UP dialect has

[60] Bhattacharya, R. (2014, October 1). *Backstage Pass: A Shakespearean Drama Of Colours, Textures And Cuts*. Retrieved From Bangalore Mirror: Https://Bangaloremirror.Indiatimes.Com/Entertainment/Bollywood/Dolly-Ahluwalia-Haider-Shahid-Kapoor-/Articleshow/44007782.Cms

been used in the film. According to an article in Hindustan Times, many critics attacked the director for that. In reply Vishal Bhardwaj says, "The language wasn't dictated by who'll be shocked and who'll not. The characters spoke as they should. I've never made a film keeping audiences' sensitivities in mind. And if audiences are so offended by the language, how come the film is doing so well everywhere?"[61] In *Kaminey*, the character of *Priyanka Chopra* is of *Marathi Mulgi*, and his brother is also a *Marathi* politician. They speak *Marathi* from time to time in the film. In Haider, the dialect of *Kashmiris*, especially how they speak English is concentrated. In *Matru ki Bijli ka Mandola* has got a Haryanvi accent. The personality of *Mandola* changes and the language also changes when he is drunk, he speaks *Haryanvi* and when he is sober, he speaks English. In *7 Khoon Maaf*, with English and Hindi, one more international language i.e., the Russian language is used with one of her husbands. Rangoon is set in the British period, so English is used. *Pataakha* has a raw Rajasthani Language dialect.

Lighting and Colour:

Lightning plays a pivotal role in mise-en-scene. Silverblatt Art et al say, "A brightly lit photograph evokes feelings of security and happiness. In contrast, a dark picture filled with shadows creates a mysterious atmosphere or arouses fear and apprehension"[62] Lightning is used to highlight the facial expressions of a character that creates a mood which is used by Vishal very effectively in his films. In the film *Makdee*, darkness is used to express the atmosphere of the haunted house. Silhouette effects have been used in the film with the help of backlight. chiaroscuro light is used in the song *Mai* when at night Chunni cries, the director is showing the expressions of *Chunni* who is scared. The song *Makdee* is shot in darkness to create the haunted effect.

Chiaroscuro light is used in the film The Blue Umbrella to show the village life as they don't have electricity, so, they use the lamp. Other scenes like when *Rajaram* gives the idea to *Nandu* to steal the umbrella or the teacher and his wife are also

[61] Jha, S. K. (2006, August 10). 'If You Don't Like Omkara, Walk Out'. *Hindustan Times*.

[62] Singh, H. (2011). Films And Philosophy Of Gulzar: A Critical. Jalandhar: Guru Nanak Dev University, Regional Campus.P217

planning to steal her umbrella. Before *Biniya* lost her umbrella, when she was happy, the scenes were set in spring when there were a lot of colors. The winter is set after the umbrella got stolen. The song *Barfan Barfan* is in darkness, night. Even when she is walking in the daytime, she is in the shadow, her face is not clearly shown. Earlier there was light on her face, she used to look happy. Now, as if she doesn't want to talk to anyone, she is all sad and keeps thinking about her umbrella. The shots of her happy days are also shown which contrasts.

When *Nandu* was giving a speech at a wrestling competition as a chief guest, the rain started and he realized that his game was over. Moreover, *Biniya* arrived there with the police. *Nandu* was saying in his speech 'I have seen all the colors of life.' The screen changes to black and white which shows all the colors of his life have faded and all the colors in *Biniya's* life are back and she is happy again. But for *Nandu*, it was all dark for him as nobody was allowed to talk to him. Kids used to tease him. Nobody takes anything from him. His shop is in the middle of the snow. He is not even invited to any of the functions. The winter and blue colors are used to show his sadness and loneliness. But as soon as *Biniya* realizes that his miseries are because of her. She became mature and didn't want him to feel worse about his deeds. After this, everything is fine between *Nandu* and *Biniya*. Spring season is back. There is light everywhere.

Figure 3.11 First scene from film Maqbool

The film *Maqbool* starts with darkness, sadness, heavy rain, lightning, and thunder to create an atmosphere of tragedy. On the other hand, the darkness is used to hide the identity of the lady who called *Maqbool* to ask if he is fine.

The opening of the film Omkara shows a summer afternoon where two people are sitting outside. Orange and yellow color schemes are used to give the summer effect. The starting scenes are shown under sunlight

Figure 3.12 First scene from film Omkara

which depicts be pure love and natural feelings of *Dolly*. All the scenes are in the time till the time *Tyagi* doesn't feel angry and is defeated by *Omkara* at the time when he chooses *Kesu* over *Tyagi* as *Bahubali*. This created the feeling of revenge in his heart and darkness took place in his heart for everyone. That night he became *Bahubali* as it is seen that *Tyagi* breaks the mirror in anger and puts blood on his forehead like *Omkara* did with sacred *Sindoor* in the temple to declare *Kesu* as *Bahubali*. The film is shot in daylight maybe to represent the freedom and fearless nature of goons in every fight whether it is *Omkara* who killed the opposition party's people or *Kichlu* attacked *Bhayisaab*. On the other hand, nighttime is shown to show the love and romance of *Dolly* and *Omkara* and the flirting between *Kesu* and *Billo*. *Tyagi* tried many times every day whenever possible to put suspicion about the affair of *Dolly* and *Kesu* in the mind of *Omkara*.

The colors used at the start of the film *Kaminey* are grey/green when Charlie is narrating his story and introducing himself and his brother *Guddu* to the audience. The mindset behind using the grey color can be to show a mixture of emotions. Vishal Bhardwaj has tried to show the inner emotion of Charlie who is a bad person for the other characters, but for himself also he knows he is in bad company and chooses shortcuts to become successful but is not evil. He is in a bad company but, he is selfish and not as criminal as others.

The other thought behind using grey color is to not show the audience who is right and who is wrong among the brothers. Depending on both its quality and direction, cold illumination (e.g., blue, green, etc.) could promote a tense and/or sad appearance

Figure 3.13 Charlie from film Kaminey

Figure 3.14 Guddu from film Kaminey

on characters' faces besides a hint of mystery.[63]

The green color also describes the greedy nature and Charlie is greedy for money. Charlie further explains his dream which is shown in warm colors yellow (sunlight), where he is betting on a horse and is with a beautiful girl who may be his love. Suddenly a note comes towards him flying and touches him and everything becomes dark and he chases that note. The theme is dark till the story of Charlie is shown. The moment *Guddu* is introduced, the colors are all bright. He is performing in the sunlight and is wearing a white color shirt.

Even the romantic scene between Guddu and *Sweety* is shown where they both are on a trip with friends where all the friends are enjoying outside singing around a Bonfire and *Guddu* and *Sweety* are in a tent with a torch in behind but a warm yellow light is also spotted on them which shows their connection with outside atmosphere and warmth between them. When Charlie took the guitar with him, his friend (Bengali Brother) told him that the drugs cost 10 *Khoka* (crore). This whole conversation is in the dark. There are no lights on their faces. The darkness can describe that they are alone and are planning to earn money through drugs. Although this business is not considered for honest people. So, this darkness shows the darker side of Charlie. On the other hand, when he went inside his house to collect the guitar from his home. *Sweety's* politician brother is already there with his people waiting for him to get information about Guddu. Here, the orange color theme is used as it is shown that Charlie living in an old home that has small bulbs. This shows the condition of the house. Second, orange shows distress and disturbing atmosphere.[64]

The film 7 *Khoon Maaf* is shot in semi-dark lighting. In all the shots in which Sussane is joyful, vibrant colors are used and all the killing shots are taken at night with very low or no lighting at all. The narrator Arun talks about Sussana's *story,* the flashback is shot with warm colors, and natural sunlight to give an old effect. The home of *Sussane* is lighted with candles and lamps.

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[63] Matbouly, M. M. (2020). The Effects Of Film Illumination Hues – An Exploration Study. *CINEJ Cinema Journal*, 369.

[64] Vorgelegt Von, H.-J. S. (2006). *Color And Emotion: A Study On The Affective Judgment Of Color Across Media And In Relation To Visual Stimuli* .

The typical image of Kashmir for the people who live outside Kashmir is to have snow-covered mountains and luminous valleys. But, in the film, the image of inside Kashmir, lies a miserable world controlled by identity cards and pistols. The film starts with a panicky atmosphere, but the surroundings is extremely dim and low. The color palette in the starting is blue and grey. Every character is stuck among desires and doubts. For Haider is grief-stricken and seeking revenge, for Ghazala, it is peace and pity, and for Khurram wants to love and power. Vishal Bhardwaj reveals these emotions through flashback montages of each character's past. Each montage has been kept slightly bright and has increased dramatic lighting (spotlight, backlighting to form silhouettes, and harsh sunlight). The colors in the flashback denote hopefulness but the reality is different from that as the melancholy environment is shown by using dull colors that signify the worse atmosphere of Kashmir in Haider's present reality. For example, when *Haider* came back to his home town, the colors are blue to show the snowy and sunless atmosphere. The moment he enters his old burnt home, he remembers his happy days with his mother and father. The audience can feel the warmth in that house with sunlight. Haider focuses a lot on color co-ordination and composition, which, in effect has benefitted its cinematographic aesthetics a great deal and may probably contribute to that sophisticated look. In a blanket of milky white snow, aestheticism becomes fragile, parallel to Haider's mental state. As stated before, the film introduces a gloomy, cool palette but is wiped blank after Haider arrives and then speckled and splashed chaotically with reds, purples, and black. *Haider*, the third and final offering in Vishal Bhardwaj's trilogy inspired by Shakespearean plays, remains a powerful (albeit loose) adaptation of Hamlet. One of the reasons for this is the meticulous attention paid to the different aspects of storytelling in the film.

The opening of the scene is with the war between the Japanese and British Indian Army and the colors are de-saturated which creates a gloomy environment that is threatening. So, it is not a happy moment so many people are being killed, and colors are draining out of their lives. Warm colors and maybe tungsten lights are used when INA headquarters is shown as it is nighttime and lamps are used for lighting. After the discussion between *Netaji* and the army man, hints about Bombay, the title of the film *Rangoon* appears in white on a black background. The yellow color in highly

saturated is used while *Julia* is shooting for a film as on sets there are lights all around. Warm tones continue as people celebrate the silver jubilee of Julia's film. Lush green landscapes are used with yellow sunshine and the bold red dress worn by Julia makes a happy place as they are dancing in Tippa's song. Cool colors are used at the riverside like blue which describes a cold environment. It adds a grey color when Japanese soldier attacks people. Warm colors are used when *Malik, Julia,* and a *Japanese* soldier find a church to stay in the rain as it is night candles are lit so yellow color is there. Julia is seen wearing blue all the time in the jungle, which may depict her trust in Malik. When finally, they finally find Rangoon Bridge, it is time to say goodbye to each other. As soon as she listens to *Rusi's* voice calling her from the other side of the bridge, Julia runs toward him. It is shown that *Malik* is standing on the greener side with a little brown in the background which depicts his grounded nature and then the blue water is shown under the bridge which looks beautiful but may mean a cold environment as Rusi has a cold and mean nature. Even Rusi is wearing a blue color -shirt. Yellow tones are used to show lights at night as most of the film is shot with lamps, candles, and shooting lights. To show Julia as a bold person either her dress is red in songs or she is wearing red lipstick.

The film *Pataakha* is set in a small village in Rajasthan. So, the director has used an earthy atmosphere by using warm colors and nature. The night scenes are shot in complete darkness as in a village there is a shortage of electricity and lanterns are shown used in every house of the village.

Costume and Makeup

Costume refers to the clothes that characters wear according to the role they play in the story. Costumes tell a lot about the character's thinking, attitudes, personality, profession, status etc. Like in the film *7 Khoon Maaf*, Arun wearing a white coat symbolizes he is a doctor. In India, if a woman wearing colored clothes with *sindoor* and Mangal sutra suggests that she is married, or if she wears white that means she is a widow. If a person is well dressed, he/she is rich or vice versa. Like in the

Figure 3.15 Shweta Basu in the role of Chunni in the film Makdee

film *Makdee,* it can be seen Chunni is wearing a torn sweater in a film which shows her family's financial status is not good. To tell the difference between *Chunni* and Munni, the director added a mole on *Munni's* left side of the upper lip. Policemen in the first scene appear are not dressed properly in uniform which shows that they are not serious about their work.

Figure 3.16 Abbaji in Muslim attire from film Maqbool

In the film The Blue Umbrella, the director has tried to show the simplicity of villagers. All the girls in the song *Tesu* are wearing suits with scarves on their heads and the boys are in pants and sweaters with caps. This also shows that it is winter. The film *Maqbool* has Muslim characters. So, the costumes used in the film are according to that. Abbaji wears a *Kurta pajama* with a Muslim cap and ladies wear *shararas* in marriage *Nimmi* telling *Abbaji* to bring her *sharara* from the tailor describes the Muslim culture and also shows that even though *Nimmi* was not the wife of *Abbaji,* but he treated her like that. In *Haider,* as the film is set in *Kashmir,* the need was to give authentic attire to make the character look real. From start to end, Tabu wears a Salwar kameez in the film, and her head is covered with *Pashmina Shawls*. The starting scenes show that a crackdown is going on in the village where all the men and ladies have come out of their houses. The costume designer Dolly Ahluwalia explains, "I wanted all Kashmiri women to relate with Ghazala's look. The phirans, salwar kameezes, and dupattas, each garment was created from scratch to suit the part."[65]

Figure 3.17 Ghazala and other people in Kashmiri attire

Shraddha Kapoor's character is seen in

Figure 3.18 Haider transformation through clothes

[65] Monga, P. (2015, March 10). *Verve*. Retrieved From Https://Www.Vervemagazine.In/Fashion-And-Beauty/Bollywood-Style-Awards-2015-Haider

Pathani Salwar Kameez. Even *Haider's* character goes through a major transformation from a serious college student, to a poet that turns into a mentally unstable person. In the starting scenes, Haider is seen in jeans and jackets but by the time he goes through trauma of losing his father, his instability is shown through his clothes in one scene where he is giving a speech, his clothes look untidy. *Irrfan Khan's* character is shown in white-colored clothes with black goggles. His character is a grey shade that shows up almost as a sage, robed in white. *Rangoon* was set in 4o's. So, the costumes needed to match the era when the trend was influenced by the British culture as it can be seen that Julia is wearing a strapless gown in the celebration of the silver jubilee of her film, and this English style is completed with gloves. Further in the film she is seen wearing floral midi dresses and accessorized with graceful jewellery, hats, and sunglasses. Her hair is kept short and curly and her makeup is done with a minimal look with bold red lipstick. Rusi Billimoria is seen in three-piece suits, tuxedoes, polka dots thin ties, and pocket squares having flowers as he is a rich film producer and a former action star. On the other hand, *Nawab Malik* is always in Army uniform. In the film, *Matru ki Bijli ka Mandola*, Mandola is an industrialist so, he is seen mostly in business suits throughout the whole film accessorized with hats and stoles. Matru is an educated person but lives in the village to help the villagers save their land from Mandola. He has looked with a combination of rural and modern touch. He is wearing a tunic (*Kurta*) with jeans, and *Gamcha* (handy scarf) around his neck, has a heavy beard on his face, and even wears earrings. The skin tone has been kept tan for a rural look. *Bijli* in her first scene is shown in a very bold look, wearing shorts and see see-through top coming out of the river. She is also seen wearing jeans tops and desi-heavy *Ghagras* (*Haryanvi skirts*). In the film, *Pataakha,* unnecessary glamour is avoided in the film and the characters are given the exact look of people living there. The costumes worn by the lead actresses are not fancy but look used. After they got married, they wore a traditional *Rausi* dress called *Loongda* as told by assistant Costume designer *Kirti Tiwari* in an interview.[66] After both the sisters separated and *Chutki* went to the city, she started wearing *Saree.* To give the real look, both the girls have a dusky look, dishevelled hair as they both keep

[66] Tiwari, K. (2019, January 17). When Costumes Tell A Tale. (H. Kaur, Interviewer)

fighting and black teeth because they smoke cigarettes. Boys also wear a typical type of earrings. The film *7 Khoon Maaf* has 7 stories in itself. So, the character of Susanna changes with time and every culture. Susanna *is* married seven times and is widowed by each husband. Every time she changes her husband, her style, and dressing sense also subtly adapts to echo this change and her relationship with her husband. Each style shows a different period of her life. In her first marriage with Anglo-Indian Major Rodriques, she has a youthful flowy look, pretty dresses, long hair, and fringe that make her look younger. She is then shown getting married to her second husband *Jimmy* who is a singer and is into the glam business. After marriage, she wore short skirts, jeans, off off-shoulder tops and became glamorous for her husband. The third husband is a poet. To show her poetic and romantic side she wears a traditional light-coloured *Salwar Kameez*, accessorizes herself with beautiful jewellery, and always takes a *dupatta* on her head. Till the story reaches the fourth husband, *Susanna* is still searching for love but now is not interested in marriage as she even asks her Russian boyfriend Vronsky *Why marriage?* But later in the song Darling, she wore a golden *saree* and a Russian hat depicting her adopted his culture. She has been emotionally blackmailed to married fifth time a police officer who was investigating the death of a Russian husband. Till this time, she is showing aging as she wears glasses, has grey hair, and has a little plumped-out figure. Susanna married her sixth husband in a traditional *Bengali* style. After the marriage, the mature look continued as she looked more comfortable. Even she wears red and white bangles according to the Bengali tradition all the time which again shows being a Christian and how she again adopted another culture for love. In the last scenes, her hair has grown all white and she wears a flowy top when she meets Arun before going to become a nun.

The colors of the dresses say a lot about the character's inner feelings. Such as the first appearance of *Nimmi* was in a black suit maybe to show her beauty as she was the mistress of *Abbaji.* On the other hand, she wears a red suit when she meets *Maqbool* alone and they both share their love. The red here may symbolize love or lust.

Figure 3.19 Red color of Nimmi's suit represents lust

Vishal has used a white and black combination to show purity and darkness in the situation where in the film *Omkara*, he has again shown *Dolly* in a pure white dress and *Omkara* in black *kurta* in the song *O saathi re*. The same can be seen in the film *Kaminey* as Charlie wears colored t-shirts mostly in the film and *Guddu* is seen wearing a white Kurta in the introduction which shows that the director has used old Hindi film tradition to show the dark side of brother black is used and to show humble and kind brother light or white colors are used. The color red is used as a visual motif in the film Haider which cannot be unnoticed. Whether it is the unsaid emotions of *Ghazala,* the anger of *Haider,* or the emotional unknotting of Arshia after the death of her father, she tears her red scarf one strand of the yarn after another. *Ghazala* in the red dupatta in the end scene depicts that she is not hiding her emotions anymore. The red color appears time and again becoming an indication of an emotional flood and death as further, the white background of a snowy Kashmir is full of fallen blood. Even in the song *Bismil*, Haider is wearing black attire but there is a red color in it. The background is covered with red material. Haider's costume designer Dolly Ahluwalia once commented on her choice of colors in an interview, "Against the white snowy backdrop, I stuck to black and reds to bring out the cold of the human mind through the cold snow and the death of romance in blood red hues."[67] *Irrfan Khan's* character is shown in white-colored clothes with black goggles. His character is a grey shade that shows up almost as a sage, robed in white. In *7 Khoon Maaf*, there were many shades of love. But Susanna despite trying hard to accept those

Figure 3.20 White color of Dolly represents purity and Omkara's black represents darkness

[67] Bhattacharya, R. (2014, October 1). *Backstage Pass: A Shakespearean Drama Of Colours, Textures And Cuts*. Retrieved From Bangalore Mirror: Https://Bangaloremirror.Indiatimes.Com/Entertainment/Bollywood/Dolly-Ahluwalia-Haider-Shahid-Kapoor-/Articleshow/44007782.Cms

shades had to return to her shade black which suits her according to Arun, the narrator of the film.

The make-up of the witch with long gloves, messy hair, blue-toned skin, and a green eye lens was such that it gave a real horror feel to the movie. On asking about her make-up from Vishal in an interview he said, "I had been warned that Shabana hates makeup. I was prepared for an ill temper. Instead, she was very cooperative. For two months, we carried out test makeups. Every time, she would sit for four hours to put on the makeup. We hunted for the right eye lenses on the Internet, which we finally ordered from London. And we had to give her blue-toned skin which took a lot of time. Considering how meagre our budget was, what we have achieved is truly remarkable."[68] The performance of Saif Ali Khan in the film *Omkara* was appreciated by the critics as his chocolate boy image was shattered in this film and the credit goes to Vishal Bhardwaj. About *Langda Tyagi's* look, the director Vishal says, "I wanted to shock the audience with his look and performance. I wanted to give Saif a mean and creepy look like Gabbar Singh. He had an anglicized accent though, but he worked really hard towards it. He used to sit with me for 2 hours daily, 20 days proper to the shoot."[69] Another character in this film, Billo *Chamanbahar* needed loud makeup and bright clothes that described her profession as a dancer/prostitute. In the film *Pataakha,* to give the real look, both the girls have a dusky look, disheveled hair as they both keep fighting and black teeth because they smoke cigarettes.

Props

In the film, *Makdee*, the girls are twins so they look alike. The only thing that makes them different is the mole of Munni. Chunni being a mischievous child uses a fake mole many times for her benefits. Such as befooled her father by becoming Munni, asking for money twice, and

Figure 3.21 Munni and Chunni on the left and right sides respectively

[68] Bhardwaj, V. (2002, November 6). 'I Want To Scare Kids'. (R. Movies, Interviewer): Https://Www.Rediff.Com/Movies/2002/Nov/06vishal.Htm

[69] Bhardwaj, V. (2006, July 24). Interview With Vishal Bhardwaj At Busineess Of Cinema.Com. (R. Bhandari, Interviewer)

when the butcher caught her releasing his chickens, she immediately put a fake mole on her face and again fooled the butcher. But little did she know that the mole would become her life. As she fools the butcher, he runs after Munni thinking she is Chunni. Out of fear, Munni enters the haunting house and Chunni has to take her place so that nobody should know about her absence. Earlier she got money twice, but now she was eating twice and had to manage to talk to her father twice becoming Munni and Chunni.

In the film The Blue Umbrella, there are many props used. *Nandu* in the film is a shopkeeper who gives things to kids instead of other beautiful things. He loves to keep beautiful things or the things which he likes as shown in the starting scene where Nandu explains to Biniya that her friend *Raju* ate toffees he didn't have money for. So, he gives *Nandu a* pickle which he likes, but he suddenly stops giving the people and lies that there is no pickle and that is why *Nandu* has kept his Binoculars. Nandu then sees Biniya having a beautiful blue umbrella in her hand through that Binocular and he feels envious. Here binoculars signify that which he seeks or that which is distant and he can't have.[70] When *Biniya* used to have an umbrella, a tourist gifted her a photograph of her with her umbrella. It is used in the song *Barfan Barfan* where *Biniya* is crying because she lost it and her mother scolds her for taking the police at *Nandu's* place. The frame is there maybe as a remembrance of the umbrella or maybe it is shown just before the song, showing that she is missing her friend (umbrella). The claw necklace is a symbol of the culture of the village or a taboo where villagers believe that they will be protected by wearing that. But *Biniya* couldn't understand this or her desire to have the beautiful umbrella was so strong that she gave it to the foreigners or maybe she set herself free from that taboo to enjoy with her new companion. The umbrella is an important and unavoidable prop around which the whole story evolves. Biniya was even titled with *Jhansi ki Rani* when she fought with the snake and saved her big brother all with the help of her friend Umbrella. When Biniya was sharing her umbrella with all the villagers, the feelings like the desire to have it to themselves and envy took place among adult villagers. As

[70] Modi, S. (2016, August). Split Wide Open – Reliving Inter-Semiotic Harmony In The Movies 'The Blue Umbrella' And 'Saat Khoon Maaf. *European Academic Research*, Pp. 5002-5014.

shown in the scene where *Nandu* explains to *Ram Bharose* the meaning of having beautiful things to oneself and on the other hand, the headmaster's wife believes that as he is the most educated person in the village the umbrella belongs to them.

Though there are many props used in the film *Maqbool such* as cars, guns, and alcohol which is the life of the underworld. But one thing that is used as a motif is horoscope predictions done by cops named *Pandit* and *Purohit* that made the path of the story. The story begins with the prediction by Pandit on a van's foggy window that *Maqbool* will rule *Mumbai* soon. The prediction is repeated in front of *Maqbool* with pieces of leftover food and sauces adding that he will get Bollywood area under him soon. Further also hinted that Kaka's son can compete with *Maqbool.* This is when the seed of becoming the king of the underworld was sowed in his mind. *Maqbool* didn't show interest till what the cops said came true. The cops even helped *Maqbool* to get to his destiny as during the *Mehandi* celebration of *Guddu* and *Sameera*, they intentionally brought up the topic of *Abbaji's* wedding where the murder was committed giving him the idea of the way of killing *Abbai.* Then there is a scene where after *Maqbool* is tensed and *Guddu* and Boti are behind him, *Purohit* makes the horoscope with the prisoner's blood and tells *Maqbool* about the eclipse in three days. Till that time his life is in danger. Once the eclipse is over, he is safe. Everything was falling apart for Maqbool, so he decided to meet the cops again. *Pandit* made a horoscope on the sand as they met on the beach. *Pandit* cautioned that if the sea comes up to your house, then you will sink. Maqbool was dealing in smuggling and he got the news that the police had organised a raid at his home. *Pandit* and *Purohit* again help them to escape and take them to the hospital and warn him that it is almost time for his flight but he wanted to take his son with him and that's where he got killed.

The major prop in the film *Omkara* is the *kamarband,* which *Omkara* gifted to Dolly causes of misunderstanding between them. The *kamarband* is his family heirloom. Vishal Bhardwaj has used a song to create conflict in the film. In the song, *O Saathi re, Dolly* is seen wearing *Kamar bandh* in the first line sung by a female singer, she lost it on the roof while running behind *Omkara* in the whole house. Accidentally, *Dolly* dropped the *Kamarband* on the terrace that was found by *Indu.* If you miss the song the viewer will never come to know how that happened. The *Kamarbandh* was

not just a family heirloom in the film but has been used as a prop but proof from *Omkara* that he has accepted her as his wife or as a part of his family when he talks about the tradition of his family that every woman in his family has worn this *Kamarbandh*. This also shows the seduction of *Dolly, and* later lust of *Indu* who stole on her own without knowing what her husband is going to do with it that makes it a polysemic prop[71] as the *Kamarband* became the weapon of *Langda Tyagi* to create conflict between *Omkara* and *Dolly* and to get *Kesu* out of his way.

The main prop in the film *Kaminey* is a guitar around which the whole film is surrounded which is not a normal instrument but is being used in the delivery of drugs which was accidentally found by Charlie and the rush in everyone's life starts that helped move the plot further as it reunited twin brothers further in the story who had distanced themselves with each other because of father's death as Guddu felt that because Charlie came late with money for his bail, that is their father commit suicide. But when Guddu visits him again to take the guitar, tells him that it was not his fault and that he still has time to change his path and takes the guitar to save her love sweety from her brother who wanted to marry her another person for 5 crore rupees that will help him in the election. But Guddu promised to give him 10 crores as he remembered the guitar's secret. So, for Charlie, it became the medium to get success and money, for Guddu it was a medium to set his love free from *Bhope* for whom it was a medium to get more money, and drug dealing is *Tashi's* business. It is shown that *Guddu* is a wise person who has a life purpose in life. He has his life planned which is shown in a scene where *Sweety* reveals that she is pregnant and *Guddu* is tense because he has his priorities in his life and cannot take responsibility for the baby right now.

In *Haider*, the house of Haider's father is used as a recurring motif that is associated with memories, moments, and experiences. Even though the house was burnt in the starting scenes the house has memories of H*aider* with his father from childhood till he was sent to *Aligarh* for studies. The house is the first place where he wants to go when he returns to *Kashmir* where he remembers the beautiful moments from the past

[71] Cabaret, F. (2015). Shakespeare On Screen: Othello. In S. Hatchuel, *Shakespeare On Screen: Othello* (Pp. 107-121). Cambridge University Press.

and tries to rearrange the broken things. The scene where Haider is polishing the shoe of her father resembles a memory from his past which he used to do when his father was alive. He visits again there to meet his mother *Ghazala* for the last time before he joined the militants. Vishal Bhardwaj deals with bringing out emotions, and truth, for which he has used various props like water, curtains, puppets, and masks. For example, When *Haider's* father was going to treat a militant at his home. The patient is taken through the river toward his home. The two-way river is shown in the scene that may describe the direction we choose in life and may decide the fate of a person. *Haider* is also seen wandering in the *Jhelum* River in search of his father. Later, he got to know that in the same river, his father was thrown after killing. when *Haider* came back from *Aligarh* and reached his uncle *Khurram's* house to meet his mother. He sees both of them happy from behind the white-colored curtain. *Ghazala* and *Khurram* didn't realize first that *Haider* was standing there. Through the curtain, *Haider* can see a clear picture of her mother and uncle which he was not able to see earlier. As, when *Ghazala* notices *Haider* standing, she steps out but her eyes are down as if she is guilty. Goggles have been used from time to time that depict various things. Like, Salman and Salman wear sunglasses as a fashion as they are die-hard fans of *Salman Khan.* On the other hand, when *Khurram* wins the election local people celebrate his win with the folk tradition of *Bhand. Ghazala* is seen first time wearing it and seems happy with *Khurram.* She seems carefree, even looking into the camera, and seems like it was interacting with the audience with a big smile like she wants to say that yes, she is with *Khurram.* She is hiding behind the sunglasses. *Roohdar* is also seen in sunglasses in the weather where there is no sun. His eyes are injured. So, maybe to hide his injury or his true identity, he uses sunglasses. *Vishal Bhardwaj* has used puppets dressed up in the style of *Ghazala, Khurram,* and *Dr. Hilal* where he tells the story to see the reaction of *Khurram and know the truth.*

In the film *Rangoon, Julia* is a central character of the film. She has two personalities which have been kept different with the props. When she wears an eye mask and holds Whip in her hand, she becomes a daredevil personality but after removing them she becomes a puppet of *Rusi* who has bought her from his mother for 1000 rupees. She does not have his point of view on the things happening around her. She under *Rusi's* influence believes that if Britishers leave they will become jobless

so they should not mess with them and do everything that *Rusi* tells them to do. But on the other hand, when she performs on stage on the song 'Bloody Hell', she dares to call *Malik* on stage in front of *Rusi*. Moreover, in the end, she wears an eye mask again, becomes a daredevil, and saves her love, *Malik.* Maybe the eye mask and whip gave him the strength to do dangerous tasks. The second is the sword the whole film is about. The king indirectly indicates that he will give his sword to the INA for war.

In the film *Pataakha*, the Cigarette is the first prop that becomes the reason for their fight. Also, it is shown that *Badki* and *Chutki* hate those things that each other likes. Such as, *Badki* loves milk and wants to open her dairy. So, whenever *Chutki* sees milk, she feels nauseous and it also reminds her of *Badki* which irritates her. On the other hand, *Chutki* makes delicious okra that *Badki* doesn't like, so she makes it spicy in the absence of *Chutki* so that nobody can eat it. But in the second half when they both become weak as *Chutki* loses her eyesight and *Badki* her voice, they both miss each other. *Chutki* drinks milk and this time it doesn't irritate her, *Badki* ate raw *Okra* from the field remembering her sister *Chutki.* A few things are used that describe the craze of city life in the village like the haircut of *Badki* and the new dress (jeans & top) worn by *Chutki* become eye-catching events for the villagers, mobile phones, and, TV.

The only prop used in the film *Matru ki Bijli ka Mandola* is mainly alcohol named *Gulabo*, a local alcohol brand without which *Mandola* cannot live. The drinking affects the life of *Mandola* and the people around him. So much so, that when he drinks, he becomes wise and a socialist who leads the protest against him only, and when he is not drunk, he becomes an evil, greedy industrialist who only wants his profits. If he does not get his favorite alcohol *Gulabo,* he sees Pink Buffalo everywhere which haunts him. At the start of the film, he is drunk and leads the protest march against him. But when the alcohol wears off, he realizes he is not doing good for his own. He seems to be money money-minded person when sober but when drunk his generous side can be seen. Alcohol is the thing his daughter hates in him and that became the reason for living away from him. When he is drunk, he realizes what is good for everyone, even when he sees a match in *Matru* for his daughter, but when sober, he finds dumb *Badal* a suitable partner for *Bijli* for his benefit and finds nothing wrong in doing it. Matru is appointed to stop *Mandola* for not drinking much,

but *Matru* lets him drink as much as he can for the benefit of the villagers. *Mandola* decided to quit drinking in front of *Devi Chaudhary* who wanted the same for her evil desire of getting the land. This stalled the hopes of *Matru* to save the villagers. But his illusions of pink buffalo became the solution for *Matru* that lures *Mandola.*

7 khoon maaf may be the three servants and Arun was a prop for Susanna who helped her in all the killings and even died for her. Arun helped her escape as he wanted to clear the debt between them as she helped in his education and because of her only he could become a doctor.

Shots:

Point of View Shot

It is the shot in which the audience sees through a specific character's eyes i.e., the camera focuses on the thing the character is looking at and the viewers see what they are witnessing. The movie *Makdee* starts with the Point of View shot in which the audience is looking through the character's eyes which shows that the character is looking at the chicken and hiding. The character's face is not shown here. The camera moves toward the chicken which suggests the character moving. The moment the character reaches the chicken, the face of the character is revealed in a low-angle shot, as a young boy, who stole the chicken. Here, a POV shot was used to catch the attention and build curiosity in the story.

Figure 3.22 Nandu watching Biniya through POV shot in 'The Bue Umbrella'

Figure 3.23 Haider's ruined house in the present

The POV shot has a very important place in the film The Blue Umbrella. The first time when *Biniya* came across the umbrella. It is shown in the scene that *Biniya* is awestruck at something in the sky which is coming down slowly. The focus was on *Biniya* who is shown shocked to see the thing. In the high-angle point-of-view shot, the camera is rolling, giving the effect the thing is floating in the air and *Biniya* is waiting for it to come down. The technique of showing the point of view shot from the umbrella side again builds curiosity among the viewers who want to know what makes *Biniya* stunned. In the next shot, it is revealed that it is the blue umbrella. Second POV shots are used for *Nandu* who discovered The Blue Umbrella in the hands of *Biniya* through a binocular he smartly took from a kid.

Similarly, when *Haider's* visits returned, he went to see his home. He reached in front of his house; all shocked and sad he entered that house. The next scene shows the burnt home. *Haider* is shown moving inside his house, and then through shaky camera burnt house is shown from Haider's POV moving ahead. The house looks ruined and burnt. When he reaches inside, the camera from the POV shot of Haider moves from right to left from a low angle that dissolves in the flashback of him when this ruined place was his happy place with his parents. The POV shot dissolving in the flashback is used to convey to the audience that this ruined place was a beautiful place once upon a time.

Figure3.24 Haider's house shown in the past through POV shot

Dolly Shots

Dolly in shots is a technique where the camera moves toward or away from the subject to build drama or tension in a scene or simply some significance to the subject it's moving in on. It is used to concentrate on a specific subject like a character's face to show the expression or to draw the attention of the viewers towards a specific thing or feeling. Vishal Bhardwaj has used Dolly in and out shots to convey what's inside the mind of the character. For instance, in the film The Blue

Umbrella, when *Nandu* sees the umbrella of Biniya is so beautiful and is gaining popularity, he tries to convince *Binya* to give the umbrella to him instead of toffees and food. The camera zooms in to show the cleverness of *Nandu* to the audience and in the same shot, *Biniya* is ignoring him, enjoying watching her photograph with the umbrella given by a tourist. Zoom/dolly in and out is also used when the umbrella first comes to *Biniya* and when it is taken by a thief, it is shown that the camera is getting away from *Biniya.* In the film *Omkara,* the lawyer comes to *Bhaisaab* to tell *Omkara* to back off as he believes that it is Omkara who initiated the love thing with his daughter *Dolly. Omkara* tells *Dolly's* father and confirms that he didn't kidnap her. The Zoom shot starts to convey the confidence of *Omkara* when he says, *Inki beti agar hume jutha bol de to apni zuban kaat kar jindagi bhar use inki jutiyan chamkayga omkara,* and here the zoom stops in the closeup shot of *Omkara's face.* In the next scene, *Dolly* is sitting in front of everyone and she confesses that she can't live without *Omkara.* The camera zooms out from a close-up shot of *Dolly* crying. Here zoom out is used instead of Zoom in because the director wants to take the audience to the flashback where the love angle of Omkara and Dolly started through a song with the narration of Dolly. There are various zoom shots used in the film *7 Khoon Maaf.* Such as when her first husband fight with *Goonga* where he lost one eye. *Susanna* gets to know from the doctor that he will only be able to use one eye. Here, the camera zooms in when she says, *Ab jo dekhna hai uske liye ek ankh kafi hai* (now one eye is enough to see what needs to be seen) which explains she had some plans to punish her husband. Again, to tell the audience about the inner feeling of the character zooms it is used when *Susanna* meets Inspector *Keemat Lal* who comes to hand over the gun that belongs to her father and flirts with her. *Susanna* sees the opportunity to get the inspector on her side so she offers him to call her by her name which excites the inspector which is shown by using the zoom-in shot. Then there is a scene where after killing her third husband in *Kashmir, Arun* asks *Ghalib* why every time she chooses to kill someone when she could take the divorce. In his reply, *Ghalib narrates a story from* Susanna's c*hildhood* that *Susanna* never changes her path of fear. Rather, he chooses to kill the thing or person that comes her way. The camera smoothly zooms in from a two-shot to a *Ghalib* close-up. In *Omkara* also, *Dolly narrates* the story but the director chooses to take the audience with them to

show what exactly happened in the past, so, zoom out was used. But here, the story is in *Ghalib's* mind. To show the confused state of mind of the fourth husband, a zoom-in shot is used when the three servants tell them how they killed the other husband, and now it's his turn. Further, when after the killing of her fourth husband, *Keemat Lal* again came into *Susanna's* life by emotionally blackmailing and also, and she wanted a favor from him. But she got fed up soon from him which is depicted in a scene where they both are in a room. *Keemat lal* is sleeping and she is playing with a lighter. The camera zooms in as she tries to blow out the fire which symbolizes that she is fed up with *Keematlal* visits. So, she finally shut down that light that gives the hint to the audience that the time has come to kill him. The zoom-in has been used again here to take the audience in the mind of *Susanna* or to introduce her again in a restaurant in the end when *Arun* visits her to meet after declaring her dead. Zoom in shots are done in the film *Ragoon* when someone realises something such as when *Rusi's* grandfather read the news in the newspaper about the kiss between *Julia* and *Rusi*, the Zoom in shot shows like he has realised that he has to take some step to stop *Rusi*, second is zoom in of *Rusi* where he admits that he loves *Julia.* Third is when the king reads the newspaper about the news of INA requesting for funds contribution, here the zoom in shows that the king is ready to give the sword to them, next, in the scene it is shown that *Malik* was arrested in the war shown in the opening, where he met *Netaji* and he changes his mind. The zoom in here shows that *Malik* is convinced. The next zoom shot is when *Julia* is crying at night after seeing the evil side of *Rusi* after the death of *Zulfi* and she is also crying because she has lost a dear friend. In *Pataakha* the zoom in shot is used when both the couples go on date. A couple of zooms in is taken when *Chutki* is reading letter from bank that the loan of *Bapu* is cancelled and then when *Bapu* is leaving for the arrangement of money and giving instructions to *Badki* and *chutki* about living peacefully and taking care of the house. Here, zoom in shows the seriousness of the atmosphere and taking the audience along. Zoom in is used again when the boyfriends of both girls tell them how they will help them in achieving their dreams after marriage. Also, to show the shocked reaction of *chutki* when Dipper shows her the picture of *Badki* with her boyfriend at night show in cinema hall and also when after *Badki* ran from her marriage, *Chutki* is shown in wedding attire in a room crying and sad. When they both got married and

get separated, they both missed each other and got ill. *Chutki* becomes blind and *Badki* can't speak. But they both were not able to understand why this happened. One day, the camera zooms in when *Chutki* is sitting in her drawing room, her husband leaves for work and *Chutki* drinks leftover milk which she used to hate as it reminds her of her sister, making it a point that she feels comfortable drinking milk. In the film *Matru ki Bijli ka* Mandola, the same zoom in the shot is used when *Bijli* is dressed as a bride in her room, deciding to commit suicide as in the film *Pataakha Chutki.*

Mirror shots

Figure 3.25 Mirror shot of Langda Tyagi in Omkara

Vishal Bhardwaj has used mirror shots in his films that show the different meanings of the personality or deeper feelings of the character. The mirror shot technique is used in the film *Omkara* when *Langda Tyagi* got upset due to not getting a promotion. At the ceremony, he kept quiet and declared *Kesu* the next *Bahubali*. Nobody could understand from his face how deeply he was hurt. His true feelings are reflected in the mirror where he breaks the mirror in anger and puts blood on his forehead as a symbol that he declares himself as *Bahubali.*

In *7 Khoon Maaf*, when Susanna married his second husband, he was loving at first. But as soon she gets famous in his rock concerts, *Jim's* actual character is disclosed, and his innocence is lost. He has become wild and takes drugs. In one close-up shot, he is inhaling drugs in front of a mirror, and in one shot he is trying wigs and is enjoying his look. The mirror is used according to the character as he is a performer, he needs the mirror to get ready but also to show the double personality of *Jim.*

Figure 3.26 Mirror shot of Jim in 7 Khoon Maaf

Susanna after being cheated on in her third relationship, sits in front of the mirror, laughs at herself, and then starts crying. Here, the middle shot is used and the camera

is focusing on the mirror. The camera in the mirror shows the audience how *Susanna* sees herself now. As she slaps herself for again loving and trusting someone and then cries at herself watching her condition. The mirror is again used in the same film to reveal the secret that the person who attacked *Susanna* was none other than her sixth husband. She discovered it in the mirror as she saw the mark on the back of her husband at the same place where she attacked the person last night to save herself.

Figure 3.27 Young Haider and Ghazala in film Haider

Figure 3.29 Haider and Ghazala in Mirror shot

Figure 3.28 Haider and Ghazala in Present

She smiled as she didn't want to know anything. In the film *Haider*, a mirror scene is used twice where Haider puts perfume on her mother's neck and kisses her. The difference is that while he kisses first it is in the close-up shot that depicts, he has faith and loves his mother and later the same shot is taken in the mirror that depicts now he is trying to figure out the tr ue se lf of his mother.

Figure 3.30: Mirror shot in film Rangoon

Where Debora in the thesis believes that this scene describes the desire to kill *Khurram* increases because at one point of time he might be willing to do for his father as told by *Ghazala* that he couldn't bear if anybody touches her accept him.[72] The use of a mirror in

[72] Gnes, Debora. (2018). *Bollywood Adaptations Of Shakespeare An Analysis Of Vishal Bhardwaj's Trilogy.* Università Ca' Foscari Venezia.

this film when *Ghala* visits her ruined house to meet *Haider* depicts her dual personality as she says that she never hated *Hilal*, but when *Haider* confronts her about the day she realizes that she is the one who became the reason of *Hilal's* death. She also declares in her story that somewhere she was having an affair with *Khurram.* In the film Rangoon, after Zulfi's death, *Julia* urges *Rusi* to give Zulfi some respect and let her be buried with respect. Here *Rusi* again calls her *Kiddo* and tries to manipulate her, but this time she doesn't fall for it, and her image is shown in the mirror behind him. But the image is blurred as she does speak her heart but still not clear and lacks the confidence to speak in front of *Rusi.* In *Pataakha,* when *Badki* is getting married to *Patel,* there is a mirror shot at the start of the song *Balma,* in which *Badki* looks in the mirror, where *Chutki* is teasing her by showing her *Laddu* to irritate her. In the mirror, *Chutki* looks excited and *Badki* is quiet and doesn't retaliate this time as she planned to leave so, she is looking calm.

Performance:

Another important aspect of mise-en-scene is a performance that includes body language, expressions, speech, and gestures through eyes, hands, and lips. For instance, the difference between the twin sisters Chunni and Munni's nature is depicted by expressions and body language for which *Shweta Basu* won the National Award for *Makdee* at the age of 12.[73]

Chunni is daring and mischievous and *Munni* is studious, hard-working, and always scared. As shown in the picture below, one is looking confused in a red frock and the other is standing confident with a chin up. Even in the song *Panga,* she looks into the camera, addressing the audience, warning them that nobody messes with her. Moreover, Munni has speech issues too as she lisps. Vishal Bhardwaj has used the twin concept in another film *Kaminey.* In this film also the characters have speech issues and this time both the brothers have. Charlie has a lisp and *Guddu* stammers. One thing Vishal Bhardwaj has used about stammering is that people who have this issue do not stammer while singing. So, when *Guddu is* arrested and is being interrogated about the guitar, *Guddu* is told to explain with a song. *Guddu* is cursing Charlie by singing in parody Tum paas aye which is funny too. Shahid feels about his

[73] Basu, S. (2016, September 17). I Was 12 When I Won A National Award For Makdee But There Was No Celebration At Home: Shweta Basu Prasad. (A. W. India, Interviewer)

performance in the film that, “12 years ago this film allowed me to express myself as an actor. Not a face… not that cute boy next door… not that done to death ‘I am such a sweet guy, good guy, please like me’ rubbish. My first double role. My first shot at a kamina no holds barred. A straight-out performing part. This was when it all started. So, this one will always be special.”[74] On the other hand, *Shabana Azmi* plays the role of the evil witch also had a deep impact on the film. The director believes, “If *Makdee* is getting so widely noticed, it is because of Shabana's presence. If someone else had starred in the film, it would not have been noticed.”[75] Talking about expressions, the most appreciated expression was of Saif Ali Khan in the film *Omkara* when instead of *Langda Tyagi, Kesu* was promoted. *Saif Ali Khan* gave various expressions in a few seconds in this particular scene. He was so confident that as he is close to *Omkara* and after serving him for so many years, he will be rewarded. *Omkara* after prayer stands up and moves ahead. The expression of *Tyagi* is getting ready as if *Omkara* is coming for him. But just as soon as he moves on from him, the expression changes from confusion to shock as he moves forward from him and chooses *Kesu.* Then the audience sees the fake smile on his face with teary eyes. According to Rangan Bhardwaj in a review , “From surprise to bewilderment to shock to disappointment to resentment to rage to cold acceptance — the character came together completely.[76] In Haider, when he comes back from Aligarh, goes to meet his mother who is happy even after the disappearance of her husband. *Khurram* and *Ghazala* are singing, and laughing together. *Haider* is watching from behind the transparent curtain. *Khurram* insists she to sing for him

[74] *Kaminey Turns 12: Shahid Kapoor Remembers The Film ‘When It All Started’.* (2021, August 15). Retrieved From The Indian Express: Https://Indianexpress.Com/Article/Entertainment/Bollywood/Shahid-Kapoor-Celebrates-12-Years-Of-Kaminey-7455050/

[75] Bhardwaj, V. (2002, November 6). 'I Want To Scare Kids'. (R. Movies, Interviewer): Https://Www.Rediff.Com/Movies/2002/Nov/06vishal.Htm

[76] Rangan, B. (2006, July 30). *Review: Omkara/Golmaal*. Retrieved From Wordpress.Com: Https://Baradwajrangan.Wordpress.Com/2006/07/30/Review-Omkara-Golmaal/

once. As she starts singing suddenly, she realizes that *Haider* is standing. She stops singing as she is shocked and somewhere ashamed of what she is doing and what might *Haider* will think. She comes out of the curtain; her eyes are down and cannot face her son. Here, the gesture of *Haider* is cold explaining that he doesn't like the way his mother is happy without his father. *Ghazala* hugged him, but he didn't. But, at the end of the film when she realizes that unintentionally because of her, *Haider* lost his father she decides to kill herself. So, with the help of *Roohadaar,* she became the human bomb, and in front of *Haider* and *Khurram* she blows herself. While doing this her eyes were up, looking at the sky like finally admitting her mistake, smiling as after death she will be free from this guilt, pulls the thread, and dies. This act is done by *Ghazala* for love towards her son, to stop him from getting in the dark world of revenge, can also be interpreted as self-redemption and self-punishment as

Figure 3.31 Ghazala from film Haider with eyes lowered

Figure 3.32 Pankaj Kapoor in 'The Blue Umbrella'

Figure 3.33 Pankaj Kapoor in 'Maqbool'

Figure 3.34 Pankaj Kapoor in 'Matru ki Bijli ka Mandola'

well.[77] Pankaj Kapoor has done three films with Vishal Bhardwaj namely The Blue Umbrella, *Maqbool,* and *Matru Ki Bijli Ka Mandola*. All three characters look different and behave differently and do not look repeated. In The Blue Umbrella, *Nandu* shows emotions like innocence, greed, desire, obsession, and regret. The innocence is seen in the first scene of the film, The Blue Umbrella, where Nandu is listening to astrology about becoming a millionaire like Bill Gates. He with his mate believes that nobody lies in English as a friend of *Nandu says, Angreji* mein bhi jhooth bolta hai koi?. In the monologue where *Nandu* explains why he wants the

[77] Sarkar, A. (2017). 'Hariraj And Haider: Popular Entertainment And The Nation In Two Indian Adaptations Of Hamlet'. *Literature Compass, Vol. 14*, 213.

umbrella the desire and greed in his eyes are visible as he says, *Inderdhanush ko dekh ke koi fayda hota hai kya? Pani mein choti si naav taira kar fayda hota hai kya? Pani ke piche sooraj ko doobte dekh ke koi fayda hota hai kya? Atma ki shanti mein nafaa nuksaan nahi dekha jata* (Is there any benefit in seeing the rainbow? What is the benefit of floating a small boat in water? Is there any benefit in watching the sun set behind water? In the peace of the soul one cannot see the gain or loss. Obsession is seen when *Nandu* is traveling from bus but got off the bus as soon he sees *Biniya* enjoying with his umbrella. He goes to her, tries to bribe her with 5 rupees and balloons so that she gives him that umbrella but she refuses. *Nandu* got upset and in sadness, he released balloons into the air and looked up as if he missed the chance of getting the umbrella. After *Biniya* caught him red-handed, his life was changed as all the villagers boycott him. Nobody now goes to *Nandu's* tea stall. His life became miserable which made him mad. He keeps on muttering to himself that is not understandable. When *Biniya* sees his misery, she thinks that this is all her fault and keeps the umbrella on his shop's counter and leaves. *Nandu* sees this and his anger bursts out as he starts beating the umbrella, cries because of his unreasonable desire to have the umbrella he loses everything. This is the scene where the audience feels pity and bad for him. In the next film *Maqbool,* his role is completely in contrast with The Blue Umbrella's *Nandu.* He is a don of the underworld in *Mumbai.* Where *Nandu* begs for mercy, *Abbaji* is in the position where all bowed down in front of him. It is said in the film that all the ministers seek support from *Abbaji* in the election and many Bollywood actresses take help from him to get into the Bollywood industry. An example of this is *Nimmi.* He showed his anger and aggression when he made his brother-in-law kill himself because he killed *Abbaji's* brother. The lust in his eyes for *Nimmi* and later for a new Bollywood actress is visible in the song *Aaj Rang Hai*. According to Taran Adarsh, a film critic, "Pankaj Kapur delivers his career-best

performance in *Maqbool*".[78] The role of Pankaj Kapoor in the film *Matru ki Bijli Ka Mandola* is entirely different as he has two personalities. In the starting scene, he is shown drunk and goes to the place where all the villagers are reading the letter sent

Figure 3.35 Priyanka Chopra in 'Kaminey'

Figure 3.36 Priyanka Chopra in '7 Khoon Maaf'

by Mao, who wants to save their farms. *Mandola* being drunk, became a well-wisher of the villagers and motivated them to protest against himself. He marches with them to his own house and tells *Matru* that he will enter the house from the back side, dress up properly as *Mandola,* and agree to all the demands of the villagers. Being drunk he becomes a happy *Haryanvi jat* who enthusiastically sings, dances, *and* even jumps into the pool, speaks in the *Haryanvi* dialect, speaks what he feels, and has a way of repeating the abusive word Pancho! Pancho! and when sober, transition is visible in his language, and body language changes into a sophisticated version where he speaks English and, has no sympathy for villagers.

Priyanka Chopra also has been part of two films with Vishal Bhardwaj namely *Kaminey* and *7 Khoon Maaf*. Both the characters have one thing in common both Sweety and Sussana were able to get what they want and their name even starts with S. Where in *Kaminey* she manipulates *Guddu* for marriage by emotional blackmailing. In '*7 Khoon Maaf*', she chooses to kill instead of getting divorced if she is not getting the kind of love she deserves. Even the character who played her servant describes the reason behind the killing that since her childhood, she never changed her path, she just kills that reason that is becoming a hindrance in her path. One scene where she expresses her pain through madness is when she got ditched by her third husband for whom she went to *Kashmir,* learned poetry, and endured

[78] Adarsh, T. (2004, January 28). Maqbool Movie Review:Maqbool Movie. Retrieved From Bollywood Hungama.

physical violence. After suffering a lot, she lost control. She is sitting in front of the mirror, slaps herself and laughs out loud at one moment, and then bursts into tears the next moment. This is the moment when the audience can feel the pain of her loneliness. She laughed because she felt she got fooled again and cried because now it was time to kill her husband again. At night when she seduces him, he tells a poem in which he asks the meaning of the *Urdu* word *Natawan* which she didn't know and he slaps her hard and tells her the meaning is weak. To which they both laugh in a different sense. He laughed because he thought he had given the right answer. But she was laughing because she was going to show him who was weak. The moment she laughs, the scene shows from the window that her servants are preparing his grave outside the house. In the same film, her sixth husband played by Naseerudin Shah, is a Bengali who wants to kill her for money. This he confesses when *Susanna* keeps a gun in front of him as she plays a game. She put one bullet in a gun and then tried to kill each other one by one. The moment she puts the gun on her forehead, the expression Naseerudin Shah (her husband), explains that he wants her to die and doesn't stop her from killing herself. On the other hand, when she puts a gun on him, he splutters (*chatpatana*) and makes him speak the truth. Susanna wanted either to die herself as she had had enough of love and deceit in her life and wanted to get rid of this or to kill her husband. She got lucky as in the game her husband got killed. The daredevil stunt was also performed by the actress Priyanka Chopra in *7 Khoon Maaf* which proved her dedication and courage in playing her role as fearless *Susanna.* As *Ranjan Palit*, cinematographer of the film described in an interview, "There was a scene involving six snakes including two cobras and she is feeding the cobras' milk. She was scared but saw my gaffer Nandu picking up the snakes and took courage. She said that if I could get a shot in 10 seconds, she would hold the cobra in her hand. So, she did and we got a lovely shot."[79]

Figure 3.37 Fear in Mabool's Eyes

[79] Palit, R. (2011, February 17). Palit On 7 Khoon Maaf Director. (T. T. Online, Interviewer)

Figure 3.38 Irfan Khan in 'Haider'

As per Vishal Bhardwaj, "*Maqbool* is a gripping film that re-examines life and its dilemmas. It is about choice and consequences. It is set in the real world. *Maqbool* says that wrong ambition and greed lead to downfall, at times to a violent downfall."[80] Delima is shown by Irfan Khan in Maqbool when has to decide whether to kill *Abbaji* or not. The fear after his downfall can be seen in his eyes and on his face when he starts hallucinations of blood everywhere and seeing dead people alive. Talking about his performance in *Maqbool, Naseeruddin Shah* recalls one scene from the film that impressed him a lot. He said, "There is this scene in the film between Maqbool and Kaka, played by Piyush Mishra. It's the famous Shakespearean scene where Macbeth is confronted by Banquo's ghost at the banquet. In Maqbool, when Kaka's body is brought to the pyre, Irrfan kneels in a show of grief and the dead body opens its eyes. When we were rehearsing the scene, Piyush was lying on the pyre. Irrfan sat down near him and I was standing behind him. I didn't realize that the rehearsal had begun. After a while, Irrfan toppled over backward. I reached out to support him. I assumed he'd lost his balance. And those *morpankhi aankhen* (peacock-feather-shaped eyes), as Ismat Chughtai describes Saadat Hasan Manto's eyes, turned towards me and said: "Naseer bhai, I am trying to act. Why are you helping me?" I don't think this has ever happened to me that I watched an actor perform and took it to be real,".[81] Irfan Khan succeeded in showing the guilt of *Maqbool* in the film. Here, the concentration of Vishal Bhardwaj was his eyes, but in *Haider* as *Roohdaar,* his voice makes an impact on the screen. It is *Roohdaar's* character who describes the cruelties suffered by *Kashmiris* in detention camps and their tragic end. He tells Haider that his father is no more and his message was of taking revenge which did not believe and started moving away. Then *Roohdaar* starts

[80] Bhardwaj, V. (2003, November 6). 'Maqbool Is Not Meant For Shakespearean Scholars'. (A. J. Pais, Interviewer)

[81] Express, T. I. (2022, January 8). When Irrfan Khan's Performance Left Naseeruddin Shah Shocked During Maqbool: 'I Reached Out To Support Him And He Said…'. New Delhi.

repeating the lines of Ghazal, *Gulon mein rang bhare, baadlon bahar chale* which Haider and his father used to sing when they were together. He then tells a story to *Haider* of the time he spent together with his father as *rooh* and *sharir* (soul and body). Not knowing his identity, the question can be raised of whatever he is saying may be a lie. But the way with which he speaks the dialogues, and explains himself as omnipresent makes *Haider* also believe in him. There is ease on his face while narrating the story to *Haider* which makes *Haider* want to believe in it.

So, this chapter concludes that, though Vishal Bhardwaj's films are often adapted, he imprints them with his distinctive mark through various techniques in which he tries to never repeat characters, and women hold a prominent place within his cinematic narratives. The narrative structure of his films is layered and non-linear and also, makes lyrics an integral part of the narrative. It is appropriate to say, that Bhardwaj is a distinctive visionary in the realm of filmmaking who explores various themes, and genres.

Chapter Four

Vishal Bhardwaj's Music: Melodies in Frames

4.1 Structured Analysis

Film music, rather than being confined to specific genres or communities, is a blend of various musical styles accessible to a wide audience. Likewise, Vishal Bhardwaj's musical compositions span diverse genres, catering to a broad viewership. Despite being born in North India, Vishal Bhardwaj has actively explored and endeavored to understand various forms of music from both India and abroad. Thus, people have sensed the influence of diverse musical genres in his compositions. With a creative necessity, Vishal has incorporated Punjabi, Rajasthani, Russian, Gujarati, Marathi, African, and other musical styles in his creations. In Hindi cinema, Vishal Bhardwaj has skillfully employed Indian music, as evidenced in the Hindi song *Jago Gori* from the film *Chachi 420*. In this musical piece, he seamlessly integrates a portion of a popular Spanish song *Macarena* into the melody of *Jago Gori* and gracefully reconnects it with the original Hindi composition. In crafting the song *Lai Ja Re Badra*, Vishal Bhardwaj masterfully blended the essence of the South Indian *Hansdhwani* raga with the rhythmic patterns of *western keharva*, incorporating drum beats. It's like he took the roots of Indian Classical music, sprinkled a bit of innovation, and created a musical journey that's both traditional and refreshingly experimental. Vishal's musical experiments, seamlessly woven into his creations, reflect his passion for pushing boundaries and adding unique flavors to his artistry. His ability to incorporate diverse musical styles gracefully into his work is a testament to his creative spirit and musical genius.

In this chapter, the researcher has conducted a musical structure and expressive analysis of Vishal Bhardwaj's work, focusing on 191 songs from his directed and non-directed films. The selection of 191 songs was guided by time constraints; however, care was taken to ensure that this sample adequately represents all relevant musical and thematic parameters central to the study. Of these 191 songs, 62 have been categorized by genre, while the remaining songs have been analyzed based on the notes that approximate specific raags. Additionally, these 191 songs have been

examined in terms of rasas. Also, their placement within the films highlights the differences in song placement between his directed and non-directed films. Lastly, the study explores how Vishal Bhardwaj uses songs in the films he directed, offering insights into his approach to integrating music with narrative.

4.1.1 Use of Various Types of Music

a) Classical music and Semi-Classical

Indian music primarily comprises three styles: Classical music, folk music, and light music. Classical music encompasses various forms like Dhrupad, Dhamar, Khayal, Thumri, Tappa, Dadra, and more. On the other hand, simple and light music includes Bhajan, Shabad, Geet, Ghazal, Lori, etc. Hindi film music seamlessly integrates all three styles through its songs. Film music has consistently drawn inspiration from classical music, with notable music directors leveraging classical and semi-classical elements to create exquisite compositions, thus enriching the landscape of Hindi film music. Among the various singing styles in film music mentioned above, Vishal Bhardwaj has chosen specific genres for his compositions can be delineated as follows. The classification of songs composed by Vishal Bhardwaj based on classical and semi-classical styles is as follows.

Table 4.1.1

Songs Based on Classical/Semi-Classical Genre

Sr. No	**Song**	**Singer**	**Lyricist**	**Film**	**Scale**	**Raag**	**Taal**
1	Badi Dheere Jali	Rekha Bhardwaj	Gulzar	Ishqiya	A (6th White)	Lalit	Keharva
2	Lai Jare Badra	Sanjeev Abhyankar	Abbas Tyrewala	Dil pe mat le yaar	D (2nd White)	Hansdhvani	Keharva
3	Jago Gori	Kamal hasan, asha bhonsle	Gulzar	Chachi 420	B (7th White)	Mishra Kafi	Deepchandi
4	Meri Jaan	Rekha Bhardwaj	Syed Muhammad Bashir	Bhagmati	B (7th White)	Gaud Sarang and	Keharva

						Kalyan	
5	Jagave Sari Raina	Birju Maharaj, Rekha Bhardwaj	Gulzar	Dedh Ishqiya	B (7^{th} White)	Maand Khamaj	Deepchandi
6	Humari Atariya Pe	Rekha Bhardwaj	Gulzar	Dedh Ishqiya	C# (1^{st} Black)	Mishra Bhairavi	Kehrva

Badi Dheere Jali- This song from the film *Ishqiya* is composed in a *Lalit raag*. The classical song is beautifully blended with the Western beat in kehrva taal. *Mohan Veena*, the *tabla* is used. The song is sung by Rekha Bhardwaj for which she was honored with the National Award in 2011. In this song, the lady Krishna is sitting, playing tanpura, and singing showing that she is a classical singer practicing the morning raga *Lalit.* The scene also shows the rising of the sun and the morning life of the village and the singer is singing the morning raga, *Lalit.*

Lai ja re Badra- This song from the film *Dil Pe Mat Le* Yaar is composed in raag *Hansdhvani* and is sung by *Pt. Sanjeev Abhyankar.* As *Tanpura* can be heard in the beginning, the song starts with a classical style. Since *Hansdhvani* is a South Indian raag, the rhythm pattern that has been taken to give a glimpse of it keeps on reminding the influence of South Indian Music. In this raag, many veteran music directors have composed songs. To quote, *Ja Tose Nahin Bolu* Kanhaiya is sung by *Lata ji* and *Manna Dey* in *Teen Taal with music director* Salil Chowdhary. *Lai Ja Re Badra* song is composed in *Keharva Taal*, but used drum beats or different percussion instruments while not taking Indian musical instruments. It can be said that the effect and experimentation of fusion can be seen in Vishal Bhardwaj's work. While his deep love for Indian Classical music is visible, his willingness to experiment is also evident. Taking the tradition along, the experiments he has done prove to be creative. The listener finds nothing wrong with it. The bass guitar is used in the song, but the one is to be sensitive and receptive listener. In every respect, this composition has become a model in itself and welcomes it. Pt. Sanjeev Abhyankar ji has also found expression with great openness. In this also the view of the music director is seen that he did not bind the artist and the song is sung in *Khayal* style. The composition is

pure *Khayal style* as there is only one *sthayi* and *antra.* So, it can be said that this is purely a classical song but with a new shade.

Jago Gori- This song from the film *Chachi 420* is composed in Mishra Pilu raag which is sung by Kamal Hasan and Asha Bhosle in Taal *Deepchandi,* so this song comes under the semi-classical genre. Vishal Bhardwaj has taken the Spanish song lyrics *Macarena* because it is shown in the film that a person who has entered the house of his wife as a woman to be with his daughter and to get back his wife. They are celebrating *Karwachauth* and his daughter knows he is his father. Everybody insists the woman sing on the occasion. His daughter insisted on singing the Macarena song as it was her favorite. He blended the Spanish lyrics into a classical tune. Then everybody asked the woman about the meaning of the song as they couldn't recognize the lyrics. He then made his lyrics in Hindi. In an interview, Vishal Bhardwaj said that he wanted Parveen Sultana to sing the song for Kamal but he disagreed.[1]

Meri Jaan- This composition made in the *Geet* genre is an example of blending in itself. In this song, the basis of classical is seen and the popular *Geet* genre also dominates. Keeping it under Semi-classical seems justified because there are highlights of *raag Gaud Sarang, kalyan,* especially when the part of *Tarana* starts in the middle, then *Shyam Kalyan* is heard in it. From the rhythmic point of view, this song becomes *Geet* genre but the touch of Raags is fully heard, so it can be linked to Semi-Classical under the rhythm pattern of taal kehrva. The song is played on *Hema Malini.* The setup is in the Darbar of a King where *Hema Malini* is lip-syncing in the song and all the dancers are dancing in the background. The costumes also show that they are presenting semi-classical dance.

Jagave Sari Raina- In the film *Dedh Ishqiya,* the rendition by Rekha Bhardwaj has transformed into a powerful composition rooted in semi-classical music. The composition adheres to the *Deepchandi* rhythm and is based on the *Maand Khamaj* raga, originating from the folk tradition. The introduction of the song, presented in a chorus format, enhances the composition significantly. Additionally, the inclusion of

[1] Bhardwaj, V. (1998, June 20). The State Of Affairs Is Depressing. (S. P. Statesman), Interviewer)

a substantial sitar segment performed by Niladri Kumar elevates the grandeur of the composition. Furthermore, *taal padant* of *taal bols* executed by Birju Maharaj, contributes substantially to the song's richness.

Humari Atariya Pe- The rendition performed by Rekha Bhardwaj is profoundly impactful. Rooted in the Mishra Bhairavi scale, this composition embraces the essence of semi-classical music through the medium of *Dadra* Gayan *Shaili*, enriching the experience of listeners uniquely engaged with the art of music. Experts widely acknowledge that folk traditions influence classical and semi-classical music, and this composition distinctly reflects the influence of folk music from a particular region. The accompaniment of *Tabla* aligns seamlessly with the rhythmic patterns of *kehrva taal*, while the implementation of the *Ravanhatha* and *Flute* resonates harmoniously with the mood of the composition.

b) Folk Based Song

In the ever-evolving landscape of film music, the timeless allure of folk elements has found expression through the melodies woven by maestros over the decades. Among these musical architects, Vishal Bhardwaj stands out for his unique ability to infuse contemporary compositions with the soulful echoes of traditional folk.

The musical works he creates not only tell stories but also but also embodying the spirits of various Indian people. But it is also because Bhardwaj's strong suit has been combining the folk tunes of rustic life with cinema, which tells stories that speak to modern audiences. The list of folk-based songs composed by Vishal Bhardwaj with the details on which raag notes are predominantly reflected in each song are as follows:

Table 4.1.2

Folk Based Songs Composed by Vishal Bhardwaj

Sr. No	Region	Film	Song	Singer	Lyricist
1	Gujarati	Godmother	Bhaila Re	Sanjeev Abhyankar	Javed Akhtar
2	Gujarati	Godmother	Raja ki Kahani	Usha Uthap, Rekha Bharwaj, Kavita Krishnamurthy	Javed Akhtar
3	Gujarati	Godmother	Goonje	Roop Kumar	Javed

			Gagan	Rathod	Akhtar
4	Haryanvi	Matru Ki Bijli Ka Mandola	Khamakha	Vishal Bhardwaj	Gulzar and Traditional Haryanvi Lyrics
5	Haryanvi	Matru Ki Bijli Ka Mandola	Char Dina Ki	Prem Dehati	Ram Singh
6	Haryanvi	Matru Ki Bijli Ka Mandola	Sha-Ra-Ra-Ra-Ra	Prem Dehati	Dayachand
7	Haryanvi	Matru Ki Bijli Ka Mandola	Badal Uthiya	Rekha Bhardwaj	Dayachand
8	Rajasthani	Abhay: The Fearless	Preet Nibhaiyo ji kanha	Saeed-Fareed Sabri	Based on Traditional Lyrics
9	Rajasthani	Sanshodhan	Mhare Angan Laxmi Padhari Re	Sanjeev Abhyankar	Surya Bhanu Gupta
10	Rajasthani	Sanshodhan	Barse Barse Megha Kara	Sanjeev Abhyankar	Surya Bhanu Gupta
11	Rajasthani	Pataakha	Balma	Rekha Bhardwaj, Sunidhi Chauhan	Gulzar
12	Rajasthani	Pataakha	Gali Gali	Sukhwinder Singh	Gulzar
13	Rajasthani	Maqbool	Dheemo Re	Ustad Sultan Khan	Gulzar
14	Marathi	Hu Tu Tu	Ghapla Hai	Roop Kumar Rathod	Gulzar
15	Marathi	Hu Tu Tu	Neem Ke Tale se Nikla	Roop Kumar Rathod, Kavita Krishnamurthy	Gulzar
16	Marathi	Hawaaizada	Dil Todne ki Machine	Rekha Bhardwaj	Vibhu Virendra Puri
17	Punjabi	Maachis	Chappa Chappa	Suresh Wadekar, Hariharan, KK, Vinod Sehgal	Gulzar
18	Punjabi	Sham Ghansham	Andi Hai Jandi Hai	Sukhwinder Singh, Hema Sardesai	Anand Bakshi
19	Punjabi	Sham Ghansham	Prem Mein Pagal Ho Gayi	Suresh Wadkar,Vishwajeet, Brahmacharya, Asha Bhosle	Anand bakshi
20	Punjabi	Satya	Sapne Mein	Suresh Wadekar,	Gulzar

				Asha Bhosle	
21	Punjabi	Ramji Masalewale	London London	Sukhwinder Singh	Munna Dhiman
22	Uttar Pradesh	Ramji Londonwaley	Ramji Masala	Raghubir Yadav	Munna Dhiman
23	Punjabi	U, Me Aur Hum	Saiyaan	Sunidhi Chauhan	Munna Dhiman
24	Punjabi	U, Me Aur Hum	Phatte	Adnan Sami, Sunidhi Chauhan	Munna Dhiman
25	Punjabi	Ek Thi Dayan	Totey Ud Gaye	Suresh Wadekar, Rekha Bhardwaj, Sukhwinder Singh	Gulzar
26	Punjabi	Fursat	Kudiye	Sukhwinder Singh, Kiran+Navi	Gulzar
27	Uttar Pradesh	Omkara	Beedi Jalayi Le	Sunidhi Chauhan	Gulzar
28	Uttar Pradesh	Omkara	Namak	Rekha Bhardwaj	Gulzar
29	Bundelkhand	Sonchiraiya	Naina Na Maar	Sukhwinder Singh, Rekha Bhardwaj	Ashok Mizaj Badr
30	African	Nomvula	Matru Ki Bijli Ka Mandola	African Umoja	Todd Twala & Themba Nyandeni
31	Russian	7 Khoon Maaf	Darling	Usha Uthap, Rekha Bhardwaj	Gulzar
32	Arabic	Haider	Bismil	Sukhwinder Singh	Gulzar

Gujarati: In a meticulous analysis of Vishal Bhardwaj's finesse in crafting folk songs, a compelling exploration directs our attention to his contribution to the film *Godmother*. The meticulously curated soundtrack of this cinematic piece, orchestrated by Bhardwaj, distinctly shines through its pronounced incorporation of Gujarati folk tunes. Noteworthy examples include "Mati Re," where the resonating beats of dholak and duff form a rhythmic foundation, *Bhaila Re*, where the evocative sounds of *Ravanhatha* and *duff* immerse the listener in the essence of Gujarati folk, *Raja Ki Kahani*, enhanced by the spirited beats of *Dhol* resonating with Gujarati musical traditions, and *Goonje Gagan*, where the unmistakable *Khemta* rhythm weaves Gujarat folk elements. Amidst this diverse array of folk-inspired tunes, the song *Tum Agar* has a modern touch to show that the character is from a new age.

Haryanvi: Vishal Bhardwaj undertook the direction and musical composition for the film *Matru ki Bijli ka Mandola*, a cinematic creation rooted in the rustic landscape of Haryana. In his own words, Bhardwaj describes "The film is set in Haryana and the music is a blend of Haryanvi folk and African music" and African influences, contributing to the distinctive Afro-Haryanvi atmosphere depicted in the film. [2] The folk essence is profoundly interwoven into the fabric of the movie, with Bhardwaj drawing inspiration from Haryanvi folk elements and seamlessly blending them with African tribal music in various songs such as *Khamakha*. The film's lyrics are infused with Haryanvi folk nuances, exemplified by phrases like sha ra ra ra ra and the incorporation of the old Haryanvi folk tune *Badal Uthiya*. Notably, in the romantic song *Khamakha*, Haryanvi language lyrics are added towards the end. Such as lines, *sada bhavani dahine ho pyara gauri putra ganesh, paanch dev raksha kare ho pyara bramha vishnu Mahesh*, evoking the cultural ethos by first invoking Lord Ganesha, a tradition reminiscent of preluding auspicious endeavors with prayers to Lord Ganesha. The lyrics gracefully transition to depict the beauty of Haryana, exemplified by lines like *Deson mein ye des mera, Sai hara bhara Haryana,' and 'Seedhe sadhe log, ade ke doodh dahi ka khana*, capturing the essence of the region's simplicity and agricultural abundance. Furthermore, the song *Char Dina Ki* offers a brief yet impactful Haryanvi track, contributing to the film's authentic portrayal of the Haryanvi cultural landscape. Even the composition *Badal Uthiya* has become very impressive and is presented in the voice of Rekha Bhardwaj. The song is a Haryanvi folk written by *Dayachand Manya* but when the song begins, *Mohan Veena* is introduced in the *swaras* of *Raag Mishra Pilu.* This shows the relationship of folk and Semi-Classical music. The song describes the rainy season. The song is not fully used in the film. Only the first two lines are used to express the sorrow of the villagers who lost their crops due to rain.

Rajasthani: Vishal Bhardwaj has ventured into the realm of Rajasthani folk, infusing his creations with the vibrant music of the region. In the initial phase of his career, the film Abhay: The Fearless unfolded against the backdrop of Rajasthan, providing the canvas for Bhardwaj's exploration of Rajasthani folk. Within this film, the song *Preet*

[2] Thombare, S. (2013, January 11). Matru Ki Bijlee Ka Mandola music review: An Afro-Haryanvi carnival. *Bollywoodlife.com*.

Nibhaiyoji Kanha stands as a testament to Bhardwaj's craftsmanship, where the Rajasthani lyrics seems to be traditional, accompanied by the melodic strains of sarangi and rhythmic beats of dholak, imparts a distinctive folk touch. The composition begins reminiscent of a qawwali with a Rubai-like introduction, seamlessly blending elements of folk and qawwali. Another film, *Sanshodhan*, also set against the Rajasthan backdrop, features two noteworthy songs. *Mhare Angan Laxmi Padhari Re,* where the *Ravanhatha* takes center stage, and *Barse Barse Megha Kara,* embellished with the sounds of *duff* and *ghada,* both intricately woven with the fabric of Rajasthani folk traditions. In his more recent directorial venture, *Pataakha*, also rooted in the essence of Rajasthan, Bhardwaj pays homage to the region's folk heritage through the creation of the song *Balma*. This piece was inspired by a traditional folk song that Bhardwaj himself had encountered during his research in the village of Ronsi in Rajasthan.[3] The meticulous incorporation of Rajasthani folk elements into these compositions showcases Bhardwaj's dedication to preserving and celebrating the cultural richness of the region.

Marathi: Exploring the rich landscape of Marathi folk traditions, Vishal Bhardwaj adeptly incorporates two distinctive forms into his musical repertoire. In the film *Hu Tu Tu,* he presents the Marathi folk forms of *Powada* and *Lavani* through the songs *Ghapla* and *Neem Ke Tale Se Nikla,* respectively. Furthermore, in the film *Hawaizaada*, Bhardwaj delves into the Marathi folk genre with the composition *Dil Todne Ki Machine,* primarily inspired by the *Lavani* style. While staying true to the roots of Marathi folk, the song also incorporates a subtle Western touch, that shows Bhardwaj's ability to seamlessly blend traditional and contemporary elements within his musical creations.

Punjabi: Vishal Bhardwaj has consistently demonstrated his prowess in crafting Punjabi folk-infused songs, employing Punjabi lyrics harmoniously accompanied by the resonant beats of the dhol. Notable compositions such as *Chappa Chappa*, *Andi Hai Jandi Hai, Sapne Mein,* London London, *Saiyaan, Phatte, Totey Ud Gaye,* and *Kudiye* exemplify his adeptness in seamlessly blending Punjabi folk elements with

[3] Bhardwaj, V. (2018, September 19). Making Of Pataakha Music Album. (Z. M. Company, Interviewer)

contemporary musical expressions. Bhardwaj's ability to infuse the soulful rhythms of the dhol with Punjabi lyrics not only pays homage to the rich cultural heritage of Punjab but also adds a distinct and authentic flavor to his cinematic musical creations.

Even in the song 'Ramji Masala' the essence of folk can be listened, though the character is from Bhihar region but the instruments seems to be used are Tumbi and Dhadd that put this song into Punjabi folk based songs.

Uttar Pradesh: Similar to his exploration of other folk cultures, Vishal Bhardwaj has ventured into the streets of Uttar Pradesh, where he has masterfully blended traditional folk Nautanki with the popular 'item song' format in Hindi films, as exemplified in the film *Omkara, particularly evident in the song Beedi and Namak.*

Bundelkhandi: In the song 'Naina Na Maar' from the film 'Sonchiriya,' the essence of Bundeli Rai Folk dance tradition serves as its foundation. Additionally, the lyrics are inspired by the traditional Bundeli folk culture, penned by Ashok Mizaj Badr.

Arabic Music: Arabic music has found its way into Hindi cinema, and Vishal Bhardwaj has adeptly embraced this musical fusion. In films like *Haider*, the song Bismil resonates with Arabic musical elements, seamlessly integrated with the narrative. showcasing his ability to blend diverse musical influences across different regional cinemas. Apart from Hindi films, Vishal Bhardwaj's compositions in the Malayalam film *Daya* with the song 'Sharandendu' and the Tamil anthology *Navarasa* in the segment 'Inmai' with the song 'Del-e-Man' also exhibit a distinct Arabic essence.

African Music: In his directed film *Matru Ki Bijli Ka Mandola*, Vishal Bhardwaj incorporated African music seamlessly into the narrative. He dedicated an entire song, *Nomvula*, to African music, where the character Badal buys African folk artists just because his fiance Bijli likes African music, and the performers are unaware of being purchased. The term *Nomvula* in Zulu means after the rain, reflecting the village's setting. This presence continues in subsequent songs of the film, like *Oye Boy Charlie*, and *Khamakha*, where the romantic ambiance is enriched with the use of African music.

Russian Music: In the film *7 Khoon Maaf*, Vishal Bhardwaj ventured into Russian music for the first time with the song 'Darling.' He blended Indian elements with

Russia's traditional folk song Kalinka[4], featuring vocals by Rekha Bhardwaj and Usha Uthup. The incorporation of Russian words and the accordion in the song authentically captures the essence of Russian folk music. Notably, Usha Uthup made her acting debut in a Hindi film through this song.

c) **Sufi:** Sufi music, known for its soulful and expressive qualities, centers around Islam's spiritual and mystical facets. *Qawwali*, a popular form of devotional music often performed in Sufi shrines and dargahs, stands out as the most renowned form of Sufi music. Bollywood composers, including A.R. Rahman, Shankar Mahadevan, and Salim-Sulaiman, have embraced Sufi music, and Vishal Bhardwaj is no exception. In his 2002 album '*Ishqa Ishqa*,' and Hindi films like *7 Khoon Maaf* with the song *Awara*, he showcases the influence of Sufi music. For the film *Maqbool*, the track *Ru Ba Ru,* and *Jhin Min Jhini* in which Vishal has incorporated *Amir Khusro's* Qawalli '*Aaj Rang Hai*', in No Smoking with *Kash Laga* has Qawwali effect, and, in the film *Dedh Ishqiya* with *Kya Hoga*, he incorporates Qawwali elements into his compositions.

d) **Lullaby:** Some of Vishal Bhardwaj's songs fall into the lullaby category, though not many, they are remarkably effective. Hitesh Sonik mentioned in a personal interview that the first time he met Vishal Bhardwaj, the latter was recording the lullaby *Ma Kaise The Wo Din Pyare Pyare* for the film *Abhay: The Fearless*. Upon hearing it, Hitesh Sonik became emotional. In addition, songs like *Jag Ja* from *Omkara*, Sapna Re Sapna from *Ek Thi Daayan*, and *Sonchiraiya* from the film *Sonchiriya* also belong to this category.

e) **Ghazal:** Vishal Bhardwaj's deep understanding of Ghazals can be attributed to his lineage and the significant influences in his life as his father was a lyricist, and his associations with eminent poets like Bashir Badr and Gulzar further honed his appreciation and comprehension of this genre. Vishal Bhardwaj himself has a pronounced inclination towards Ghazals. In an interview, he mentioned that the 1980s saw a resurgence of Ghazals, and listening to singers like Jagjit Singh and Pankaj Udhas marked the beginning of his grooming in this art form. Even Gulzar, in a personal interview, acknowledged Bhardwaj's nuanced understanding of Ghazals and

[4] IANS. (2011, January 29). Music Review: 7 Khoon Maaf. *Hindustan Times*.

poetry, stating, "Vishal has a profound grasp of Ghazals and poetry. I think for poetry I share his expression on my thought which I admire."[5]

Vishal Bhardwaj has also published a book titled 'Nude', which features poems written by him. Throughout his composing career, he has created several compositions with profound poetic depth. While these compositions cannot be strictly classified as Ghazals, they can be considered Ghazal-esque songs (*Ghazal numa*) due to their lyrical and emotive qualities. Some notable songs in this category composed by Vishal Bhardwaj include *Ye Kaisi Chap Kadmo ki, Shaq Khwab ka Hai, Tum Mily To Nahi, and Ab Mujhe Koi*. Additionally, Bhardwaj has composed Ghazals that are recognized as proper Ghazals, such as *Zabaan Jale Hain, and Gulon Mein Rang Bhare*, a Ghazal written by Faiz Ahmed Faiz.

f) Jazz Music: "The term Jazz Music refers to a genre that originated in the 20th century in South America, stemming from a fusion of African and European musical elements. Similar to Indian classical music, jazz music inculcates improvisation."[6] Vishal Bhardwaj has adeptly utilized the essence of jazz music in various compositions, evident in the song *Chupdi Chupdi Chachi* from the film Chachi 420 with the use of piano, 'Jab Bhi Cigarette' from the film 'No Smoking,' also carries the influence of jazz. Additionally, the song *Khul Kabhi To* from the film *Haider, Be Still* from the film Rangoon and *I Love You Pleaj* from the film *Darling* are also rooted in jazz music.

g) Rock Music: Rock music emerged in the 1950s in America, characterized by the prominent use of guitar, vocals, drums, and organ.[7] The electric guitar plays a pivotal role, featuring effects like metal, distortion, and overdrive. Additionally, instruments such as bass guitar and drums contribute to various subgenres within rock music. Vishal Bhardwaj has incorporated rock music in several of his compositions, exemplified by the song *Dhan Te Nan* from the film *Kaminey*, and two tracks, *O Mama* and *Dil Dil Hai*, from the film *7 Khoon Maaf.* Furthermore, and *Baaghi Re*

[5] Gulzar. (2021, September 30). Personal Interview. (G. Kapoor, Interviewer)

[6] Kumar, T. (2014). *Sangeet nirdeshak Shri A R Rahman sahib ke sangeet nirdeshan ka saidhantik vivechan.* Chandigarh: Department of Music, Punjab University. (Translated from Hindi)

[7] Kot, G. (2023). *Rock and roll early style of rock music.* Britannica.

from the film *Sonchiriya.* Even in *Haider,* when Roohdar makes his entry, rock music is employed to enhance the cinematic experience

4.2 Use of Notes of Ragas

Indian classical music is rooted in the framework of musical scales known as ragas. Whether it be Hindustani or Carnatic music, the essence of Indian music lies in its foundation of ragas. The distinct identity of each raga is formed through its specific arrangement of notes, rules, and unique presentation. Examples of which are given above. But by introducing variations or making subtle modifications to these rules and presentations, classical music can transform into semi-classical genres. Further, incorporating flexibility in the use of ragas or employing them in abbreviated forms adds fluidity, resulting in light music. When discussing Indian film music, it is considered distinct from classical music. The utilization of ragas is limited to specific measures as per necessity. In film music, very few songs are firmly based on ragas; generally, the notes of ragas are employed by the emotions conveyed in the lyrics. Many of Vishal Bhardwaj's songs are based on the notes of ragas, providing a foundation in classical musical scales. At times, Vishal incorporates the notes of various ragas in his compositions. Sometimes, he employs a particular set of notes from a raga in a specific section of the song, allowing the essence of that raga to manifest within the composition. But at times he uses phrases from other ragas as well in a single composition. In Vishal Bhardwaj's songs, we don't find the exact ragas, but we do hear glimpses of notes from various ragas. Therefore, in the songs listed below, the ragas whose notes are reflected have been mentioned. It has also been observed that the maximum no of Vishal Bhardwaj's songs follow the 4-beat Keherwa or the 3-beat Dadra rhythm patterns. The recurring use of Keharva and Dadra taals in Vishal Bhardwaj’s compositions appears to be a deliberate stylistic choice, prioritizing melodic accessibility and emotional immediacy. While it may suggest limited rhythmic diversity, it aligns with the cinematic need for melodic simplicity and hummability — a characteristic shared by much of Hindi film music. Thus, rather than reflecting a constraint, this approach underscores Bhardwaj’s intent to integrate music seamlessly within the cinematic narrative. Additionally, there are six songs that utilize the Deepchandi rhythm, which are listed below.

1. **Hongi Teri Majbooriyaan:** The song is rendered by Kavita Krishnamurthy in the film Fauji (1995), with lyrics penned by Vishal Bhardwaj himself. The scale of the song is G# (4th Black). It is a light music composition, characterized by its unrestricted nature, allowing the blending of various ragas. Despite the flexibility, the composition bears a resemblance to traditional Bollywood songs, featuring familiar elements. Upon careful listening, the presence of Mishra Pahari Raag becomes apparent, with the use of *shudh swaras* in the composition.
2. **Maa Pe Put:** This song, sung by Alka Yagnik and Ram Shankar with lyrics by Anand Bakshi, presents a fusion of Raag Bilawal and *Khamaj* raag, set to the *Khemta* Taal and scale is F (4th Whiite). It serves as a jubilant celebration of the reunion with a lost son within the narrative. The collective joy depicted in the song is anchored in the Hindi proverb, *Maa pe put pita pe ghoda*, symbolizing the notion that a child inherits traits from both parents.
3. **Tum Mere Ho:** The soulful melody in the film *Betaabi*, structured with a rhythmic pattern of 4 beats, reflects an emotional connection to *Mishra Ahiri Todi* raag, subtly incorporating the *shudh ga*. The song beautifully weaves through a romantic yet poignant dream sequence, capturing the protagonist's heartfelt yearning to be with his love, contrasted with the stark reality of her reluctance. *Suresh Wadekar's* emotive voice adds a profound touch, enhancing the emotional depth of the composition. The scale of the song is G (5th White) from where the song has been composed.
4. **Tum Gaye:** In this song from the movie *Maachis*, the fundamental usage is primarily rooted in the scale of *Bilawal*, but judiciously incorporating *Bhatiyar* where the scene demands to depict the ambiance of dawn. The deliberate inclusion of *Bhatiyar* complements the situational requirements, showcasing Vishal Bhardwaj's nuanced musical choices and his ability to tailor compositions to scene-specific atmospheres. The scale of the song from where it is composed is E (3rd White) with a rhythm of 4 beats.
5. **Badlon Se:** In this heartfelt romantic serenade, beautifully sung by Bhupinder Singh, the hero's emotions for his beloved are intricately woven into the melody. The composition, seemingly inspired by the notes of *Raag Dhani*, unfolds with a rhythm of 4 beats. The scale of the song is E (3rd White).

6. **Chai Chappa chai:** This romantic composition, rendered by the enchanting voices of Lata Mangeshkar and Hariharan, unfolds against the backdrop of the *Asawari scale*, accompaniedf by a rhythmic pattern of 4 beats. The scale of the song is G# (4th Black).
7. **Mati Re:** This composition, sung by the legendary Lata Mangeshkar in the film *Godmother,* is possibly based on the Raag Mishra Bhoopeshwari. The rhythm follows a cycle of four beats in scale C# (1st Black).
8. **Ek Wo Din Bhi The:** This poignant composition, delivered by Rekha Bhardwaj in the film Chachi 420, appears to resonate with the *swaras* of Raag *Jhinjhoti,* adhering to a four-beat rhythm. The melodic cadence of the song harmonizes with the visual narrative, portraying a melancholic flashback where the heroine reminisces about cherished moments from her past with her husband. The song is composed in scale D (2nd White).
9. **Rama Rama:** This romantic rendition, voiced by Sonu Nigam and Asha Bhosle in the film Love Ke Liye Kuch Bhi Karega, is structured on the '*Bhairavi'* scale, encompassing the notes *re, ga, dha, ni* in their *komal* forms within a 4-beat rhythm. The song's melodic framework complements the romantic theme, contributing to the overall aesthetic of the composition. The scale of the song is G (5th White).
10. **Yun Hua:** This impactful composition is the result of a harmonious fusion of shudh/natural *swaras* within a rhythmic framework of 4 beats, demonstrating a meticulous balance of musical elements. The scale of the song is E (3rd White).
11. **Rozaana:** In this composition, eloquently rendered by Amitabh Bachchan in the film Nishabd, notes of *Mishra Khamaj* unfold seamlessly within a 4-beat rhythm. The deliberate amalgamation of these melodic elements adds depth to the musical canvas, enriching the emotional resonance of the song. The scale of the song in which it is composed is C# (1st Black).
12. **Tesu:** The song *Tesoo* from the film The Blue Umbrella is set Shudh swaras in kehrva taal. The scale of the song is E (3rd White).
13. **Rone Do:** The song *Rone Do* from the film *Maqbool* delves into the emotional landscape of the main character, Nimmi. The composition is intricately woven with the melodic elements of *Mishra Kafi*, presented in *Kehrva taal*, and soulfully rendered by Rekha Bhardwaj. The scale of the song is F (4th White).

14. **Dum Ghutta hai:** The song *Dum Ghutta Hai* from the film *Madaari* is crafted on the melodic nuances of Raag *Ahiri Todi*, employing a 4-beat rhythm, and brought to life through the emotive vocals of Rahat Fateh Ali Khan. The scale in which the song is composed is B (7th White).
15. **Sooraj ki Aag Mein:** The composition of this song, rendered by Roop Kumar Rathod and Sujata Mohan, is exceptionally melodious and effective. It is based on the *Mishra* Bhairavi scale and follows a 4-beat pattern. The scale of the song is E (3rd White).
16. **O Saathi Re:** The musical composition of *O Saathi Re* from the film Omkara intricately weaves through the notes of Raag Jog, embracing the rhythmic cadence of *Kehrva* Taal. The harmonious rendition is delivered by the soulful voices of Vishal Bhardwaj and Shreya Ghoshal. The song is composed in scale D (2nd White).
17. **Dhuan Dhuan:** This poignant composition of the sad song from the film Ramji Londonwale is skillfully interwoven with the melodic nuances of Raag *Bhopeshwari*. within a structured 4-beat rhythm, adds a nuanced depth to the emotional landscape of the song. The song is composed in scale F (4th White).
18. **Rasta hai jo:** Upon attentive listening, it becomes apparent that this composition is structured on the melodic framework of Raag *Basant Mukhari*, featuring the notes *Re, Dha, and Ni* in their flattened (*komal*) form, along with the *Shuddha Ga*. The scale of the song is A (6th white), and the rhythmic foundation of the composition adheres to a 4-beats pattern.
19. **Awaara:** This song from the film *7 Khoon Maaf* is artistically crafted within the notes of Basant Mukhari, adhering to a structured 4-beat rhythm. The scale of the song is G (5th White).
20. **Oye Boy Charlie:** The composition of the song *Oye Boy Charlie* from the film *Matru ki Bijli ka Mandola* may be correlated with the notes of *Mishra Khamaj* in *Kehrva Taal*. It is skillfully rendered by Mohit Chauhan, Shankar Mahadevan, and Rekha Bhardwaj. The scale of the song is D# (2nd Black).
21. **Jhelum:** The composition of the song *Jhelum* from the film Haider, rendered in the resonant voice of Vishal Bhardwaj, is intricately woven within the tonal intricacies of Raag *Puriya Dhanshree*, characterized by its profound and serious musical essence. The deliberate choice of Raag *Puriya Dhanshree* in this composition adeptly encapsulates and articulates a sense of depth and gravity, aligning with the thematic

intricacies of the song. The rhythm of the song is set in Dadra. The scale of the song is D (2nd White).

22. **Patli Gali:** The song *Patli Gali* from the film *Talvaar* is sung by Sukhwinder Singh and the composition is set to the notes of *Mishra Bhairavi* with the rhythmic structure of *Kehrva taal*. The composition of the song is in F (4th White) scale.
23. **Sham ke Saye:** The composition of the song *Sham ke Saye* from the film *Talvaar*, sung by Arijit Singh can be co-relate with *Mishra Keervani* with the rhythm of 4 beats. The scale of the song is F# (3rd Black).
24. **Ye Ishq hai:** The composition of the song *ye ishq hai* is meticulously crafted within the tonal framework of Raag *Mishra Tilang*, unfolding its melodic nuances within the rhythmic structure of 4 beats. The scale in which the composition is composed is E (3rd White).
25. **Pataakha:** The musical composition of this title song is intricately woven in the notes of Raag *Keervani*. This melodic arrangement is harmoniously synchronized with the rhythmic structure of 4 beats. The scale of the song is A# (5th Black).
26. **Raat Bhar:** The song *Raat Bhar* from Mumbai Dragon, directed by Vishal Bhardwaj, is part of an anthology featuring modern Mumbai love stories. The composition is based on the '*Mishra Keervani*' raag and follows a 3-beat rhythm pattern. The lyrics are written by Vishal Bhardwaj. The Scale of the song in which it is composed is B (7th White).
27. **Kal Kahin:** The song *Kal Kahin*, featured in the short film *Fursat*, was directed by Vishal Bhardwaj. This short film was an experimental project and an advertisement for the iPhone as the film was shot entirely on the iPhone 14 Pro. Vishal Bhardwaj performed the vocals for this song, accompanied by Kiran+Nivi. The melody of the song is based on the notes of '*Mishra Keervani*', with a rhythm pattern set in 4 beats. The scale of the song is D# (2nd Black).
28. **Waqt Waqt:** The composition of the song *Waqt Waqt* from the short film Fursat in the voice of Vishal Bhardwaj and Kiran+Nivi is set to the notes of Raag *Basant Mukhari* within the rhythmic structure of 4 beats. The scale in which the song is composed is E (3rd White).

29. **Lalkaar:** The composition from the short film *Fursat* is set mainly to the *swaras* of *Raaga Dhani* with the rhythmic structure of 4 beats. The song is sung by Kailash Kher in G (5th White) scale.
30. **Dil Humara Lailaj:** The composition of this song is based on *shudh* notes but also incorporates the *teevra madhyam swara* intermittently. In terms of the raag, it can be related to the Pahadi scale, and its rhythm follows a 4-beat pattern. The sale of the song is A (6th white).

The remaining songs are presented in the table below.

Table 4.1.3

List of Underlying Ragas in Songs Composed by Vishal Bhardwaj

Sr. No	Song	Film	Director	Scale	Notes of Underlying Raag	Taal	Singer	Lyricist
1	Saat Pheron Ka Bandhan	Wahem	Desh Gautam	F (4th White)	Pahadi	Kehrva	Asha Bhosle	Ram Bhardwaj
2	Kabhi Ankh Milaye	Fauji	Lawrence D'Souza	G# (4th Black	Mishra Shivranjini	Kehrva	Kavita Krishnamurthy	Ibrahim Ashq
3	Mera Naam Reshma	Fauji	Lawrence D'Souza	G# (4th Black	Basant Mukhari	4 Beats	Asha Bhonsle	Madan Pal
4	Wo Mera Jani Hai	Fauji	Lawrence D'Souza	A (6th white)	Mishra Bhairavi	Kehrva	Kavita Krishnamurthy	Vishal Bhardwaj
5	Jugnuon Ka Des Hai	Abhay: The Fearless	Anu Kapoor	C# (1st Black)	Patdeep	Dadra	Rekha Bhardwaj	Unknown
6	Preet Nibhaiyo Ji Kanha	Abhay: The Fearless	Anu Kapoor	G# (4th Black	Sarang	Kehrva	Saeed - Farid Sabri	Unknown
7	Hum Bhooton Se Bhi Bade Bhootam	Abhay: The Fearless	Anu Kapoor	Recording Not Available at the tiime of finalization	Durga and Bhopali	Kehrva	Unknown	Unknown

8	Maa Kaise The Wo din	Abhay: The Fearless	Anu Kapoor	E (3rd White)	Kalyan	Deepchandi	Unknown	Unknown
9	Mhare Angan Laxmi Padhari Re	Sanshodhan	Govind Nihalani	E (3rd White)	Asa and Maand	Kehrva	Sanjeev Abhyankar	Surya Bhanu Gupta
10	Barse Barse Megha Kara	Sanshodhan	Govind Nihalani	G (5th White)	Jhinjhoti	Deepchandi	Sanjeev Abhyankar	Surya Bhanu Gupta
11	Chod Aye hum	Maachis	Gulzar	G (5th White)	Ahiri Todi	4 Beats	Hariharan, kk, suresh wadkar, vinod sehgal	Gulzar
12	Yaad Na Aye Koi	Maachis	Gulzar	F (4th White)	Charukeshi	4 Beats	Lata Mangeshkar	Gulzar
13	Pani Pani Re	Maachis	Gulzar	B (7th White)	Mishra Keervani	4 Beats	Lata Mangeshkar	Gulzar
14	Bheje Kahar	Maachis	Gulzar	E (3rd White)	Mishra Durga	3 Beats	Lata Mangeshkar	Gulzar
15	Chappa Chappa	Maachis	Gulzar	G (5th White)	Basant Mukhari	Kehrva	Hariharan, suresh Wadkar, Vinod Sehgal, and KK	Gulzar
16	Don't take a panga	Betaabi	Rajesh Kumar Singh	A# (5th Black)	Pahadi	4 Beats	Kavita Krishnamurthy	Sameer
17	Hai Hai	Betaabi	Rajesh Kumar Singh	B (7th White)	Madhmad Sarang	4 Beats	Hariharan	Sameer
18	Gungunati hui	Betaabi	Rajesh Kumar Singh	B (7th White)	Mishra Kafi	4 Beats	Suresh Wadekar, Kumar Sanu	Bashir Badra
19	jhoothi moothi	Betaabi	Rajesh Kumar Singh	C (1st White)	Mishra Bhairavi	Dadra	Suresh Wadekar, KK, Devaki Pandit	Sameer
20	Tumhari	Betaabi	Rajesh	A (6th	Charukeshi	4 Beats	Suresh	Sameer

	khushboo		Kumar Singh	white)			Wadekar	
21	Tum Dono Ho Ek Se	Sham Ghansham	Ashok Ghai	B (7th White)	Patdeep	4 Beats	Hariharan, Lata Mangeshkar	Anand Bakshi
22	Anidi Hai Jandi Hai	Sham Ghansham	Ashok Ghai	A# (5th Black)	Keervani	Kehrva	Sukhwinder Singh, Hema Sardesai	Anand Bakshi
23	Maa Ki Mamta Pe	Sham Ghansham	Ashok Ghai	B (7th White)	Patdeep	4 Beats	Hariharan, Suresh Wadekar, Lata Mangeshkar	Anand Bakshi
24	Mitwa Re Mitwa	Sham Ghansham	Ashok Ghai	C (1st White)	Pahadi	4 Beats	Kumar Sanu, Alka Yagnik	Anand Bakshi
25	Prem Mein Pagal Ho Gayi	Sham Ghansham	Ashok Ghai	E (3rd White)	Kalingda	4 Beats	Suresh Wadkar,Vishwajeet, Asha Bhosle	Anand Bakshi
26	Oh No Gussa Chodo	Sham Ghansham	Ashok Ghai	B (7th White)	Shudh Swar	4 Beats	Suresh Wadkar,Vishwajeet, Asha Bhosle	Anand bakshi
27	Goli Maar	Satya	Ram Gopal Verma	A (6th white)	Bhairavi	3 Beats	Mano	Gulzar
28	Geela Geela Pani	Satya	Ram Gopal Verma	D# (2nd Black)	Pilu	3 Beats	Lata Mangeshkar	Gulzar
29	Tu Mere Paas Bhi Hai	Satya	Ram Gopal Verma	C (1st White)	Keervani	4 Beats	Hariharan, Lata Mangeshkar	Gulzar
30	Sapne Mein	Satya	Ram Gopal Verma	G# (4th Black	Pilu	Kehrva	Suresh Wadekar, Asha Bhosle	Gulzar
31	Bhaaga Sa	Chachi 420	Kamal Hassan	F# (3rd Black)	Jog	4 Beats	Hariharan	Gulzar
32	Chupadi Chachi	Chachi 420	Kamal Hassan	D (2nd White)	Shudh Swar	3 Beats	Aditya narayan	Gulzar

33	Gare Dore	Chachi 420	Kamal Hassan	B (7th White)	Jhinjhoti	4 Beats	Hariharan, Asha Bhosle	Gulzar
34	Dekho to asman	Jahan Tum Le Chalo	Desh Deepak	E (3rd White)	Sindhi Bharavi	4 Beats	Suresh wadekar	Gulzar
35	Atthanisi zindagi	Jahan Tum Le Chalo	Desh Deepak	F (4th White)	Bhopeshwari	4 Beats	Hariharan	Gulzar
36	Shaq Khwab Ka Hai	Jahan Tum Le Chalo	Desh Deepak	G (5th White)	Jhinjhoti	4 Beats	Lata Mangeshkar	Gulzar
37	Thak gayi ho to	Jahan Tum Le Chalo	Desh Deepak	A# (5th Black)	Shudh Swar	3 Beats	Suresh wadekar	Gulzar
38	Ye Kaisi Chap Kadmo Ki	Jahan Tum Le Chalo	Desh Deepak	G# (4th Black)	Shudh Swar	4 Beats	Rekha Bhardwaj	Gulzar
39	Your face is face of love	Jahan Tum Le Chalo	Desh Deepak	A (6th White)	Bhairavi	4 Beats	Gary lawyer	Gulzar
40	Itna Lamba kash lo yaro	HU TU TU	Gulzar	B (7th White)	Keervani	4 Beats	Hariharan, Lata Mangeshkar	Gulzar
41	Bandobast hai zabardast hai	HU TU TU	Gulzar	G# (4th Black)	Dhani	4 Beats	Roop Kumar Rathod	Gulzar
42	Ghapla Hai	Jahan Tum Le Chalo	Desh Deepak	F (4th White)	Pahadi	3 Beat	Roop Kumar Rathod	Gulzar
43	Jago jago jagty raho	HU TU TU	Gulzar	A (6th White)	Ahiri Todi	4 Beats	Roop Kumar Rathod	Gulzar
44	jai hind hind, guru mantra mera	HU TU TU	Gulzar	A (6th White)	Khamaj Scale	4 Beats	Lata Mangeshkar	Gulzar
45	Neem Ke Tale Se Nikla	HU TU TU	Gulzar	B (7th White)	Keervani	Kehrva (Lavani Theka)	Lata mangeshkar, Kavita Krishnamurth, Roop Kumar Rathod	Gulzar
46	Bhaila Re	Godmothe	Vinay	D# (2nd	Mishra	Kehrva	Sanjeev Abhyanka	Javed

		r	Shukla	Black)	Keervani		r	Akhtar
47	Goonje Gagan	Godmother	Vinay Shukla	E (3rd White)	Saraswati	Khemta	Roop Kumar Rathod	Javed Akhtar
48	Raja Ki Kahani	Godmother	Vinay Shukla	D# (2nd Black)	Bairagi Bhairav	4 Beats	Usha uthap, rekha and kavita krishnamurthy	Javed Akhtar
49	Tum agar mujhse poocho	Godmother	Vinay Shukla	C# (1st Black)	Bilawal	4 Beats	Abhijeet Bhattacharya	Javed Akhtar
50	Dil Pe Mat Le Yaar	Dil Pe Mat Le Yaar	Hansal Mehta	D (2nd White)	Asawari	4 Beats	Asha Bhonsle	Abbas Tyrewala
51	Jee Jee	Dil Pe Mat Le Yaar	Hansal Mehta	G (5th White)	Asawari	4 Beats	Udit Narayan, Kavita Krishnamurthy	Abbas Tyrewala
52	Chal Padi	Dil Pe Mat Le Yaar	Hansal Mehta	C (1st White)	Pilu	4 Beats	Suresh Wadekar, Roop kumar rathod	Abbas Tyrewala
53	Pagal	Dil Pe Mat Le Yaar	Hansal Mehta	A (6th White)	Keervani	3 Beats	Abhijeet Bhattacharya, Kavita Krishnamurthy	Piyush Mishra
54	Swaagatham	Dil Pe Mat Le Yaar	Hansal Mehta	C (1st White)	Hansdhvani	4 Beats	Hariharan	Abbas Tyrewala
55	Love Ke liye	Love Ke Liye Kuch Bhi Karega	Eeshwar Nivas	F# (3rd Black)	Dhani	4 Beats	Udit Narayan, Sunidhi Chauhan	Abbas Tyrewala
56	Aslam Bhai	Love Ke Liye Kuch Bhi Karega	Eeshwar Nivas	F# (3rd Black)	Dhani	4 Beats	Sonu Nigam	Abbas Tyrewala
57	Dil Mera Dil Hai Akela	Love Ke Liye Kuch Bhi Karega	Eeshwar Nivas	G# (4th Black)	Keervani	4 Beats	Udit Narayan	Abbas Tyrewala
58	Socho	Love Ke	Eeshwar	F (4th	Madhukauns	4 Beats	KK, Asha	Abbas

	Kya Karoge	Liye Kuch Bhi Karega	Nivas	White)			Bhosle	Tyrewala
59	Tum Mile To Nahi	Mulaqaat	K. Ravi Shankar	G# (4th Black)	Shudh Swar	3 Beats	Alka Yagnik	Doctor Bashir Badr
60	Whisky Risky	Mulaqaat	K. Ravi Shankar	G (5th White)	Keervani	4 Beats	Roop Kumar Rathod, vinay anand	Doctor Bashir Badr
61	Makdee	Makdee	Vishal Bhardwaj	D (2nd White)	Ambika/Tukhari	4 Beats	Clinton Cerejo, Dominique Cerejo, Rekha Bhardwaj	Gulzar
62	Kasai	Makdee	Vishal Bhardwaj	C (1st White)	Shuhd Swar	4 Beats	Makrand Deshpande	Gulzar
63	O Papad Vale	Makdee	Vishal Bhardwaj	E (3rd White)	Shudh Scale of Bilawal	Kehrva	Upagna Pandya	Gulzar
64	Mai	Makdee	Vishal Bhardwaj	F (4th White)	Shudh Scale of Bilawal	Kehrva	Upagna Pandya	Gulzar
65	Chutti Hai	Makdee	Vishal Bhardwaj	F# (3rd Black)	Dhani	Kehrva	Upagna Pandya	Gulzar
66	Jhinmin Jhini	Maqbool	Vishal Bhardwaj	C# (1st Black)	Mishra Pilu and Mishra Khamaj	Kehrva	Ustad Sultan Khan, Rakesh Pandit, Sadhna sargam, Anuradha Sriram	Gulzar
67	Ru Ba Ru	Maqbool	Vishal Bhardwaj	A# (5th Black)	Ahiri Todi	Kehrva Qawali Theka	Daler Mehandi, Sabir Khan, Rakesh Pandi, Dominique Cerejo	Gulzar
68	Dheemo Re	Maqbool	Vishal Bhardwaj	E (3rd White)	Maand	Unbounded (Anibadh)	Ustad Sultan Khan	Gulzar

69	Kajrare Kajrare Nainawale	Chupke se	Shona Urvashi	F# (3rd Black)	Pahadi	4 Beats	Daler Mehandi	Gulzar
70	Kehte Kehte Ruk Jatee	Chupke se	Shona Urvashi	C (1st White)	Mishra Bhairavi	4 Beats	Lucky Ali, Asha Bhosle	Gulzar
71	Koi Toh Ho Jiske Liye Jina	Chupke se	Shona Urvashi	C (1st White)	Mishra Bhairavi	4 Beats	Udit Narayan, Alka Yagnik	Gulzar
72	Jeele Jeele Jeene De	Chupke se	Shona Urvashi	G# (4th Black)	Keervani	3 Beats	KK, Ranjit Barot, Alka Yagnik	Gulzar
73	Kafi Nahin Jo Bhi Hai	Chupke se	Shona Urvashi	G# (4th Black)	Keervani	4Beats	Alka Yagnik	Gulzar
74	Aasmani Chatri	The Blue Umbrella	Vishal Bhardwaj	E (3rd White)	Shudh Swar	4Beats	Upagna Pandya	Gulzar
75	Barfaan	The Blue Umbrella	Aasmani Chatri	D# (2nd Black)	Pahadi	4 Beats	Sukhwinder Singh	Gulzar
76	Do-Do Do-Do	Ramji Londonwaley	Pravin Mani	E (3rd White)	Keervani	4 Beats	Sonu Nigam	Munna Dhiman
77	Ramji Masala	Ramji Londonwaley	Pravin Mani	F# (3rd Black)	Sindhi Bhairvi	Kehrva	Raghubir yadav	Munna Dhiman
78	London London	Ramji Londonwaley	Pravin Mani	F# (3rd Black)	Ahir Bhairav	Kehrva	Sukhwinder singh	Munna Dhiman
79	Prem Deewani	Bhagmati	Ashok Kaul	B (7th White)	Sindhi Bhairavi	3 Beats	Asha Bhoslr	Ashok kaul
80	Falsafi O Falsafi	Bhagmati	Ashok Kaul	G# (4th Black)	Basant Mukhari	Kehrva	Ravinder jain	Ravinder jain
81	Alvida	Bhagmati	Ashok Kaul	D (2nd White)	Mishra shivranjini-	Khemta	Ravinder jain	Suresh Wadkar, Sadhana Sargam
82	Jiya Jaye Amma	Bhagmati	Ashok Kaul	F (4th White)	Mishra Maand	4 Beats	Roop Kumar Rathod, Asha Bhosle	Muqtida Hasan Nida Fazli
83	Ishq Abhi Tak Zinda	Bhagmati	Ashok	G# (4th	Mishra	Kehrva	Farid Sabri,	Muqtida Hasan

	Hai		Kaul	Black)	Bharavi		Vinod Sehgal	Nida Fazli
84	Omkara	Omkara	Vishal Bhardwaj	G (5th White)	Asa	Kehrva	Sukhwinder Singh	Gulzar
85	Beedi	Omkara	Vishal Bhardwaj	A (6th white)	Mishra Kafi	Kehrva	Sukhwinder Singh, Clinton Cerejo, Nachiketa Chakraborty, Sunidhi Chauhan	Gulzar
86	Jag Ja	Omkara	Vishal Bhardwaj	F (4th White)	Pahadi	Dadra	Suresh Wadekar	Gulzar
87	Namak	Omkara	Vishal Bhardwaj	C (1st White)	Khamaj	Kehrva	Rekha Bhardwaj	Gulzar
88	Naina	Omkara	Vishal Bhardwaj	E (3rd White)	Ahiri Todi	4 Beats	Rahat Fateh Ali Khan	Gulzar
89	Laakad	Omkara	Vishal Bhardwaj	A (6th White)	Mishra Bhairavi	Deepchandi	Rekha Bhardwaj	Gulzar
90	Jab Bhi Cigrette	No Smoking	Anurag Kashyap	D (2nd White)	Basant Mukhari	4 beats	Adnan Sami	Gulzar
91	Phoonk De	No Smoking	Anurag Kashyap	A# (5th Black)	Basant Mukhari	4 Beats	Sukhwinder Singh	Gulzar
92	Kash Laga	No Smoking	Anurag Kashyap	D (2nd White)	Mishra Pahadi	Kehrva	Daler mehandi, Vishal Bhardwaj, sukhwinder singh	Gulzar
93	Ash Tray	No Smoking	Anurag Kashyap	F# (3rd Black)	Keervani	4 Beats	Deva sengupta	Gulzar
94	Jee Le	U, Me Aur Hum	Ajay Devgan	E (3rd White)	Keervani	4 Beats	Adnan Sami, Shreya Ghoshal	Munna Dhiman
95	Saiyaan	U, Me Aur Hum	Ajay Devgan	E (3rd White)	Khamaj scale	4 beats	Sunidhi chauhan	Munna Dhiman
96	Phatte	U, Me Aur Hum	Ajay Devgan	G# (4th Black)	Mishra Bharavi	Kehrva	Adnan Sami, Sunidhi chauhan	Munna Dhiman
97	Dil Dhakda	U, Me Aur Hum	Ajay Devgan	G (5th White)	Bhairavi	4 Beats	Adnan Sami, Shreya	Munna Dhiman

	Hai						Ghoshal	
98	U, Me Aur Hum	U, Me Aur Hum	Ajay Devgan	D (2nd White)	Mishra Bhairvi	4 Beats	Vishal Bhardwaj	Munna Dhiman
99	Haal-E-Dil	Haal-E-Dil	Anil devgan	B (7th White)	Ahiri Todi	4 Beats	Rahat Fate Ali Khan	Munna Dhiman
100	Fatak	Kaminey	Vishal Bhardwaj	G (5th White)	Jhinjhoti	4 Beats	Sukhwinder Singh, Kailash Kher	Gulzar
101	Raat Ke Dhai Baje	Kaminey	Vishal Bhardwaj	G (5th White)	Jhinjhoti	4 Beats	Suresh Wadkar, Kunal Ganjawala	Gulzar
102	Dhan Te Nan	Kaminey	Vishal Bhardwaj	F (4th White)	Bhairavi scale	4 Beats	Sukhwinder Singh, Vishal Dadlani	Gulzar
103	Kaminey	Kaminey	Vishal Bhardwaj	C (1st White)	Shudh Swar	4 Beats	Vishal Bhardwaj	Gulzar
104	Ibn-e-batuta	Ishqiya	Abhishek Chaubey	D (2nd White)	Kafi	4 Beats	Sukhwinder Singh, Mika Singh	Gulzar
105	Ab Mujhe Koi	Ishqiya	Abhishek Chaubey	B (7th White)	Shudh Swar	4 Beats	Rekha Bhardwaj	Gulzar
106	Dil To Baccha Hai	Ishqiya	Abhishek Chaubey	F# (3rd Black)	Mishra Keervani	Dadra	Rahat Fateh Ali Khan	Gulzar
107	Darling	7 khoon maaf	Vishal Bhardwaj	D# (2nd Black)	Keervani	4 Beats	Rekha Bhardwaj, Usha Uthap	Gulzar
108	Bekaraan	7 khoon maaf	Vishal Bhardwaj	G (5th White)	Kafi	4 Beats	Vishal Bhardwaj	Gulzar
109	O' Mama	7 khoon maaf	Vishal Bhardwaj	G (5th White)	Mishra Keervani	4 Beats	KK, Clinton Cerejo	Gulzar
110	Dil Dil Hai	7 khoon maaf	Vishal Bhardwaj	E (3rd White)	Shudh swaras	4 Beats	Suraj Jagan	Gulzar
111	Yeshu	7 khoon maaf	Vishal Bhardwaj	E (3rd White)	Keervani	4 Beats	Rekha Bhardwaj	Gulzar
112	Matru Ki Bijlee Ka Mandola	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	G# (4th Black)	Asawari	4 Beats	Sukhwinder Singh, Ranjit Barot	Gulzar

113	Lootnewale	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	B (7th White)	Bhairavi80	Kehrva	Sukhwinder Singh, Master Saleem	Gulzar
114	Khamakha	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	G (5th White)	Shudh Swar Bilawal Scale	4 Beats	Vishal Bhardwaj,	Gulzar
115	Shara-Rara-Ra	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	A# (5th Black)	Bhairvi	keharva	Prem Dehati	Dayachand
116	Badal Uthiya	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	C# (1st Black)	Pilu	keharva	Rekha Bhardwaj	Dayachand
117	Chaar Dina Ki	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	A# (5th Black)	Bhimplasi	kehrva	Pankaj Kapur, Prem Dehati	Ram singh
118	Chor Police	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	C# (1st Black)	Shudh Swar	Kehrva	Pankaj kapur	Gulzar
119	Nomvula	Matru Ki Bijlee Ka Mandola	Vishal Bhardwaj	A (6th white)	Shudh Swar	4 Beats	African Umoja	Todd Twala & Themba Nyandeni
120	Yaaram	Ek Thi Dayan	KannanIyer	F (4th White)	Asawari Scale	4 Beats	Clinton Cerejo , Sunidhi Chauhan	Gulzar
121	Totey Ud Gaye	Ek Thi Dayan	KannanIyer	A (6th white)	Madhmad Sarang	keharva	Suresh Wadkar, Sukhwinder Singh, Rekha Bhardwaj	Gulzar
122	Kali Kali	Ek Thi Dayan	KannanIyer	F# (3rd Black)	Mishra Keervani	4 Beats	Clinton Cerejo	Gulzar
123	Lautungi Main	Ek Thi Dayan	KannanIyer	G# (4th Black)	Keervani	4 Beats	Rekha Bhardwaj	Gulzar
124	Sapna Re Sapna	Ek Thi Dayan	KannanIyer	B (7th White)	shudh swaras	4 beats	Padmanabh Gaikwad	Gulzar
125	Khul Kabhi To	Haider	Vishal Bhardwaj	D (2nd White)	Asawari scale	4 beats	Arijit Singh	Gulzar
126	Bismil	Haider	Vishal Bhardwaj	D (2nd White)	Blending notes of Asawari, Madhuwanti	4 beats	Sukhwinder Singh	Gulzar

					, bilawal			
127	So Jao	Haider	Vishal Bhardwaj	D (2nd White)	Asawari Scale	4 Beats	Bashir lone, Bashir Bhawani, Muzamil Bhawani	Gulzar
128	Aaj Ke Naam	Haider	Vishal Bhardwaj	D (2nd White)	Kalyan	Dadra	Rekha Bhardwaj	Gulzar
129	Gulon Mein Rang Bhare	Haider	Vishal Bhardwaj	D (2nd White)	Jhinjhoti	4 beats	Arijit Singh	Faiz Ahmed Faiz
130	Dil Ka Mijaz	Dedh Ishqiya	Abhishek Chaubey	E (3rd White)	Shudh Swar	4 Beats	Rahat Fateh Ali Khan	Gulzar
131	Zabaan Jale Hai	Dedh Ishqiya	Abhishek Chaubey	A# (5th Black)	Keervani	4 beats	Rahat Fateh Ali Khan (Raju singh in film)	Gulzar
132	Kya Hoga	Dedh Ishqiya	Abhishek Chaubey	D# (2nd Black)	jansamohini	Dadra	Jazim Sharma, Master Saleem, Shahid Mallya, Jamal Akbar	Gulzar
133	Horn Ok Please	Dedh Ishqiya	Abhishek Chaubey	A# (5th Black)	Mishra Keervani	4 Beats	Yo Yo Honey Singh, Sukhwinder Singh, Anushka Manchanda	Gulzar
134	Insaaf	Talvar	Meghna Gulzar	G (5th White)	Mishra Keervani	3 Beats	Arooj Aftab	Gulzar
135	Zinda	Talvar	Meghna Gulzar	B (7th White)	Bhairavi	4 Beats	Rekha Bhardwaj	Gulzar
136	Dil Todne Ki Machine	Hawaizaada	Vibhu Puri	D# (2nd Black)	Kalingda	4 beats	Rekha Bhardwaj	Vibhu Virender Puri
137	Carbon Copy	Drishyam	Nishikant kamat	G# (4th Black)	Mishra Bhairvi	4 Beats	Ash King	Gulzar
138	Dama	Madaari	Nishikant	D (2nd	Kafi Scale	4 Beats	Vishal	Irshad

	Dama Dam		kamat	White)			Dadlani	Kamil
139	Bloody Hell	Rangoon	Vishal Bhardwaj	F (4th White)	Keervani	4 Beats	Sunidhi Chauhan	Gulzar
140	Mere Miyan Gaye England	Rangoon	Vishal Bhardwaj	D# (2nd Black)	Mishra Kafi	Kehrva	Rekha Bhardwaj	Gulzar
141	Tippa	Rangoon	Vishal Bhardwaj	F# (3rd Black)	Mishra Keervani	4 Beats	Sukhwinder Singh, Sunidhi Chauhan, Rekha Bhardwaj	Gulzar
142	Ek Dooni Do	Rangoon	Vishal Bhardwaj	A (6th white)	Darbari Scale	4 Beats	Rekha Bhardwaj	Gulzar
143	Alvida	Rangoon	Vishal Bhardwaj	D (2nd White)	Ahiri Todi	4 Beats	Arijit Singh	Gulzar
144	Julia	Rangoon	Vishal Bhardwaj	F# (3rd Black)	Charukeshi and Keervani	4 Beats	Sukhwinder singh, KK, Kunal Ganjawala	Gulzar
145	Be Still	Rangoon	Vishal Bhardwaj	B (7th White)	Mishra Kafi	3 Beats	Dominique Cerejo	Lekha Washington
146	Balma	Pataakha	Vishal Bhardwaj	C# (1st Black)	Khamaj scale	kehrva	Rekha Bhardwaj, Sunidhi chauhan	Gulzar
147	Naina Banjare	Pataakha	Vishal Bhardwaj	A# (5th Black)	Keervani	4 Beats	Arijit Singh	Gulzar
148	Gali Gali	Pataakha	Vishal Bhardwaj	F (4th White)	Mishra khamaj	kehrva	Sukhwinder Singh	Gulzar
149	Baaghi Re	Sonchiraiya	Abhishek Chaubey	F (4th White)	Blending of the notes of Raag jog and Bhairavi	4 beats	Sukhwinder Singh	Varun Grover
150	Sonchiraiya	Sonchiraiya	Abhishek Chaubey	B (7th White)	Mishra Des	Dadra	Rekha Bhardwaj	Varun Grover
151	Ruan Ruan	Sonchiraiya	Abhishek Chaubey	A (6th white)	Khamaj Scale	4 Beats	Arijit Singh	Varun Grover
152	Naina Na Maar	Sonchiraiya	Abhishek Chaubey	E (3rd White)	Mishra Kafi	Kehrva	Sukhwinder Singh, Rekha Bhardwaj	Ashok Mizaj Badr

153	Saanp Khavega	Sonchiraiya	Abhishek Chaubey	D (2nd White)	Mishra Tilang	4 Beats	Sukhwinder Singh	Varun Grover
154	Pleaj	Darlings	Jasmeet K. Reen.	D# (2nd Black)	Dhani	3 beats	Mika Singh	Gulzar
155	Kudiye	Fursat	Vishal Bhardwaj	D (2nd White)	Mishra Bhairavi	kehrva	Sukhwinder Singh, Kiran-Nivi	Gulzar

4.3 Use of Instruments

In music direction, special significance is attributed to the use of musical instruments, a fact that every music director interprets in their unique style and shapes the auditory landscape of cinematic experiences. The 1990s marked a significant era in this musical journey, witnessing a dynamic fusion of traditional and contemporary sounds. Music directors during this period embraced diverse instruments to complement the evolving narratives of Hindi cinema. From the sitar's evocative strings to the *Tabla's* rhythmic beats, the musical canvas expanded. Vishal Bhardwaj's musical prowess extends across various categories of instruments, showcasing his ability to seamlessly blend diverse sonic elements. His extensive use of instruments can be categorized into several types.

1. **Aerophones:** This category encompasses instruments where sound is produced by the vibration of air. Examples include the harmonica, flute, clarinet, etc. Aerophones are further divided into two subcategories: woodwind, and brass.

a) **Woodwind:** In this category of instruments, you find instruments like the bansuri, harmonium, and accordion. In Vishal Bhardwaj's music, the flute is predominantly used and has been played by different musicians in various films. For instance, Ashwin played the flute in the song 'Jag Ja' from Omkara, Naveen Kumar played in the song *Ye Ishq Hai* in *Rangoon*, and for *Lutungi Main* and *Sapna re Sapna* in *Ek Thi Dayan*. Nirmal Dey played the flute for *Humari Atariya* in *Dedh Ishqiya* with clarinets which was played by Raj sigh sodha, Suresh yadav, Paras Nath for *Sham ke Saye* in *Talvaar*, and I.D.Rao for *Dum Ghutta Hai* in *Drishyam* and in the song *Raat Bhar* from Mumbai Dragon, it was also played by I.D.Rao with clarinet played by Peter Cigleris. In numerous compositions, Vishal Bhardwaj has skillfully employed

the flute, evident in songs like *Kabhi Aankh Milaye*, *Yaad Na Aaye Koi*, *Gungunati Hui*, *Bhaga Sa*, *Thak Gayi Ho To Suno*, *Swagatam*, T*um Mile To Nahi*, and others. Among various types of flutes, he utilized the 'ney flute' distinctively played by Mohammad Eghbal in the background music of the film 'The Blue Umbrella' during a specific scene when Binnya receives an umbrella for the first time. The ney flute's effects are profound and mysterious, creating a poignant atmosphere as Binnya experiences the sight of the umbrella. Additionally, he has incorporated the accordion's effects in some songs, such as *Love Ke Liye*, *Dil To Baccha Hai Ji*, and *Pataakha*, enhancing the musical compositions with a unique tonal quality.

In this category, the saxophone also plays a significant role, and Vishal has extensively utilized its effects in several films, such as 'Mera Naam Reshma' to evoke a sensuous feel, *Ye Kaisi Chap Kadmon Ki*, *Jab Bhi Cigarette*, and more.

b) Brass: Vishal Bhardwaj has incorporated various pieces of brass instruments in several songs, utilizing the trumpet in *Bhaga Sa* and *Jai Hind Hind*. He also employed a vocal trumpet in the song *Dil Ka Mijaz Ishqiya*, skillfully played by Clinton Cerejo. Additionally, the use of trombones, including tenor and bass trombones, can be observed in the songs of the film *Matru Ki Bijli Ka Mandola*, where the Brass Band contributes significantly. In the background score of *Rangoon*, the utilization of French horn, tuba, and tenor trombone is evident. These brass instruments contribute to the overall musical texture, enhancing the sonic landscape of the film.

2. Chordophones: Instruments capable of producing chords and sound through vibrating strings fall into the category of chordophones. These instruments create sound through plucking, bowing, or striking the strings. Among plucking instruments such as guitar, banjo, and ukelele, the guitar stands out, and Vishal Bhardwaj has extensively incorporated it in almost every song. Whether it's the Gujarati folk-based song *Raja Ki Kahani* from the film *Godmother* or the rock tracks like *O mama* and *Dil Dil Hai* from *7 Khoon Maaf*, or the classical-infused *Lai Ja Re Badra*, where he added a Western touch, guitars play a significant role. Various types of guitars, including acoustic and nylon guitars, have been featured in many songs. Renowned guitarists like Hitesh Sonik, who collaborated with Vishal since his debut film Abhay:

The Fearless, Clinton Cerejo, Mayukh Sarkar, Deep Pradhan, Tushar Patre, Ankur Mukherjee, have contributed to these musical creations.

In the category of bowing instruments, the use of violin, viola, double bass, and cello is a common practice among most music directors, and Vishal Bhardwaj is no exception. He has utilized fragments of violin and solo performances beautifully in his compositions, as seen in the *Maqbool* Theme from the film *Maqbool* and the *Rangoon* Theme from *Rangoon*. Additionally, various instruments within the violin family, such as viola and cello, contribute to the distinctive sound of Vishal Bhardwaj's music, marking a notable feature of his musical style.

3. **Idiophone:** In this category, percussion instruments or rhythmic instruments come into play, including side drum, regular drum, various types of cymbals, *khanjariyan*, *ghungroo*, wind chimes, etc. These instruments can be broadly classified into four main categories: struck instruments, played by striking, such as the drum; friction instruments, played by rubbing, like a drumhead; shaker instruments, played by shaking, such as maracas; and plucked instruments, played by plucking with fingers, like the jew's harp or thumb piano.

   Vishal Bhardwaj has incorporated various instruments like *duff, drums, khanjari, ghungru*, and *ghungru tabla* in many of his songs. For instance, the use of *ghungroo* is prominent in songs like *Jhoooti Moothi*, *Prem Mein Pagal Ho Gayi Meera*, *Jago Gori*, *Ghala Hai*, while the combination of *Ghungroo* and *Tabla* can be heard in *Oye Boy Charlie* and *Kya Hoga*. Additionally, the duff finds frequent usage, especially in songs with a rural or village connection, such as *Mhare Aangan Laxmi Padhari Re*, *Jago Jago Jagte Raho He*, *Mati Re*, and more.

4. **Membranophones:** Membranophones are a category of musical instruments that produce sound by the vibration of a stretched membrane. They are played either by striking with a stick or by hand. Examples include friction drum, timpani, *pakhavaj*, *mridangam*, djembe, congo, *tabla*, and more. In some of Vishal Bhardwaj's songs, the mridangam is used prominently, as seen in tracks like *Don't Take Panga*, *Maa Pe Put*, *Prem Deewani*, or *Meri Jaan*. Additionally, several of his songs feature the ghatam, such as *Kabhi Aankh Milaye*, *Yaad Na Aaye Koi*, *Pani Pani Re*, *Chappa Chappa*, *Chai Chapa Chai*, *Barfan*, among others. The use of T*abla* and *Dholak* is more commonplace in Vishal's compositions.

However, in the song *Badi Dheere Chali*, a Western touch is imparted to the *Tabla*, while in *Humari Atariya* and *Jagave Sari Raina*, it is played in a semi-classical style. In *Kya Hoga*, a qawwali touch is introduced.

5. **Electrophones:** These instruments produce sounds electronically. Such as Bass Guitar, electronic guitar, keyboard, etc. which Vishal Bhardwaj has utilized in his songs and background scores following the situation and atmosphere, as evident in movies like *7 khoon maaf* and *Haider*.

In this way, the distinctive feature of the instruments used in Vishal Bhardwaj's music is that he incorporates them in his compositions according to the requirements of his unique style.

Western film orchestration: The tradition of orchestras in India has been longstanding. However, as time progressed, the influence of Western orchestration began to make its mark in Indian films. Western orchestral score or film orchestra essentially comprises a group of Western instruments, incorporating elements such as singing from sopranos, opera, choir, etc.[8] In films, this orchestration is not limited to songs but extends to the background score, enhancing the impact of incidental music. The film orchestra serves as an evolved iteration of the symphony orchestra. The traditional symphony orchestra is divided into four sections, allocating instruments among them.

1. **Strings:** Violins, Violas, Cello, Double Bass
2. **Woodwinds:** Flutes, Clarinets, Oboes, Bassons, Saxophone
3. **Brass:** Trumpets, Trombones, French Hornes, Tube Bass
4. **Percussions:** Timpani, Bass Drum, Snare Drum, Cymbals

Additionally, when utilizing a film orchestra, Vishal Bhardwaj incorporates instruments such as Flute, Marimba, Guitar, Piano, Sarangi, Sitar, Mohan Veena, rabab Esraj and more. Furthermore, Vishal collaborates with the Chennai String Orchestra and Madras String Choir for musical direction.

4.4 Expressing Emotions Through Songs

[8] Kumar, T. (2014). *Sangeet nirdeshak Shri A R Rahman sahib ke sangeet nirdeshan ka saidhantik vivechan.* Chandigadh: Department of Music, Punjab University. (Translated from Hindi)

Humans are naturally emotional beings, with numerous thoughts that give rise to various emotions they experience. Various artistic mediums, such as poetry, drama, sculpture, and painting, have been the expressive means for human emotions throughout history. It is through these emotions that the concept of *rasa* originates. However, the creation of *rasa* would be impossible if there were a lack of emotional content in art. The concept of 'rasa' has been expounded in various Upanishads through diverse interpretations. "*Taittiriya Upanishad* describes rasa as an essence, something which is beyond the senses, *Kaushitaki Upanishada* understands rasa as a sacred mantra in verse form called Brahman, and *Isha Upanishada* describes rasa as something that appeals to, and moves the mind."[9] The principal musical treatise in Indian tradition, Natya Shastra, written by Bharat Muni, provides a comprehensive understanding of the concept, expressing it through the *Ras Sutra*, " **विभवानुभावव्यभिचारिसंयोगाद् रसनिष्पत्ति**: ".[10] This can be translated as: "The derivation of Rasa occurs from the conjunction of the determinants (*vibhava*), the transitory states (*anubhava*), and the concomitant factors (*vyabhichari bhava*)." In essence, the coming together of these elements creates the emotional essence or flavor in any artistic expression, be it in music, drama, or other art forms.

The term *'ras'* refers to a profound spiritual joy, often described as the emotional flavor in literary language. In the context of film music, its primary objective is to express emotions by the characters and situations, while simultaneously providing entertainment to the audience. Keeping this in mind, complete consideration of emotional expression is given to music, not just in songs but also in background scores within the realm of film music. In his musical direction, Vishal Bhardwaj has endeavored to express emotions in various *rasas*. In this chapter, an attempt will be made to categorize Vishal Bhardwaj's compositions into the nine fundamental rasas, as outlined by *Bharat Muni* and elucidated by *Abhinav Gupt*. In addition to these, ongoing research explores emotions, and in this, two more novel rasas have been

[9] Frye, M. (2014). Raga And Rasa. *Scribd*, 1-16.

[10] Kumar, T. (2014). *Sangeet Nirdeshak Shri A R Rahman Sahib Ke Sangeet Nirdeshan Ka Saidhantik Vivechan.* Chandigarh: Department Of Music, Punjab University.

acknowledged: *'vatsalya'* and *'bhakti ras'*.[11] Every rasa requires a stable emotional state (*Sthayi Bhava*) for its manifestation, which is as follows.

Sthayi Bhav	**Rasa**
Rati	Shringar Rasa
Hass	Hasya Rasa
Shok	Karun Rasa
Krodh	Raudra Rasa
Utsah	Veer Rasa
Ashcharya	Adhbut Rasa
Jugupsa	Vibhatsa Rasa
Bhaya	Bhayanak Rasa
Nirved	Shant Rasa
Vatsalya	Vatsalya Rasa
Bhakti	Bhakti Rasa

The description of compositions based on emotional state is as follows.

Rati (Love): The creation of the aesthetic sentiment of romanticism stems from the emotion of love. In Hindi films, the majority of songs predominantly feature this sentiment. Vishal Bhardwaj's compositions, such as the songs *Hongi teri majbooriyan*, *Kabhi aankh milaye*, *Wo mera jani hai* from the film *Fauji*, *Chappa chappa* and *Chod aaye hum* from the movie *Maachis*, *Tumhari Khushboo* and *Gungunati hui* from *Betaabi*, *Mitwa re mitwa* from *Sham* Ghanshaīm, *Badlon se* and *Tu mere paas bhi hai* from *Satya*, *Chai chappa chai* from *Hu Tu Tu, Kajrare Kajrare nainawale* from *Chupke Se*, *O saathi re* from *Omkara*, *Bekaraan* from *7 Khoon Maaf*, *Khamakha* from *Matru Ki Bijli Ka Mandola*, *Khul kabhi to* from *Haider*, *Dil To Baccha Hai Ji* from *Ishqiya, Dil ka mijaz Ishqiya* from *Dedh Ishqiya*, *Ye ishq hai* from *Rangoon*, among others, are compositions that evoke the sentiment of romanticism when listened to, capturing the essence of enduring love and emotions. In his compositions, Vishal Bhardwaj adeptly utilizes various musical instruments such as the flute, violin, guitar, etc., enhancing the romantic essence of the songs. The

[11] *Rasa And Bhava.* (N.D.). Retrieved From Kathak Club: Https://Www.Kathakclub.Com/Rasa-And-Bhava

poetic construction of lyrics adds an enchanting layer to the melody, contributing to the captivating allure of the music.

In the realm of romantic songs, Vishal Bhardwaj has adeptly illuminated the *Shringar rasa*. Also, in the background music of the movie *Love Ke Liye Kuch Bhi Karega*, he utilizes the guitar to vividly portray the characters' love, adding a melodic touch to the expression of affection. Similarly, in *Kaminey*, the use of the flute enhances the *Shringar rasa*, serving as a musical complement to the depiction of love in the narrative.

Haas (Mirth): In several of Vishal Bhardwaj's films, he has deliberately attempted to infuse a sense of humor through his songs. At times, he employs seemingly meaningless words like *Chakdum* chakdum in Hum Bhooton Se Bhi Bade Hain Bhootam, *Tiyon tiyao in Panga, Ku du ku* in *Chutti Hai*, and *Ku kudi kuku ku in the song Asmani Chatri*, reminiscent of the playful tunes found in children's films, creating an avenue for the younger audience to enjoy and connect. In contrast, the gangster film *Satya* features the song *Kallu Mama*, a surprisingly light-hearted addition to an otherwise dark narrative. Another gangster song titled *Aslam Bhai* was created for the film *Love Ke Liye Kuch Bhi Karega*, which is also a humorous number Similarly, in *Chupadi Chupadi Chachi*, Bhaaga Sa, and *Jago Gori* from the same film, Bhardwaj expertly crafts a comedic atmosphere based on the situation. The wordplay and humorous expressions in the song Tesso from The Blue Umbrella contribute to the comedic tone. In films like *Ishqiya* and *Dedh Ishqiya*, songs like *Ibn-e-battuta* and Horn Ok Please incorporate witty references to street warnings, contributing to the overall comedic ambiance. Other songs that fall into this category includes *Don't take panga, Maa Pe Put, Ramji Masala, London London, Patli Gali, Patakha, Gali Gali.*

Vishal Bhardwaj has skillfully employed melodies and sounds to evoke humor in films. A notable example can be found in the film *Matru Ki Bijli Ka Mandola*, directed by Bhardwaj himself. In a peculiar scene where Mandola and Matru engage in eccentric activities under the influence, the background is adorned with a whimsical violin piece, enhancing the comedic essence of the moment.

Shok (Sorrow): several songs that effectively evoke the sentiment of compassion. In the film *Maachis*, songs like *Pani Pani Re, Tum Gaye, Yaad Na Aaye Koi*, and *Bheje*

Kaha poignantly portray the essence of sorrow. Similarly, in Jahan Tum Le Chalo, tracks such as *Shauq Khwab Ka Hai Aur* and *Ye Kaisi Chaap Kadmon Ki* delve into the melancholic aspects of life. The song *Bhaila Re* from the film Godmother, *Mai* from *Makdee*, *Barfan*' from The Blue Umbrella, *Ek Wo Din Bhi Thy* from *Chachi 420, Lakad* from *Omkara Jehlum* from *Haider, Alvida* from '*Rangoon*,' and '*Kal Kahin*' from '*Fursat*' are additional examples of compositions that skillfully evoke the *Karuna rasa*. Moreover, in the background music of *Maachis,* a sorrowful violin tune enhances the emotional depth of a scene where a character, evading the police, reflects his inner turmoil and uncertain future. Similarly, in *Omkara*, when Kesu vents his frustration on an unknown person, the background violin is used not to highlight his outward anger but to reveal the underlying compassion and sorrow within his troubled heart

Krodh (Anger): Anger, giving rise to the Raudra rasa, finds expression in Vishal Bhardwaj's creations. In the song '*Bismil*' from the film *Haider*, the character candidly expresses his frustration, laying bare his emotions in a powerful depiction of anger. The song Insaaf from *Talvar* portrays anger against injustice and upholds the hope for justice, and the song *Dama Dama Dam* highlights anger against corrupt administration.

Vishal Bhardwaj consistently endeavors to reveal the true emotions of his characters through the music in his films. Hence, he consistently attempts to bring to light the underlying emotions behind the characters' anger and wrath in his musical compositions. This aspect is prominently evident in his background music. For instance, in *Omkara*, when Omkara is angered by false accusations against Dolly made by rival politicians, a fighting scene ensues, accompanied by a background song that praises Omkara, sending a clear message to the audience about Omkara's strength. In *Kaminey*, during a confrontation between Charlie and his brother over a guitar, slow, sad music on the keyboard plays in the background, indicating the somber atmosphere of the conflict with a rhythm that relates to the fight between them. When Guddu takes the guitar, Charlie's anger is accompanied by the title song *Kaminey*, where he reflects on his life. This demonstrates how Bhardwaj skillfully uses music to accentuate the emotional dynamics between characters, creating a nuanced and impactful cinematic experience.

Utsah (Courage): The emotion of enthusiasm gives rise to the heroic sentiment of *Veer Rasa*. It serves as a powerful expression of bravery, heroism, and self-confidence, portraying stories of valor, and the quest for justice and retribution. This emotive force is not confined to the battlefield but permeates everyday life. Even in patriotic songs, one can find the essence of heroism resonating strongly. Vishal Bhardwaj's musical compositions beautifully capture this element of bravery in various songs. For instance, in films like *Abhay: The Fearless* and *Makdee,* the songs *Hum Bhootam Se Bhi Bade Bhootam*, *Panga, and Julia in Rangoon* reveal the heroic and brave nature of the characters. In the film *Hu Tu Tu*, the song *Jago Jago Jagte Raho* encourages people to show courage in the face of the political turmoil and corruption happening around them, whereas in the song *Bandobast Hai,* he artfully manifests the emotion of anger in line with the movie's plot, where a character confronts a politician, vehemently asserting that cheating cannot be allowed during elections. Despite a tinge of sorrow, the message conveys that no one is entirely safe. Additionally, some songs that convey the philosophy of life, encouraging living life to the fullest regardless of circumstances, can also be categorized under Veer Rasa such as *Gare Dore* from *Chaci 420* and *Athanni si Zindagi* from the film *Jahan Tum Le Chalo*. Films like Godmother feature songs like *Goonje Gaga* and *Raja Ki Kahani, Dhan Te Nan* in *Kaminey,* while *Matru Ki Bijli Ka Mandola* includes the song *Lootnewale,* and *Chor Police, Baaghi Re*, from the film *Sonchiraiya*, the title song of *Omkara, Lalkaar* from Fursat all infused with the essence of *Veer Rasa*. Similarly, *Hu Tu Tu* features the song *Jai Hind Hind*, and in *Rangoon,* the attempt to instill enthusiasm is evident through the rendition of the original INA (Indian National Anthem).

Bhaya (fear): The emotion of fear gives rise to the terrifying sentiment known as *Bhayanak Rasa*. Fear is a permanent emotion, for *Bhayanak Rasa*. The chilling emotions that well up on encountering something dreadful transform into the *Bhayanak Rasa*. In the horror genre film *Makdee*, the song *Makdee* contributes to creating an eerie ambiance. In this particular song, a suppressed voice technique was employed, to impart a special eerie quality to this song, which in itself is a unique and authentic method. Generally, this technique is used to instill fear or alert children. Vishal's utilization of this voice technique in the song seems authentic. Another

example is the song Ash Tray from No Smoking, where everything, from the music to the lyrics and rendition, plays a crucial role in establishing a haunting mood. The song reflects on the protagonist's lost days and nights as he fills his ashtray with the remnants of cigarettes. Similarly, the song *Lautungi Main* from the horror film *Ek Thi Daayan* evokes a sense of fear. In the song *Dum Ghutta Hai* from the film *Drishyam*, the constant fear of being caught is palpable. Even in the background score of *Haider*, Vishal Bhardwaj has crafted a haunting atmosphere to complement the film's narrative. "The opening track, Haider Theme, features one of the main musical ideas of the score; a simple repeating three-note motif. An initial statement of the motif by ghostly female vocals gives both track and score an eerie feel given added substance with the inclusion of supportive strings that echo the musical motif."[12]

Jugupsa (Aversion): The emotion of disgust, known as *Vibhatsa* Rasa, originates from the sentiment of aversion. It surfaces when one encounters something repulsive, whether seen, heard, or felt. Vishal Bhardwaj's one notable example can be found in the song *Ghapla Hai* from the film HU TU TU. In this song, a character addresses the corrupt state of politics, creating a sense of aversion and disgust as the listener engages with the narrative. Moreover, songs like *Jab Bhi Cigarette*, *Phoonk De*, and *Kash Laga* from *No Smoking* convey a sense of disgust, as cigarettes are inherently harmful to health, reflecting the film's theme where characters struggle to distance themselves from their addiction to cigarettes.

Vismay (Wonder): Vishal Bhardwaj, known for his versatile musical compositions, subtly incorporates elements that evoke the *Adhbut* Rasa or a sense of wonder in his songs and film scores. Through the enchanting use of string instruments such as violins and cellos, he weaves lush and captivating melodies that transport listeners to a magical realm.

Vishal Bhardwaj exhibits a unique approach to music by incorporating unconventional elements, including human voices as musical components. Instances of this can be found in songs like *Aslam Bhai*, *Panga*, and *Chal Padi*. Furthermore, he ingeniously integrates ambient sounds into his compositions, as evident in *Kasai* and the use of a train sound as a rhythmic element in *Tippa*. Bhardwaj goes beyond

[12] Rogers, A. (2015, March 5). Reel Music. *Wordpress.Com*.

traditional boundaries by having actors sing in his films, such as the song *Aao Na* in Haider, performed by three elderly characters. In the same film, Tabu and Shraddha Kapoor lend their voices to Kashmiri songs while portraying their respective characters. Notably, in *Pataakha*, the wedding songs not only feature recorded music but also showcase characters actively participating in the singing, adding a distinctive layer to the auditory experience.

Nirved (Peace): The emotion of peace, arising from the sentiment of detachment, finds expression in the *Shant Rasa*. Vishal Bhardwaj skillfully captures this essence in various compositions. In the song *Geela Geela Pani* from Satya, the soothing melody and expressive rendition invoke a sense of tranquility. Similarly, in *O Saathi Re* from *Omkara* and *Bekaraan* from *7 Khoon Maaf*, Bhardwaj's musical prowess creates a serene atmosphere through soulful melodies. Another instance can be found in *Ab Mujhe Koi* from Ishqiya, where the music and lyrics seamlessly blend to evoke a feeling of peace, showcasing Bhardwaj's ability to evoke *Shant Rasa* across different film soundtracks.

Vatsalya (Affection): The sentiment of Vatsalya, portraying the profound and sublime bond between a mother and child, is eloquently depicted in the lullabies composed by Vishal Bhardwaj. Examples include *Maa Kaise Thi Wo Din Pyare Pyare* from Abhay: The Fearless, in *Mai* from *Makdee* where the child nostalgically recalls moments with the departed mother, and Maa Ki Mamta Pe from *Shyam Ghanshyam*, capturing the essence of maternal affection. Additionally, *Jag Ja* from *Omkara* and *Sonchiraiya* from the film of the same name showcase Bhardwaj's ability to evoke the tender emotion of *Vatsalya* through his musical compositions, especially in the context of the mother-child relationship.

Bhakti (devotion): The inherent emotion of *Bhakti Rasa* is encapsulated in the divine love and devotion towards the Supreme Being. In this *rasa*, the expression of profound love and attachment to God is vividly depicted. However, it's noteworthy that, in the realm of Vishal Bhardwaj's musical compositions, there is a distinct absence of songs falling under the Bhakti Rasa category. Despite this, the portrayal of divine connection and spiritual themes is evident in Susanna's plea for forgiveness in the film *7 Khoon Maaf*, where she seeks redemption for her actions, showcasing a

nuanced exploration of spiritual emotions within the cinematic narrative. The list of Vishal Bhardwaj's songs according to the rasa is as follows.

4.5 Placement of Songs

This thesis consistently explores that songs and dance are distinctive elements that contribute to the unique identity of Hindi films. However, in recent times, there has been a subtle decline in the prominence of Hindi film songs, sparking debates about the necessity of songs and dance sequences in Hindi cinema, comparing them to the musical genres found in Western films. Some experts even perceive these elements as impediments to good cinema.[13] This perspective, however, overlooks the integral role that Hindi film songs play as an inseparable part of the narrative, serving as a cohesive element in the storytelling process. This may have occurred because, due to commercialism, films started being filled with songs to earn more money. Otherwise, if we look at the films of Indian film industry legends like Guru Dutt and Bimal Roy, many more, the songs in their films used to enhance the narrative and engage the audience. In contemporary times, Vishal Bhardwaj is renowned for ensuring that the songs in his films are not superfluous and do not hinder the flow of the narrative.

Essentially, the role of songs is to enhance the emotional impact of a situation or provide relief in the film scenario. However, achieving this requires the right placement of songs at the appropriate moments. Anjum Rajabali has outlined eight key points that have traditionally introduced songs in Hindi films.[14] This segment will explore whether Vishal Bhardwaj also employs this conventional approach in his films. The key points are as follows:

1. **Introduction:**

In Hindi films, there has been a tradition of introducing the hero and heroine through songs, which is enjoyable and entertaining. For instance, some films begin with the hero's entry through a song, as seen in examples like *Le Chala Jidhar Yeh Dil* from Miss Bombay (1957) or portraying the contrasting nature of twins in the song *Main Natkhat Ek Kali* from *Do Behne* (1959). There are also songs where the character

[13] Ganti, T. (2000). *Casting Culture; The Social Life Of Hindi Film Production In Contemporary India.* New York University, Graduate School Of Arts And Science.

[14] Rajabali, A. "A Song and Dance About Everything." Sangeet Kala Vihar, 2000-2001.

reveals their nature, such as *Ehsan Mere Dil Pe Tumhara Hai*" from *Gaban* (1966), where the hero has a habit of stealing without asking but is saved by his charming nature. Famous songs like *Ye Dosti* from *Sholay* (1975) introduce enduring friendships. Additionally, some songs praise the hero or heroine, like *Manmohini* from *Hum Dil De Chuke Sanam* (1999) or *Tatad Tatad* from *Ram Leela* (2013). Many directors have introduced their characters in different ways according to the story of the film. Similarly, Vishal Bhardwaj has crafted songs in his music career to introduce characters based on the film's narrative.

When he was solely a music director, for the film *Maachis*, the first song *Chod Aaye Hum* served as an introductory song. It indicates that the four on-screen characters have left their homes, but the reason is not yet clear. However, the song conveys the pleasant atmosphere they left behind, leaving a hint of the sorrowful ambiance to come in the last paragraph of the song. This song is kept mysterious alongside its introduction to maintain curiosity among the audience. The song *Hum Bhooto Se Bhi Bade Hain Bhootam* depicts the bravery of the children in the film Abhay: The Fearless. In the song *Mhare Angan Laxmi* from the film *Sanshodhan,* a newlywed is being welcomed in a village, in the song *Hai Hai* from the film *Betaabi*, a Casanova character is depicted. In the same film in the song Don't Take *Panga* different characters are being introduced. *Swagatham* song from the film *Dil Pe Mat Le Yaar* introduces the hustling life of people. In the film *Chachi 420*, the introduction of the protagonist is through the song Gare Dore, showcasing him as an actor. In the same film, the character was given a new dimension in the song *Chupadi Chupadi Chachi*, expressing his (her) nature. The song *Tum Mile To Nahi* is placed in the film *Mulaqaat* to introduce the female character. The song *Athanni si Zindagi* from the film *Jahan Tum Le Chalo* also introduces the hero, portraying his free-spirited and unpredictable nature. Similarly, in the film *Chupke Se*, the song *Kafi Nahi Jo Bhi Hai* reveals the heroine is ambitious. In the opening song *Ramji Masala* of the film *Ramji Londonwaley*, it is conveyed that the hero is a skilled cook, etc. In the film Darlings, the song Pleaj introduces lovers.

Similarly, in his directed films, he has often relied on songs to introduce characters, but in a slightly different manner. Unlike the aforementioned songs, all the songs in his films convey aspects of each character's nature and their involvement in the plot.

If we examine the songs in his directed films, we can observe that in each film, he has presented introduction songs uniquely. For instance, in the film *Makdee*, the song *Panga* does not appear at the beginning. After progressing through the story, the character of the young girl is well-established vibrant, and full of life. Subsequently, the character herself proudly declares her qualities, serving as a direct dialogue with the audience and a warning that no one can mess with her. Also, the use of meaningless words like *tiyu tiyu* is used as a form of playful teasing or banter. In the song *Tesoo* from The Blue Umbrella, the main lead Biniya is introduced, but here, she is not talking about herself. She sets out to collect funds for a Jagran. The song introduces her to every character, big and small, in the film. Furthermore, the placement of the song is strategic because it introduces another key character after the initial scene where the character is introduced through dialogue. This establishes that the character is not educated, is superstitious, and believes in English prophecies, considering them always truthful. On the other hand, another main character, *Biniya*, is introduced through a song, showcasing her activeness and how well she has integrated with all the villagers. Similarly, in *Omkara*, the title song portrays the protagonist's intense and complex personality. However, in this film, the song is placed at a juncture where Omkara's strength becomes apparent based on the situation. The character, unlike the typical dance sequences in Hindi films, is not dancing but is engaged in a fight against the opposition. This song is not just for praising the character but also serves to show the audience that the character is formidable. It adds entertainment to the fighting scene while showcasing the character's strength.

When discussing the song *Fatak* from the film Kaminey, Vishal Bhardwaj skillfully achieved three objectives. Firstly, he introduces the other brother through the song. This highlights the different nature of the two siblings as initially portrayed Charlie as a dark character, the song showcased Guddu as a kind person. Secondly, the song serves as a platform for Guddu to discuss a social issue—AIDS. This not only gives the social message to the audience but also justifies Guddu's character as a social worker and a compassionate individual. In the film *Matru Ki Bijlee Ka Mandola*, the character *Bijli* is introduced through the song *Char Dina Ki*, which not only provides an engaging introduction but also justifies her character philosophically. The lyrics

reflect her belief that life should be lived freely. Similarly, in the film *Rangoon*, the character *Julia* is introduced conventionally through a song. Given that Julia is inspired by a classic Hindi film actress, the film blends conventional and innovative elements, portraying Julia, a stuntwoman, as a strong character through this song. Additionally, in the film *Pataakha*, the title song vividly describes the nature of the two feuding sisters, highlighting their constant bickering and the daily atmosphere they experience.

His influence is noteworthy even in films where Vishal Bhardwaj served as a music composer and contributed to the story, such as in the films *Ishqiya* and *Dedh Ishqiya*. In the songs *Ibn-e-Batuta* and *Horn OK Please*, characters are portrayed as travelers, navigating through life's risks and escaping from one place to another. The metaphorical use of Ibn-e-Batuta symbolizes the essence of travelers. Despite the warnings embedded in the lyrics, such as *durghatna se der bhali hai* (better late than accident) and *thoda aage gatirodhak hai* (a little ahead is the speed bump), they are creatively incorporated to make the songs entertaining. In the song *Horn OK Please*, although the characters for whom the song is composed may be separated in the film, one character is searching for the other. The lyrics, like *O mere partner kyun juda ho gaye, kaaj hai kurta ke aur button kho gaye*, signify the deep importance they hold for each other.

2. **Thunderbolt:**

In this category, we find songs where characters experience love at first sight, a theme well-suited for Hindi films with classic examples like *Ek Ladki Ko Dekha To Aisa Laga* or *Rehna Hai Tere Dil Mein*. Vishal Bhardwaj has also contributed to creating such songs in films where he solely provided the music. Examples include *Don't Take Panga* (*Betaabi* 1997) which introduces the characters and one of them is falling for a girl, *Badlon Se* (*Satya* 1998), *Kajrare Kajrare Nainawale* (*Chupke Se* 2003), and *Dil Dhakda Hai* (*U Me Aur Hum* 2008). In his directed films, such songs are relatively rare, with examples like *Bekaraan* (*7 Khoon Maaf 2011*) and *Naina Banjare* (*Pataakha* 2018).

3. **Beyond Forbearance:**

Often, films reach a point of unbearable tension. However, for dramatic purposes, elongating that situation, delineating the stress, and creating an exquisite moment for the audience character's agony (or ecstasy) is a superior way to achieve this. A song serves as an excellent means to do so. Often, films reach a point of unbearable tension. However, for dramatic purposes, elongating that situation, delineating the stress, and creating an exquisite moment for the audience character's agony (or ecstasy) is a superior way to achieve this. A song serves as an excellent means to do so. Indeed, this point can be connected with the *Karun Rasa*. Several songs in Vishal Bhardwaj's music repertoire exemplify this, such as *Yaad Na Aaye Koi* from the film *Maachis* and *Bheje Kahar* where the anguish of being separated from a loved one is poignantly portrayed. Similarly, in the film *Jahan Tum Le Chalo*, songs like *Ye Kaisi Chap Kadmon Ki* and *Shauq Khwab Ka Hai, Bhaila Re* from *Godmother*, *Dhuan Dhuan* from *Ramji Londonwaley, Rozaana* from *Nishabd*, *Yun Hua* from *Striker*, *Prem Deewani* and *Alvida* from *Bhagmati*, *Zinda* and *Sham Ke Saye* from *Talvar*, and *Dum Ghutta Hai* from *Drishyam* express the same emotional depth. In his directed films, resonant compositions like *Mai* from *Makdee*, the title song of *Kaminey*, *Rone Do* from the film *Maqbool*, *Barfaan* from The Blue Umbrella, *Laakad* from *Omkara*, *Awaara* from *7 Khoon Maaf, Badal Uthiya* from *Matru ki Bijli Ka Mandola, Jhelum* from *Haider*, and *Alvida* in *Rangoon* mirror such emotional narratives.

4. **Ah! Relief:**

Often, in film narratives, especially in genres like crime thrillers, the storyline becomes so dark and intense that songs are crafted to provide a respite and ease the atmosphere. Similar to the Holi song in the film Sholay, Vishal's compositions also include such songs, like Preet Nibhaiyo Ji in Abhay: The Fearless,relief *Chappa Chaapa* in *Maachis*, *Goli Maar* and *Sapne Mein* in *Satya, Barse Barse Megha Kara in Godmother*. The film *Hu Tu Tu*, despite being a crime thriller, features the song *Itna Lamba Kah Lo Yaaro* for a contrasting effect. Similarly, *Chal Padi* in *Dil Pe Mat Le Yaaar*, *Phatte and Jee Le* in *U Me Aur Hum*, *Totey Ud Gaye* in *Ek Thi Dayan*, and *Pleaj* in *Darlings.* Likewise, in *Maqbool*, the wedding song *Jhin Min Jhini*, *Dhan Te Nan* in *Kaminey*, and *Khul Kabhi To* in *Haider*, and *Kudiye* from *Fursat* serve a similar purpose.

5. **A parallel narrative:**

When examining love stories specifically, their narratives can be conveyed through songs, even if we remove dialogues and actions. For instance, the beginning of the film showcases the first sight of love, followed by the expression of love from both parties, then some misunderstandings leading to separation, and ultimately the resolution of misunderstandings leading to a reunion. All these situations can be fully depicted through songs. However, if we look at Vishal Bhardwaj's films, he seldom works on pure love stories. If we consider only the films, he has composed music for, most of them involve a blend of love with crime or politics, such as *Maachis*, *Satya*, Godmother, *Hu Tu Tu*, etc. Nevertheless, in the film *Chupke Se*, the story can be understood through songs. In the first song, *Kafi Nahi Jo Bhi Hai*, we learn about the heroine's big dreams. Then, the hero experiences love at first sight in the song *Kajrare Kajrare Nainawale.* Subsequently, in the song *Koi To Ho*, both characters desire love in their lives but haven't expressed it properly yet, and in the next song, *Jeele Jeele Jeene De*, the heroine ignores the hero because she is not ready for love at that moment. Finally, in the last song, *Kehty Kehty Ruk Jati Hu*, the girl confesses her love. This way, the love story can be understood. In his own directed films, the characters are quite layered. There are not only emotions of love but also the characters' own emotions, which Vishal Bhardwaj conveys through his songs, making it impossible to skip them, as they complement the story's situations.

6. **Can’t say it Sing it:**

In situations where expressions may come across as vulgar if conveyed through dialogues, songs serve as a means to express them. Among Vishal Bhardwaj's songs, Mera Naam Reshma from *Fauji*, *Tumhari Khushboo* from *Betabi*, and *Jago Gori* from *Chachi 420*, and *Jee Le* from U ME Aur Hum fall into this category. In *Omkara*, *Namak* or *Beedi Jalayi Le* can be included in this category because these songs utilize sensual expressions. But according to the lyricist Gulzar claims that the song is about the zamindaarana [feudal] system." In which the phrase "Aisa Kaate ke . . ," he points out, "is where I compare zamindars to Alsatian dogs who leave bite marks.[15]

7. **Transition:**

[15] Biswas, M. (2017). Researchgate, 9.

In Hindi films, when there is a need to convey the passage of time, it is often done through songs and montages. Vishal Bhardwaj's songs include several instances where either the character is singing or montages are used to depict the progression of time within the song. For example, in *Yaad Na Aye Koi*, the heroine is waiting for her love; *Badlon Se* portrays the growing love between the hero and heroine over time; the title song of *U Me Aur Hum* is set in a hospital where the heroine is admitted due to memory loss, and the hero is deeply saddened, capturing that moment in the song. In the song London London, from the film *Ramji Londonwaley* the hero's delightful journey through London is depicted, while the song *Do Do Do and Khamakha* depicts the growing love between the hero and heroine day by day. The song Bhaaga Sa from the film *Chachi 420* is used for the transition. The transition in the song illustrates the transformation of the hero into a nanny, diligently looking after his daughter. This is because his divorce case is ongoing, and his wife has prohibited him from meeting their daughter. Both *Jagave Sari Raina* and *Naina* incorporate flashbacks to show how the characters' relationship developed in the past.

8. What's grammar without punctuation?

"For the structurally conscious writer, songs … can help to mark the ends and beginnings of movements, acts, and sequences. They take you through a mood change smoothly, allowing fresh issues to emerge in the story, without tripping your gears."[16] In the movie Abhay: The Fearless, before the song *Jugnuo Ka Des Hai*, the character of the ghost is portrayed as cruel. However, towards the end, he reveals that he is haunted by past mistakes that led to the loss of his daughter. He explains that only when a pure soul prays for his redemption can he find liberation. In this context, there is a shift in emotions, and the song is played. In the song *Oh No Gussa Chodo*, the fight between the hero and heroine gets resolved by the end of the song. The same thing is seen in the song *Saiyaan* from the film U Me Aur Hum. In the song *Ab Mujhe Koi* from the film *Ishqiya*, a character initially distrusts the heroine. However, when the heroine softly expresses her feelings, the song is placed to signify a change in the atmosphere, indicating that both are coming closer and now trust each other. In his directed films this element is found in only one film *Matru Ki Bijli Ka Mandola*,

[16] Rajabali, A. (2000-2001). A Song And Dance About Everything. *Sangeet Kala Vihar*.

where the song Oy Boy Charlie is placed, a party is organized at *Mandola's* mansion, and everybody is participating in karaoke. Before the party everybody liked Badal, but when after drinking he laughed at a lady who fell, even Mandola saw his real face and warned Bijli not to marry him. In the same film, the bride was supposed to marry someone else, but she didn't like him. However, when she realizes that she is in love with *Matru*, the song *Khamakha* establishes this change in emotion.

In addition to the points mentioned, another parameter on which Vishal Bhardwaj's songs have been examined is the dream sequence and lip-synced songs.

9. Dream Sequence:

In Hindi films, dream sequences have often been employed to provide a glimpse into the character's psyche and desires. Typically, these sequences feature romantic songs shot at beautiful locations, such as *Sooraj Hua Madham* from the film *Kabhi Khushi Kabhie Gham*, *Tere Bina* from *Guru*, *Satrangi Re* from *Dil Se*, and so on. Vishal Bhardwaj has also crafted some songs that resemble dream sequences in their cinematic presentation. To name a few: *Tum Mere Ho* (*Betaabi*), *Mitwa Re Mitwa* (*Sham Ghansham*), *Tu Mere Paas Bhi Hai* (*Satya*), *Jee Jee* (*Dil Pe Mat Le Yaar*), *Pagal* (*Dil Pe Mat Le Yaar*), *Rama Rama, Dil Mera Dil Hai Akela, Socho Kya Karogi* (*Love Ke Liye Kuch Bhi Karega*), *Kehte Kehte Ruk Jati Hu* (*Chupke Se*), and *Sooraj Ki Aag Mein* (*Bhagmati*). However, it's noteworthy that all these songs belong to films directed by others or written by different creators. In his own directed or written films, there is a lack of dream sequence songs.

10. Lip-Synced:

Since the inception of talkies, initially, actors used to sing songs themselves. Later, the era of playback singing began, introducing lip-syncing, which provided an opportunity for actors who may not have been proficient in singing. Vishal Bhardwaj's extensive body of work reveals that most of his lip-sync songs are featured in films directed by others. In his directed films, lip-syncing is relatively scarce. When it does occur, there is a purpose, and traditionally, in lip-sync songs, instruments are not visibly shown, and the source of music remains unexplained, creating a significant departure from reality. This is not the case in Vishal's films. For instance, in the film Maqbool, the song *Tu Mere Rubaru Hai* is sung in a mosque

during devotional moments, reflecting proximity to reality and presented with proper instruments. In *Jhin Min Jhini*, a wedding song, instruments are showcased as the characters celebrate. The songs O'Mama and *Dil Dil Hai* are performed in a concert setting, where the characters sing themselves. In *Oye Boy Charlie*, a karaoke setup is used with music playing in the background, and all characters take turns singing. In the film Haider, the song *Bismil* initially avoids traditional lip-syncing. However, the justification for this lies in Haider's character—a literature student deeply connected to poetry. Through this song, he articulates his doubts, turmoil, and existential questions.

4.6 Expressive Analysis

4.6.1 Music as a Narrative Tool

A story is explored through various phases such as introduction, build-up, conflict, climax, and end in any film. The director decides how he wants to narrate it to the audience excitingly and interestingly to involve the viewers. The visual metaphor is the potential ability of shots or images taken to convey a meaning that is way above the straightforward visible reality.[17] It is an instrument that induces insights. According to Noel Carrol, "With the use of visual metaphors, the filmmaker proposes fuel for thought without stating any conform or certain meaning, then it becomes the task of the viewer to understand the image and correlate it with an intuitive meaning."[18] But with visuals, the most important element of films is music, whether as background music or as a prime focus for a scene, making the viewers believe that music and film are not apart. As Kalinak says, "Narrative is not constructed by visual means alone. … music works as part of the process that transmits narrative information to the spectator, … it functions as a narrative agent. Mood, emotion, characterization, point of view, even the action itself are constructed in film in a complex visual and aural interaction in which music is an important component."[19] There are many reasons for using songs in a film. Some use it as an entertainment

[17] Brown, B. (2011). *Cinematography: Theory And Practice2011*. Focal Press.

[18] Damle, M. (2020). Placement Of Title Sequence In Narrative With Mise En Scene And Metaphors In Vijay Anand's. *Dialog*, 2.

[19] Kalinak, K. (1992). *Settling the score: Music and the classical Hollywood film.* Madison: The University of Wisconsin Press.30-31.

source, for some, it may be a promotional tool. “In popular parlance, the presence of a song is seen as a shorthand for a film being ‘commercial’ and its absence is seen as meaning that the film is an example of ‘serious’ cinema.”[20] In the history of Hindi films, songs had various roles to play.

Filmmaker Bernard Herman remarks that “music on the screen can seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery [. . .] it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience.”[21] According to Gorbman, “it (music) guides the spectators’ vision both literally and figuratively.”[22] It can be said that whatever we see on screen to a large degree depends on what we hear. Film music, unlike these other four media channels—scenographic, textual, sound effects, or speech—has a direct route to the audience’s “heart and feelings,”[23] So, it is clear from the above statements that film music is important for a film and adds value to the scene and helps the audience to perceive the message a filmmaker wants to convey. Talking about the presence of songs in Hindi films has been an imperative part. According to Anna Morcom, songs have also become the focus of what makes a film ‘commercial’, appealing to the largely uneducated ‘masses’, as opposed to ‘art’, which appeals to the urban elite and intelligentsia where Prasad describes the commercial film as ‘unrealistic’ with the story being ‘interrupted’ by the songs and the other elements.[24] There are different opinions of different scholars, according to Anjum Rajabali, “There is a clear grammar of narrative in Hindi film script if followed correctly can offer writer nice song situation and if the placement of song is done intelligently, they can greatly enhance the value of a film, making its impact on viewer aesthetically more pleasing

[20] Magazine, A. (2019, May). In popular parlance, the presence of a song is seen as a shorthand for a film being. *South Asian Popular Culture*, p. 134.

[21] Berthold Hoeckner, E. W. (2011). Film Music Influences How Viewers Relate To Movie Characters. *Sychology Of Aesthetics, Creativity, And The Arts*, 146.

[22] Gorbman, C. (1987). *Unheard Melodies: Narrative Film Music*. Bloomington, Indiana: Indiana University Press.11

[23] Cohen, A. J. (2013). *Language, Music, and the Brain.* MIT Press.175

[24] Morcom, A. (2016). *Hindi Film Songs And The Cinema.* Routledge.2

and involving."[25] The broad purpose of the song in Hindi films is to enhance the emotional effect of a situation. Film music has the full potential to keep the expression of emotions dominant and plays an important role as film music is used with moving images on the screen. In all these definitions, all the experts have tried to establish the interrelation between films and music describing that music is an essential part of the film to build the scene that suggests the mood and emotion being displayed on the screen and a person feels more connected when understands the emotion of the character or event as the music takes the audience nearer to the reality.

4.6.2 Narration through Music in Vishal Bhardwaj's Films

Vishal Bhardwaj has always found a way to use his songs as a medium of storytelling. To give an example, from the film Maqbool, the first song, *Qawalli* is set when *Nimmi* shares with *Abbaji* that she wants to visit the *Dargah* (holy place of Muslims). But that was only an excuse to spend some time with *Maqbool* as she knew being old, *Abbaji* would not walk barefoot and would send *Maqbool* to protect her. This is the time she used to express her love to *Maqbool*, gave him news of the love affair of *Guddu* and *Sameera,* and also provoked him to kill *Abbaji*. Though *Maqbool* however didn't confess his love for *Nimmi.* But the reason for this song was to convey to the audience that there is a soft corner for *Nimmi* in the heart of *Maqbool* as a singer is singing in praise of the Almighty, but the impact is implying Maqbool's feelings for Nimmi and Guddu's for Sameera.[26] Maqbool loves her but he is devoted to *Abbaji* who has raised him like his son. Before the song, the situation suggests that though *Nimmi* is planning to kill *Abbaji* but, her love for *Maqbool* is true. *Nimmi* tries to show her love to *Maqbool.* In the line, *ye zameen hai mohobbat ki*, she holds his hand, and in the next line, *yahan mana hai khata karna*, *Maqbool* frees his hand that shows though he loves her but doesn't want to betray *Abbaji*. She is upset with this behaviour but the next lines, *sirf sajde mein girna hai, aur adab se dua* karna describes his love is pure he just wants to worship her and nothing else. She hurt herself to get attention from *Maqbool* or to make him believe that he also loves her. Seeing this, *Maqbool* runs towards her and tries to help her as he cannot see her in

[25] Rajabali, A. (2000-2001). A song and dance about everything. *Sangeet Kala Vihar*.
[26] Tyrewala, V. B. (2014). Maqbool The Original Screenplay with English translation. Harper collins.Pg-40

pain. This is described further in the lines, *Bas itni ijazat de kadmo pe jabeen rakh du, ye sar na uthe mera yeh jaan bhi vahin rakh doon.* In the next scene, *Maqbool* is shown bandaging her foot and the next lines are telling his feelings, *Ik baar to deedar de, mere samne rehkar bhi tu ojhil hai tu boshida hai, mere haal se khabida hai,* that means even though she is in front of him, he can hardly be with her, and that she is unaware of his feelings. *Maqbool* gets jealous when *Abbaji* kisses *Nimmi's* hurt foot and the lines *Ishq mein jaan dede badi cheez hai,* describe *Maqbool* as heading towards *Nimmi's* offer to kill *Abbaji.* Further, he notices the love chemistry between *Guddu and Sameera* as told by *Nimmi. Tu mere ru ba ru hai,* sung by Daler Mehndi was his debut in the Hindi Film Industry.[27] Vishal Bhardwaj in a personal interview said "*Jab daler khud gane aye to he was surprised ki mujhse ye gana kyu gava rahy ho main to Punjabi gata hu. I said, I am visualising something in your voice. That song he was not confident of singing. But unke gane ke baad vo bot zada achha laga*."[28] According to Vishal Bhardwaj, "the song depicts Nimmi's emotions for Maqbool".[29] The next song *Rone* Do is placed when the arrangement of *Guddu* and *Sameera* is going on and *Nimmi* takes this advantage to be with *Maqbool.* During this period, *Maqbool's* love for her grows stronger. He cannot bear the tears of *Nimmi.* As was made evident in an earlier scene he cannot bear the fact that feels jealous *when Abbaji* touches her. In the song, *Maqbool* is putting all his efforts into making her stop crying but as the lyrics, *rone do jiya kare, jee bhar ke, khali nahi hote naina mere,* describes that her heart is heavy from long, she has not cried from a long time and today she wants to cry her heart out. The third and final song, *Jhin Min Jhini* is a celebration song of *Sameera's Mehandi* ceremony which is mixed with a semi-classical *Aaj Rang Hai,* where *Abbaji* is enjoying the dance performance of a Bollywood actress. The song not only shows the celebration but behind the happy times, the story was also progressing along. Maqbool got to know from *Pandit* (policeman) that even *Abbaji* ditched his head *Lalji* after which history repeats itself as *Maqbool* also kills *Abbaji* in the same way. According to Stephen Alter, "unlike

[27] *Film Bio*. (2015, 8 18). Retrieved from wordpress.com: https://fibp.wordpress.com/2015/08/18/18th-august-1967-daler-mehndi-born/

[28] Bhardwaj, V. (2021, April 15). Personal interview. (G. Kapoor, Interviewer)

[29] Tyrewala, V. B. (2014). Maqbool The Original Screenplay with English translation. Harper collins .pg-68

many Hindi films, where the shift from action to song is abrupt and often awkward, in Vishal's films there is a seamless quality to the music and images he presents. The songs in Maqbool are woven into the narrative."[30]

A song *Naina Thag Lengy* song in *Omkara* is not used as a sad song but has been used as a medium to tell the flashback story of *Dolly's* life that her marriage was fixed with some other guy but she fell in love with *Omkara.* Even the two Bold songs, *Beedi Jalayi Le* and *Namak Ishq Ka* were not just added for glamour or must item number in a Bollywood film. Rather, it played an important role in starting his plan to take revenge. *Langda Tyagi* is not leaving any chance to insult the new *Bahubali Kesu* or find any weakness against him that he found very soon, i.e., alcohol he cannot handle. *Tyagi* instigates him to have it. As soon as he drinks, he starts singing the song and dancing madly followed by *Tyagi who is repeating Kesu's* lines. *Kesu* is singing and dancing for enjoyment but on the other hand, *Tyagi* seems to enjoy but he is planning and plotting against him. The first line, *Na lihaf na gilaf thandi hawa bhi khilaf sasuri, Itni sardi hai kisi ka lihaf leyi le, ja padosi ke chulhe se aag leyi le* is describing the cold weather of North India. The lyrics of the song are bold. The song is not just the dance number of the film. It can be seen *Tyagi* is up to something as he signals something *to Raju.* The line *Ja padosi ke chulhe se aag leyi le,* seems to have some hidden meaning as *Tyagi* every time repeats it, gives a signal to *Raju*. *Tyagi* is furious but is hiding his pain. In the next paragraph, ' *Na kasoor na fatoor , bina jurram ke hajus marr gaye…….. angithi jalayi le jigar se piya ye, jigar maa badi aag hai* is romance, flirtation going on between *Billo* and *Kesu.* After showing the romance of both, the scene is interspersed with the romance of *Omkara and Dolly in which* Dolly is wearing *Kamarband* on Omkara's demand which further in the story will take turn to violence and murder. The celebration is going outside the building where *Dolly* and *Omkara* are spending time together. The sound can be heard in the song. The song has used sensual expressions such as the lyricist *Gulzar claims that the song is* about *zamindaarana* [feudal] system." In which the phrase "*Aisa Kaate ke . . . ,*" he points out, "is where I compare *zamindars* to Alsatian dogs

[30] Javed, F. (2020). Shakespeare's Macbeth and Vishal Bhardwaj's Maqbool: A Comparative Analysis. *Comparative Literature: East & West*, 106-117.

who leave bite marks.[31] Towards the end of the song, the game of *Tyagi* is clear. *Raju* ignites the cigarette in front of *Billo* which *Kesu* didn't like. He tried to stop *Raju* politely but nothing worked. So, as he was drunk, he couldn't control it and hit *Raju.* This incident made *Kesu* fall in the eyes of *Omkara.* The next song *O Saathi Re* is an important song of the film as this song became the next step in the revenge plan of Tyagi. In this song, *Dolly* is seen wearing *Kamar bandh* in the first line sung by a female singer, she lost it on the roof while running behind *Omkara* in the whole house. *The* whole *sthayi* sung by both female and male singers is captured in one shot where both are running in the house upstairs and down. With this trick, the director may try to involve the audience with both lovers. According to Bhardwaj Rangan, "*O saathi re*, where one uninterrupted camera movement follows them through their house; it's as gorgeous a piece of technical showboating as I've seen"[32] The song is expressing the love between two lovers. It shows the feeling of people who are in love in lines, *O saathi re din doobe na*. Like they just want to be with each other that they don't want the day come to an end. In the film also, *Omkara* is so in love with *Dolly* that he forgot about the whole *Kesu* incident *Tyagi* tries to put in his mind just before this song. Further, it is seen, that *Indu* the wife of *Tyagi* is holding the *kamar band* of *Dolly* which she lost while running. The next paragraph is full of romance and shows the power of love. The lines, *kabhi kabhi yun karna, main daantu or tum darna* describe an innocent girl wishing her dominance over a male. These lines match the visuals where both are playing with each other where *Omkara* accidentally hits her hard, and when *Dolly* screams a little, *Omkara* holds her hand politely and kisses her. In lines, *Ugal pade aankho se meeethy pani jharna,* both are lost in each other's love and *Dolly* has tears in her eyes. When *Dolly* loses her waistband given by *Omkara* and *Langda Tyagi* finds a way to ruin *Omkara* and *Dolly's* love life and at the same time to get *Kesu* out of the way. Even in the song, it happens in just one blink. *Omkara* is *running* after *Dolly* who is going on the terrace, where behind the

[31] Biswas, M. (2017). *Researchgate,* 9.

[32] Rangan, B. (2006, July). *Review: Omkara / Golmaal*. Retrieved From Https://Baradwajrangan.Wordpress.Com/2006/07/30/Review-Omkara-Golmaal/#:~:Text=The%20story%20is%20pure%20melodrama,Found%20its%20way%20to%20Kesu.

water tank on the roof she dropped her waistband which was later found by *Indu.* If the viewer skips this song, will scratch his head to understand the story. The next song is again the plan of *Tyagi* to ruin *Kesu's* image in *Omkara's* mind and put suspicion about the false affair of *Dolly* and *Omkara.* As in earlier scenes, it is clear that *Omkara* is still angry with *Kesu* and to insult him, he does not give any work of the party to him though *Kesu* is a Bahubali. *Tyagi* seeks an opportunity to create misunderstandings between *Omkara* and *kesu.* He advises *Kesu* to do his work with the help of *Billo* (his girlfriend). To which *Kesu* agrees and gave *kamar bandh* to *Billo* which was again *Tyagi's* idea. *Billo* accepts his proposal and agrees to help *Omkara's* gang and is sent as a lure to the police station to trap the members of a rival gang who are plotting against *Bhayisaab.* The song is set up in the police station where *Billo* is performing for them. All the policemen are drunk and are enjoying her performance. The images are beyond the context of the song. The song here is placed to distract the attention of cops so that *Omkara* can kill *Kichlu* (a member of the opponent gang). The music piece of the song is used not to show the elaborated staged choreography, rather, it is seen that *Omkara and Tyagi* are in police dress, loaded their gun, and are heading towards the police station. *Billo* is wearing a *Kamar bandh,* which *Kesu* gave her, and is recognized by *Omkara* and *Tyagi. Tyagi* uses this situation and plays his psychological game with *Omkara* which takes the story toward the murder of *Dolly,* her belief, and love. After *Omkara* confronts *Dolly* about the waistband which she was unable to find, *Omkara* hurts her by doubting that made *Dolly* upset. Here is when the song *Laakad* is used by the director. *Dolly* is unable to understand the reason for his anger and cries. Only two lines are placed in the background where *Dolly* is thinking about where she got wrong. The narrator is talking to the audience where he is commenting that when a person's heart gets burnt, it is not visible outside but inside, the person keeps getting hurt. In the last line, he is suggesting not to fall in love. Bhardwaj in an interview also states, "I always try to use music as part of the narration. In films, the story and a certain situation decide the music, the narration demands it. "In a way, it is limiting but that is what film music is about."[33]

[33] IANS. (2017). *Qatar Tribune*. Retrieved From Https://Www.Qatar-Tribune.Com/Article/100868/CHILLOUT/I-Always-Try-Using-Music-As-Part-Of-

Even in the film, *Kaminey* the song *Dhan Ta Nan* is placed where Charlie got the guitar and is sure that his dream will come true of becoming Bookie. He with his friend are celebrating in a Disco. While the song is playing in the background, meanwhile, Police get the stolen car and they discuss that the thief was like an amateur crook who left the revolver and money in the car. But they didn't know that *Charlie* had stolen the drugs that *Lobo* and *Lele* (Policeman) were looking for who works for *Tashi* (Don/Drug dealer). The police who were investigating the case asked *Lobo* and *Lele* 'Anything Missing', which they couldn't answer as they would have been trapped. The song resumes with the lines, *Koi chaal aisi chalo yaar ab ke samundar bhi pull pe chale, Phir tu chale uspe ya main chalu shehar ho apne pairon tale* explaining that Charlie is not an amateur thief and his plan is big. In personal views of Bobby Singh (Indian Cinematographer) in his blog says, "The moment this song commences on the screen, you just don't feel energetic or lively enough, as you may have felt watching *Sapne mein milti hai* or *Omkara*. The reason may be that the song is shot without any specific dance steps and also doesn't capture the freestyle freak-out dance act by the characters clearly."[34] The director might have thought to show the characters just enjoying their time and to show the real character, he might have avoided choreographed dance steps because not everyone is a good dancer in real life or he might not have wanted to use traditional Indian dance numbers. Even the song, *Raat ke Dhai Baje* helps in narrating the situation in which Guddu and Sweety are getting married. The song started with the *Guddu* getting dressed in *Shervani* and trying to smile as this is all happening fast which he never thought of. Right with this shot the music of *Shehnai* starts playing which is used in earlier shots whenever *Guddu* and *Sweety* are together on screen. The song starts by describing the inner state of both the love birds. The song is about the wedding bells at midnight. When the lyrics, *Chownke Chownke Chownke se*, on-screen *Guddu* is tearing up his dream list as he is in shock and it seems to him like he will not be able to complete his dreams now. The next line *Khoye khoye se hum* is for Sweety on the other hand

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Film-39s-Narration-Says-Vishal-Bhardwaj

[34] Singh, B. (2009, August 14). *Bobby Talks Cinema.Com*. Retrieved From Https://Www.Bobbytalkscinema.Com/Recentpost/KAMINEY-Movie-Review--More--484

who is happy and lost in her marriage. Their friends are making all the arrangements for them. The line of the song is, *Dil ne kaisee durgat ki hai*, and one of their friends is decorating a board on which *Guddu* weds *Sweety* is written and she adds +1 with *Sweety* because she is pregnant in a funny way. But the line is apt for the situation because if Sweety had not been pregnant, this wedding might not have been done in such a hurry. The *Dhol and Dholak* beats give the song a wedding feel. The next paragraph is all about *Guddu's* feeling like he is looking happy from the outside but the song explains that he is feeling suffocated from the inside as this is not what he had planned but for the love, he was doing everything. The song ends with a beautiful moment where both are now enjoying wedding rituals.

In *7 Khoon Maaf*, the song *Dil Dil Hai Dil* is used to show the true colors of *Jim* who is a drug addict person. and was deceiving *Susanna* by being with other girls. *Susanna* was doing everything she could and he was taking advantage of it. The third song *Bekaraan* is placed when she met her third husband *Mohammad Wasiullah Khan* in *Kashmir*. The song *Bekaran* is placed to describe the deep love between *Susanna* and *Mohammad*. *Bekaran* means shoreless.[35] The lyricist and composer here have made this song according to the character. The character is a poet, so the song involves poetic elements. The lyrics, *Bekaran hai bekaraan, ankhein band kije na, doobne lage hain hum, saas lene dije na*, describes the feeling of *Mohammad*. The lyrics state that the eyes are shoreless of his beloved *Susanna* whom he will drown. The scenes are going with the lyrics. *Mohammad* sees *Susanna*, he closes her eyes. The next lines say, *Ik zara chehra udhar kijey, Inayat hogi, aapko dekh ke badi der se meri saans ruki hai* that describes *Susanna's* beauty that if he sees her, he stops breathing and requests her to see turn her face away. But in the scene, when *Susanna* is hiding, he becomes restless and starts calling and finding her. Here, *Mohammad* even tried to scold her which terrifies her for once. But *Mohammad* shows that it was his prank. This moment gives a hint of the future of their relationship. The atmosphere of riots is also shown in the songs where both are worried, looking at the news, or passing through the streets where the army is standing. Still, they manage to enjoy each other's company. *Susanna* tries to adopt his life completely, even tries to

[35] India, S. M. (2011). Vishal Bhardwaj Talks About His Favorite Song - 7 Khoon Maaf Interview. (V. Bhardwaj, Interviewer)

do poetry. They both are happy with each other. In the next lines, *ik zara dkhiye to, apke pairon tale, kuch to atka hai kahin, waqt se kahiye chale*, describes that his time has stopped for him after seeing her. During the next lines, *Udti udti si nazar, mujhko chu jaye agar*, in the scene, *Mohammad* is coming out of the Mosque and he suddenly realizes that *Susanna* just crossed him which justifies the lyrics. This song tells the beautiful side of the love between both of them. In the film *Matru Ki Bijli Ka Mandola*, several songs progress the narrative. For instance, the song *Nomvula*, an African piece, is placed in a humorous situation where the character *Badal* hires African folk singers to impress his girlfriend, *Bijli*, as she is fond of African folk music. The song *Chor Police* portrays corruption, while *Lootne Wale* also advances the storyline, integrating the music with the film's plot development and in the end Mandola accepts Bijli's and Matru's relationship. So, they are celebrating and the song comes in the end.

In Haider, the Song *Jhelum* is the first song of the film where *Haider* is searching for his father. In an interview with Cinema Express (2017), Vishal stated that the tune of the song Jhelum was composed in the year 1985 when his father died, which he used later in 2014 for *Haider.* The lyrics are penned by Gulzar. According to Vishal Bhardwaj, "I think I am fortunate to use that tune and it holds the same relevance in this era. This is how film music works... A situation chooses its tune."[36] In a film too (like Vishal in real life), the son is searching for his father but he doesn't know if he is alive or dead. *Jhelum* is a river in Kashmir. Here in the film, Jhelum has been addressed to *Haider* and the place Kashmir, as both are looking for the shores, where there will be peace and all things will be back to normal. *Haider* is going to all possible places as the lyrics start with, *Jhelum Jhelum dhoonde kinara*, which depicts that *Haider* is desperate to meet his father and finding him is the final destination of *Haider*. In the second line, *Dooba Suraj Kin Aankhon Mein,* an old woman is showing his own son's photograph to *Haider*, who is also kidnapped by the military, complimenting the lyrics. On the other hand, *Haider* also shows his father's

[36] I Always Try To Use Music As Part Of Film's Narration: Vishal Bhardwaj, Cinema Express, December 9th, 2017, Https://Www.Cinemaexpress.Com/Stories/Interviews/2017/Dec//09/I-Always-Tryuse-Music-As-Part-Of-Films-Narration-Vishal-Bhrdwaj-377.Html.

photograph to that lady. *Suraj* word in the song is an illustration of hope which with time is lost. The suffering and helplessness are evident, where it is shown that nobody is supporting *Haider* in finding his father through lyrics, *Kis se poochen kitni der is dard ko sehte jana hai. Andhi Raat Ka Haath Pakad Kar, Kab Tak Chalte Jana Hai.* In one shot a headline in a newspaper is shown which states that many dead bodies were found in the Jhelum River. He even went there and asked people but he got nothing. Further, in *Lahu lahu waqt ka khoon hua re*, the situation shows that a point has come where *Haider* is so depressed and worried that he starts thinking that might his father have died and looking for him in all the dead bodies that arrive in a truck. *Waqt* is considered to be the endless journey of terrible phases that the people of Kashmir are going through in the film. This whole song covers the journey of *Haider* looking for his father in the whole of Kashmir and the stress he is going through is shown with the help of lyrics, music, and relevant visuals. Each word is relevant to the situation of *Haider* as well as Kashmir. As at the end of a scene of this song, many villagers and *Haider* can be seen holding photographs, poster and on them, they have asked the whereabouts of their family members.

The song Bismil is a story within a song. Bismil is a very imperative song of a film and reflects the Mousetrap scene of the original play Hamlet of Shakespeare. The song theme is directly related to the theme of the play i.e. play within the play. In the song, *Haider* is enacting the whole incident of the murder of his father by his uncle *Khurram,* through the song *'Bismil'.* The lyrics of the song are written in a way that describes the whole story of how his uncle cleverly fooled his mother and brutally killed his father. *Haider* in the lines, *Bismil bismil bulbul-e-bismil (bismil.), Mat mil mat mil gul se mat mil* is a warning for his mother to not to trust his uncle whom she married after his father's disappearance. The next paragraph is the narration of how *Khurram (Haider's* uncle), played the villain in separating his mother and father and killed his father cruelly.

sunle zamaana samjhaata hoon, Teri kahaani doharata hoon, from these lines *Haider* inform his uncle that now he is going to expose him by telling everyone what he did to his father.

Ik joda tha nar-maada ka,

Bholi thi bulbul, nar saada tha

Barf gira karti thi

Jab bhar jaati thi kohsaaron mein

Ik baaz bada badneeyat tha

Udta tha, sabza-zaaron mein

Pankhon me uske maut chhupi thi

Mehfil mehfil dhoondh raha tha

Mehlon ki manzil

In the lines written above, *Haider* is talking about his beautiful family which got ruined by his uncle. *Joda* (couple*)* is referred to as his father and mother and he considers his mother *bholi,* i.e. innocent who failed to understand his uncle's intent. *Baaz* is *Khurram* (*Haider's* uncle), who is clever and is playing their well-wisher but is an enemy. From the line, *Pankhon me uske maut chhupi thi, Haider* meant that he was in search of an opportunity to sideways his brother (Haider's father), and can get *bulbul* (*Haider's* mother).

The story further continues in the next section, *Bulbul ke khwabon mein jaakar Zeharke dank lagaaye the,Khushboo-e-gul mein zehar bhara,Aur maada ko bhijwaaye the,* where Haider is trying her mother to recall how his uncle (*Baaz)* mislead his mother (*bulbul)* and turned her against her loving husband. Added to the story, *waadi me chidka baarood,* describes the scene when his uncle with the help of the local police and army, framed *Haider's* father in the wrong case of helping militants and made him kidnapped. Then after torturing him, he does not get satisfaction and when *Haider's* father comes to know about the real face of his brother, he plans bigger and throws him into the *Jhelum* River, which is depicted in lines, *Jheel me jaal bhichha dale.*

The exact thing that his uncle did to *Haider's* father is told in the next few lines, *Zakhmi nar ko qaid kiya (qaidkiya, qaid kiya),Zanjeeron mein bandhwaya, Aranmula ke shiri pull se,Phir paani mein phikwaaya,* to which his mother starts recalling everything that happened and is confused, where his present husband is looking worried and tries to hide her nervousness with a smile. But Haider is noticing every expression of his and now is getting sure that whatever he has been told about the murder is correct. In the next few lines, '*Kashmir ke paani ki*

taaserein, Khul gayi zanjeere in taqdeerein,Zinda hai who zinda hoga,Mujrim bhi sharminda hoga', *Haider* is telling the culprit (*Khurram)* that he will not be spared and again alarming his mother to stay away from him by saying, *Hosh mein aajaa, Aye bulbul-e-bismil.*This is indeed a significant composition, which summarized the whole film and is penned by *Gulzar* and the voice given to the song is of *Sukhwinder Singh*, who did justice to the essence of it. The whole presentation is done with puppets that are dressed like the characters of a film. This is indeed a significant composition, which summarized the whole film and is penned by *Gulzar* and the voice given to the song is of *Sukhwinder Singh*, who did justice to the essence of it. To give the song an authentic feel, the Kashmiri folk tune has been used and the audience in this song is a real denizen of Kashmir. The whole presentation is done with puppets that are dressed like the characters of a film.

Another significant song of the film is *Aao Na* which depicts the graveyard scene of Hamlet, where three old militants and a young boy are singing this song that portrays the picture of whole life and death. Three old people are digging their graves and start singing a song that explains the tragedy of the people living in perhaps one of the most beautiful places in the world. Through the lines, *Chhota Na Bada, Koi Lamba Hai Na Bauna Hai, Kabaron Ke Tadabon Mein, Lambi Neend Sona,Na Bistar Hai Na Bori, Na Maa Na De lori, Farishton Ki Lori, So Jao,* the lyricist is trying to say that in the end, death is the inevitable truth. Every person whether he is rich, poor, tall, or small ends up in the grave only.

The songs Bloody Hell, Mere Miyan Gaye England, and Ek Dooni Do from the film *Rangoon* depict the female character as a film actress who performs on grand stages. In the song Julia, it is shown that a film is being shot, while also introducing the character of Julia.

In the title song of *Pataakha*, the two sisters are referred to as pataakha (firecrackers), illustrating how much they fight with each other. In the title song of *Pataakha,* the two sisters are referred to as *Pataakha* (firecrackers), illustrating how much they fight with each other. The scenes depict their present-day aspirations, such as the older sister wanting to start a dairy business and the younger sister wanting to pursue her studies. They constantly sabotage each other's life, shown in scenes like the older sister adding too much chili to a dish made by the younger sister, and the younger

sister retaliating by taking away the older sister's towel while she is bathing. On the other hand, the song Balma presents a very humorous situation. It's the older sister's wedding, and during the sangeet, both sisters sing this song for each other. They each imagine that they will marry the man of their choice while the other sister ends up with Patel. This funny imagination leads them to fight through the song. In the short film Mumbai Dragon, he has composed only one song *Raat Bhar* which just shows that a male character has got the opportunity to sing for a film.

In Vishal Bhardwaj's non-directorial films, the technique of using songs to advance the narrative is less common. For example, in *Chod Aaye Hum*, the characters are introduced and also the glimpse of past life is told in this song, in *Ibn-e- Batuta* characters are looking for the place to hide, and Badi Dheere Jali the base of the foundation is music so the song is placed here that brings male character towards female, the songs are more integrated into the narrative rather than driving it. In the film *Dedh Ishqiya*, in the song *Jagave Sari Raina*, the female character's past life as an excellent dancer is revealed, including how she met the hero during that time. In the same film, the song *Kya Hoga* is played during the wedding, and the heroine's plan to escape from the wedding is executed. In the movie *Madaari*, the song *Dama Dama Dam* accompanies a critical plot moment when the kidnapper announces a public meeting at Jantar Mantar during this song, the police are setting up a trap, and the media is questioning politicians about the situation, creating a tense and dynamic atmosphere. Other than these songs Before he became a director, this quality was not as evident in his compositions, where songs often paused the story. In contrast, in Bhardwaj's directed films, the songs are intricately woven into the narrative, enhancing and continuing the storyline seamlessly. Overall, it is a distinctive feature of Vishal Bhardwaj's directorial films that the songs do not interrupt the narrative.

4.6.3 Underlining the Emotions of the Character

Films are a mirror of our emotions as in it, human nature is naturally transformed into all the experiences of joy and sadness, which are often abstract, unmarked, and pleasurable in their natural form, in speech and acting and music plays a vital role in enhancing this emotion. Music can express a character's unspoken thoughts or unseen

emotions that are not explicitly shown on screen. As Vishal Bhardwaj's characters are often intricately layered, they sometimes struggle to comprehend their own emotions or find it challenging to express them to others. In such instances, Vishal Bhardwaj utilizes songs to convey to the audience the inner thoughts and emotions dwelling within his characters. In a personal interview, Vishal Bhardwaj shared that using songs in the background is his preferred approach. He elaborated on the dual purpose of this technique: firstly, to emphasize the emotions of a character, and secondly, to provide a musical commentary from the director, guiding the audience on how to emotionally engage with a particular scene. Bhardwaj noted a transformation in the use of music in Indian cinema, mentioning that he and contemporaries like Anurag Kashyap started employing music to highlight moments of reality, adding a musical layer that complements the narrative and strengthens the audience's connection with the characters.

Looking at Vishal Bhardwaj's music career, it becomes apparent that when he was composing music for someone else, most songs were expressed through lip sync, where characters conveyed their innermost feelings. Only a few songs stand out in which background music was employed. For instance, the song *Badlo Se* delves into the male character's internal struggle as he navigates through his hidden feelings of love, attempting to decipher and understand them, *Ek wo din bhi thy* from the movie *Chachi 420*, where the heroine reminisces about her past days, comparing the happiness of her former life to her present one after separating from her husband. Another example is *Mhare Angan Laxmi Padhari Re* from the film Sanshodhan, depicting the welcome of a new daughter-in-law. In *Badlon Se* from Satya, the hero attempts to understand his feelings, Kajrare Kajrare song shows the first sight love of the male character, the song *Dhuan Dhuan* depicts the sadness of the character, and in the same film, Do-Do-Do depicts feelings of the female character falling in love, the song *Jab bhi cigarette* depicts the character's intense craving for a cigarette, as despite trying to quit, he finds it difficult to control his urges whenever he sees someone lighting a cigarette, and the song Ash Tray from the same film is underling the emotion of character watching half-burnt days and half-burnt nights piling up in the ashtray symbolizes the passage of time and the accumulation of regrets and missed opportunities due to the character's addiction. In this song U Me Aur Hum, the hero is

seen feeling sad as he witnesses his wife distancing herself from him due to illness. Therefore, this song is placed in the background to depict his emotional turmoil and longing for closeness despite the challenges they face. The song *Dil Toh Baccha Hai Ji* expresses the emotions of a character who, at an advanced age, has fallen in love. Although the character is not doing lip-sync, the song beautifully encapsulates their sentiments and innermost feelings. In the song *Dil Ka Mizaaj Ishqiya*, the blossoming love is depicted, showcasing the emergence of affection between the characters. Conversely, in the song Sham Ke Saaye, the character's emotional state and underlying feelings of sadness are explored, providing insight into their inner turmoil, and Yun Hua song also expresses such emotions. Similarly, the song *Dum Ghutta Hai* aptly reflects the characters' fear following the situation, expressing the apprehensions lurking within their minds. On the other hand, the song *Lailaaj* is dedicated to the female character of the film, who, despite being betrayed, chooses to maintain faith in her husband.

However, when Vishal Bhardwaj directed his films and composed the music, significant differences were observed in his songs. The most notable distinction is that the songs in Vishal's films not only revolve around love stories or separations but illuminate deeper desires, fears, and various other emotions. In their very first film, *Makdee*, which was a children's film, there is a song where *Chunni* expresses her fear. Throughout the song, *Chunni* sits in front of a photo of her deceased mother, lamenting. If her mother were present, perhaps she could have spoken to her, but now she can only keep her pain and fear to herself. She feels that maybe her mother can hear her from above and somehow assist her. This song articulates all her feelings, and in the lines *Mai mera peecha chuda, pichhe padi kali bala*, she appeals to her mother to help her escape from this predicament. The song *Barfan* from the film The Blue Umbrella vividly captures Biniya's emotions. She has lost her beloved umbrella, and this loss deeply saddens her. However, she is unable to articulate her sorrow because others perceive it as just an umbrella, unaware of the emotional connection she has with it—it is her friend. In the film, two more songs depicting her joyful moments are sung by a young female child singer. Despite her age, she is experiencing the pain of separation from something or someone she never imagined

living without. To convey the depth of her thoughts, Sukhwinder Singh, an elder artist, lends his voice, understanding and expressing her emotions effectively.

Another example where Vishal uses the song to underline emotions is a Qawali *Ru Ba Ru* in the film *Mabool*. In this film also, the character Maqbool has feelings for Nimmi but has never accepted due to guilt. Guilt stemmed from the fact that Nimmi was *Abbaji's* mistress, and Maqbool, considering *Abbaji* as his father figure, felt that he was betraying this paternal relationship by being involved with *Nimmi*. The song placed here is the confirmation to the audience that there is a soft corner for *Nimmi* in the heart of *Maqbool* as a singer is singing in praise of the Almighty, but the impact is implying Maqbool's feelings for Nimmi and also Guddu's for Sameera. [37] The second song, Rone Do, expresses *Nimmi's* feelings, who is happy after a long time because Maqbool has finally embraced her. Her joy is evident in tears, releasing the pent-up sadness that had been lingering in her heart for quite some time. She has finally found someone who loves her genuinely.

The song *Jag Ja* from the film *Omkara* serves as a lullaby that Omkara is singing for Dolly. This song is not playing in the background but underlines Omkara's hidden emotions. Interestingly, it follows the romantic song *O Saathi Re*, before which Tyagi plants the seed of suspicion in Omkara's mind about Kesu having an affair with Dolly. Although Omkara momentarily forgets about it and enjoys a good time with Dolly in the romantic song, the doubt resurfaces, as expressed in the lyrics of *Jag Ja*. As he lovingly wakes Dolly from sleep, the lines *Naino mein tere, hum hi base hain, hum hi baenge hai na'* hint at his attempt to clarify his suspicions.

In the film *Kaminey*, when Charlie takes the guitar from Guddu and guides Charlie toward self-forgiveness and choosing the right pat. Through this song, his thoughts are shared with the audience, especially in lines like *Kya kare zindagi isko, hum jo miley, iski jaan kha gaye raat din ke gile*, conveying that since he entered life, he is only complaining about the challenges it brings. *Meri arzoo kamini, mere khwab bhi kaminey* expresses his aspirations to earn money by becoming a Bookie, even if it means not taking the righteous path. *Ik dil se dosti thi, ye huzoor bhi kaminey* captures his contemplation as he approaches Tashi, despite Guddu advising him to

[37] Tyrewala, V. B. (2014). Maqbool The Original Screenplay with English translation. Harper collins.Pg-40

walk the right path. But there was still a twist in this, this time Charlie was not thinking for himself but was contemplating to save his brother Guddu, which is revealed later in the film. In *7 Khoon Maaf*, the song *Bekaraan* also expresses the emotions of Susanna's third Muslim husband, Mohammad Wasiullah Khan. This song was meant to convey to the audience that Susanna has found a husband who loves her immensely. It was a momentary deception in the song, but for both Susanna and the audience, as soon as the song ends, Mohammad's true intentions are revealed to everyone. In the same way, the song *Khamakha* in the film *Matru ki Bijli ka Mandola* also reflects the feelings brewing in Bijli's heart for Matru. Although Bijli hasn't openly confessed her love for Matru yet, she is trying to understand her feelings towards him. The visuals in the song also assist in portraying her emotions, along with the assistance of the villagers. In the film Haider, the romantic song *Khul Kabhi To* serves as a calming melody, providing a brief respite from the tensions in the entire film. Haider finds solace in those moments because he trusts only Arshiya among all the people around him. This song momentarily takes Haider and the audience away from the tense atmosphere. On the other hand, in the film *Rangoon*, the song *Alvida* encapsulates the questions lingering in Malik's mind. When Malik and Julia get stranded on the other side of the Rangoon Bridge, their closeness deepens. As they discover the Rangoon bridge and find their way back to India, Malik questions in mind whether this relationship will endure, considering Julia's life on the other side with Rusi. The song doesn't play in its entirety; it captures that particular moment in the narrative.

4.6.4 Narrator's Point of View

Another noteworthy aspect of Vishal Bhardwaj's films is his unique involvement. Being the director himself, he seamlessly integrates his perspective into the film. This allows him to offer commentary on various aspects, such as the situation, events, or the motives of the characters, directly to the audience. Such as the appropriate example of this is the song *Naina Thag Lengy* from the film *Omkara*. This song is placed at the moment when Dolly, seeking forgiveness from her father, begins to recount the time when she fell in love with Omkara and how they met. The narrator transforms this narrative into a song, as shared by Vishal Bhardwaj himself, "This song was never in this film and was not planned. Our producer Kumar Mangat Sahab

came to us and said that we need one more romantic song in this movie after *O Saathi Re*. I tried letting it go as the release was already created. There was a scene where a flashback of Ajay and Kareena was shown in the movie and there, I thought of fitting one more song."[38] This song is not a sad or romantic one; instead, it serves as a director's commentary. It is used as a hint to the audience, cautioning them not to trust what is happening because it is a betrayal. The line *Naino ki mat maniyo* starts as Dolly opens the door, giving the impression that the narrator is warning them about the upcoming challenging situation. As she opens the door, Omkara attempts to enter, but his injury causes him to falter. Dolly supports him, and that is when the lines *Naina Thag Lengy* come into play. The director has used this song to narrate Dolly's infatuation with Omi, both simultaneously presenting and critiquing this unfolding of love, the forewarning of the tragedy to come.[39] Dolly takes care of him. Further, in this song, Dolly simultaneously explains that her marriage was fixed with Raju, but she had already given her heart to Omkara. The next lines in the song, *Bhala manda dekhe na paraya na saga ve, naino ko to dasne ka chaska laga re,* suggests that in love, a person loses the sense of right or wrong which Dolly is doing. This is evident in the scene where Dolly, engaged to Raja, is expressing her love for Omkara. As the line *Naino ka zehar nashila* plays, Dolly elaborates that she was confused and contemplated taking a drastic step, indicating the extremities one might go through in such situations.

The director skillfully presents the flashback of Dolly and Omkara's love story through this song, encapsulating their emotional journey visually. Despite the song's full version being part of the album, in the film, it is judiciously employed to narrate the love story precisely when needed. Following the song, Dolly's father warns Omkara not to trust his daughter, stating, *Jo apne baap ko thag sakti hai, woh kisi aur ki sagi kya hogi?* conveying a sense of caution and skepticism about Dolly's

[38] IANS. (2023, January 7). *Vishal Bhardwaj Recalls How Omkara's Songs Were Composed, Reveals 'Naina Thag Lenge' Wasn't Planned For The Film.* Retrieved From Abplive: Https://News.Abplive.Com/Entertainment/Movies/Vishal-Bhardwaj-Recalls-How-Omkara-S-Songs-Were-Composed-Reveals-Naina-Thag-Lenge-Wasn-T-Planned-For-The-Film-1574158

[39] Jackson, R. (2020). The Cambridge Companion To Shakespeare On Screen. Cambridge University Press.242

reliability. In this song, the beginning of love is depicted, but simultaneously, it is conveyed that this love will not endure. In the end, a portion of this song is again used as a commentary in the background music during the final scene, where the narrator reaffirms that as he had said before, the conclusion of this love, this relationship, is unpleasant. In the same film, there is another song, *Laakad*, which is placed at a point when Omkara's suspicion reaches its peak, and he hurts Dolly. Tearfully, Dolly reflects on where she went wrong, unable to comprehend why Omkara is upset with her. Here, the narrator, in just two lines, empathizes with Dolly's pain, commenting that when a person's heart is scorched, the external wounds may not be apparent, but internally, the person continues to suffer. Although there is a full song in the album, in the film, the song has been used till the love story needs to be explained. After the song is over, *Dolly's* father warns *Omkara* not to trust his daughter by saying, *Jo apne baap ko thag sakti hai, woh kisi aur ki sagi kya hogi*? According to Bhardwaj Ranjan in Omkara's review suggests that the motivation for the song comes *after* the number plays itself out; it's like the musical equivalent of a New Wave Cinema jump cut that cheerfully mixes chronologies and messes up linearity.[40]

The subsequent song is Rasta Hai Jo from the film Kaminey. The song is strategically placed during an intense fight scene between all the gangs and Charlie, serving two primary purposes: to captivate the audience's attention within the scene and to convey the narrator's perspective. The narrator, in his final comment, emphasizes the idea that shortcuts are not always advantageous, echoing the lines, T*ezaji Chakukuon ki dharo pe jo chalte hai vo bachte nahi, Dal dal me fas jaty hai fande phir vo kaste hai par katte nahi.* Vishal Bhardwaj's distinctive quality lies in his ability to provide commentary on the unfolding situation, guiding the audience's understanding of the circumstances. As Gulzar states in a personal interview, "There are moments in films where lip-syncing does not occur, but in the background, there is a commentary-like element that narrates what the director, who is essentially telling the story, wants to convey—a kind of comment or message. These background songs act as a

[40] Rangan, B. (2006, July). *Review: Omkara / Golmaal*. Retrieved From Https://Baradwajrangan.Wordpress.Com/2006/07/30/Review-Omkara-Golmaal/#:~:Text=The%20story%20is%20pure%20melodrama,Found%20its%20way%20to%20Kesu.

commentary on the situation. Such opportunities to write these songs may be rare, and perhaps it is something that I got to do primarily with Vishal Bhardwaj. For instance, in the film *Haider*, which is an adaptation of Shakespeare's Hamlet, there is a song titled The Grave Diggers. In this song, the grave diggers engage in a high-level philosophical discussion. It's not just a superficial cover for the scene; it adds depth. It's like a chorus. I believe it's one of the rarest types of situations that a poet gets to write for."[41]

The song *Ye Ishq Hai* from the movie *Rangoon* serves as a narrator's commentary, intending to convey that once love takes root, it cannot be forgotten or terminated. In the context of the film, Julia finds herself entangled with Rusi, yet her newfound love for Malik complicates matters. The narrator elucidates that this is love, and in love, individuals often lose control over themselves. Similarly, in the film *Pataakha*, through a romantic song titled *Naina Banjare*, the narrator highlights the emergence of romantic emotions between two distinct couples, signalling the beginning of their love story.

4.7 Background Music

"Nobody really knows, at least I don't know the role or the purpose of background music. But it is correct to say that background music used thoughtfully and correctly brings life to a film". _ Salil Chowdhury[42]

The film music uses background music as a bridge between the audience and the screen that helps to understand the mood of the character. A music score is used to provide a meaning that sometimes is unable to reach the audience through dialogues or script. Since the early days of motion pictures, film audiences not only watched it but also listened.[43] Cohen sees music as a source of emotion.[44] The background score

[41] Gulzar. (2021, September 9). Personal Interview. (G. Kapoor, Interviewer), Translated From Hindi

[42] Chowdhury, S. T. (1971). *Role of background music in Films*. Retrieved from The World of Salil Chowdhury: http://salilda.com/articles/role_of_background_music_in_films.asp

[43] Giunta, C. (2010). Beyond The Soundtrack: Representing Music In Cinema. *Historical Journal Of Film, Radio, And Television*, 132-133.

[44] Cohen, A. J. (2001). "Music As A Source Of Emotion In Film," In Series In Affective Science. *Music And Emotion: Theory And Research, Eds P. N. Juslin And J. A. Sloboda (Oxford: Oxford University Press)*, 249–272.

does not unfold as a continuous, seamless flow throughout the film. Rather, it is meticulously crafted to align with the director's specific intentions for each scene. This makes each scene fit together smoothly with the narrative. It should be seen that the music used is appropriate because if it is used more, it will attract all the attention to itself and will dominate the scene. The background score helps the audience to understand the character's actions, feelings and intentions, and plot expectations. The director and music composer should understand that "the music in a film may be original or not, but what matters most, from a textual and communicative point of view, is the relationship established between the music, and the script, and the photography, and how they all add up and combine so that viewers can interpret them in a certain way."[45] A piece of captivating music is an essential part of the movie-watching experience that can keep the audience interested in the script and help them interpret the narrative context. Sometimes, the background music creates excitement in the audience's minds during the scene. For example, in the film *Mughal-e-Azam*, when *Anarkali* is presented in front of *Akbar* in the form of a statue because the original statue was not ready. Till this, the background music was soothing as classical *sitar* was being played. As soon as *Salim* starts to uncover the statue by shooting an arrow towards the statue. The soft music turns loud and heavy as the moment is filled with fear, alarm, and suspense because the arrow moves toward a live person. Similarly, like any other director, *Vishal Bhardwaj* has used music in his films to guide the audience.

In the initial phase of his career, Vishal Bhardwaj provided the background score for only a few films, including *Abhay: The Fearless*, *Maachis*, *Hu Tu Tu*, and *Love Ke Liye Kuch Bhi Karega*. But he has composed the background score for all the films he has directed. The instruments he has predominantly used in the background score, across nearly all films, are the violin and flute. This choice has effectively illuminated the inner emotions of the characters. Whether it's depicting the fear of a terrorist being captured in *Maachis* or the moment when Pali visits Jassi after killing Khurana in the same film, the violin is employed to resonate with the emotional ebb and flow. For instance, during the scene where Jassi rushes to see Pali, the violin plays fast

[45] Zabalbeascoa, P. (2008). The Nature Of The Audiovisual Text And Its Parameters. *The Didactics Of Audiovisual Translation*, 21–37.

notes, creating a sense of urgency. The notes then transition to a slower, more extended melody as the search for Pali concludes with an embrace. While the tune may carry a somber tone, the high pitch used in the melody reflects the culmination of emotions that find expression through tears.

Similarly, the violin has been utilized in various ways to evoke different emotions. For instance, in *Makdee*, it was employed to create a sense of fear when the Witch suddenly disappears in front of Chunni. The violin is played rapidly as if to convey the feeling that Chunni's breath is catching in fear. Similarly, in *7 Khoon Maaf*, when Goonga enters without knocking on the door and Susanna's first husband doesn't appreciate it, the background features swift notes on the violin/viola. This is done because Susanna's husband's reaction is unpredictable, and the atmosphere is charged with apprehension. To express excitement, the violin is used in the film The Blue Umbrella. When *Biniya* receives the umbrella and joyfully flaunts it throughout the village, everyone is left amazed at its sight. At that moment, a cheerful tune on the violin plays in the background. Vishal has also used the violin to depict the inner emotions of the characters. Many times, it becomes necessary to show a character in a situation where they appear very happy, but in reality, they are hiding feelings such as sadness, jealousy, etc. This is where background music comes into play to convey these emotions to the audience. In the film Omkara, when Kesu is promoted in place of Tyagi, everyone is celebrating, and the dhol is playing. Even Tyagi is dancing with everyone. However, along with the sound of drums, a sad tune on the violin is played. The camera focuses on Tyagi, indicating to the audience that despite the outward celebration, he is in anger and sorrow within. In the background, the rhythmic drums are there, depicting the intensity of the fight. However, along with this, a violin playing a sad tune adds an effect, signifying that this conflict is a matter of sorrow for them as well since, in their childhood, they were very happy together. To depict the struggles in characters' situations, the violin has been used to convey emotions. In the film Rangoon, when Julia learns that she has to perform on the border without Rusi, she attempts to jump off the moving train, and a violin music piece is played in the background, adding to the intensity of the struggle to stop her. Similarly, in the film *Pataakha,* during the fights between the two sisters, violin music is used, portraying their ongoing hustle. Sometimes, for dedicating a theme to a situation or character,

the violin is employed. In films like Maqbool and Rangoon, the violin/viola plays a dominant role in the theme. In *Haider*, the violin is used for Haider and his family, signifying that whenever the scene revolves around Haider's parents, the violin is utilized. Additionally, in the film Haider, when the discussion is about the entire Kashmir or depicting the ambiance of Kashmir, the rabab is used.

The second instrument that has become an integral part of every film by Vishal Bhardwaj is the flute. Alongside the flute, Vishal Bhardwaj has depicted a myriad of emotions. For instance, conveying sadness in the film *Maachis*, when Pali declares that he cannot return and suggests Jassi marry someone else, creating a challenging situation for everyone, a flute is used in the background. Similarly, when Jimmy shares his heartbreaking story with Pali about what happened to him and his family during the riots, the flute is played in the background. In the film *Hu Tu Tu*, a sad flute piece is used when her mother's behavior hurts Panna. In *Makdee*, the flute is employed to convey the emotions of Mughl-e-Azam when his dog enters the haunted house, and a similar sentiment is evoked when Chunni's sister Munni is separated from her upon entering the house. In the film The Blue Umbrella, the flute expresses Nandu's sorrow, particularly at the end when Biniya leaves the umbrella at his shop. Nandu beats the umbrella while crying as if assigning blame to the umbrella for the entire situation. The melancholy between the father and daughter in the film Matru Ki Bijlee Ka Mandola is depicted in two instances where they open up about their feelings. First, Bijli reveals to her father the reason for her distance due to his drinking issues. Then, in another scene, Mandola shares his emotions with his daughter, emotionally manipulating her to marry Badal. In Maqbool, the critical moment arises when Maqbool must decide whether to kill Abbaji, who has raised him like his own son. Vishal Bhardwaj has also employed the flute romantically. For example- In Kaminey, the flute is employed to underscore the romantic relationship between Guddu and Sweety in the film. In *Matru Ki Bijlee Ka Mandola*, the flute is used to convey Bijli's feelings to the audience, revealing that she has fallen in love with Matru. In Rangoon, during the interaction between Julia and Malik to deepen their understanding of each other, the flute indicates that romantic feelings are beginning to surface between them.

The guitar has been used to depict a romantic angle in the film *Love Ke Liye Kuch Bhi Karega*. Additionally, in the film *Makdee*, the guitar is introduced at the start of the film, creating a sense of curiosity as a person plans to steal chickens while hiding. Furthermore, in the same film, the guitar portrays Chunni's courageous nature as she enters the haunted house. It is also played softly to highlight her caring demeanor when her friend Mughl-e-Azam seeks help at night. In *7 Khoon Maaf*, the guitar plays a prominent role during Susanna's marriage to her second husband, a singer. Particularly, when he becomes a drug addict and the doctor visits, the guitar becomes instrumental in expressing his emotions. In her second marriage, Susanna discovers that her husband is a drug addict. Susanna, this time, wants to save her marriage and intends to help her husband overcome his addiction. The soft guitar is used in these scenes to convey the emotional struggle. In the subsequent scene, two facets of Jimmy are portrayed, and the guitar changes accordingly. Initially, Jimmy is shown tied to the bed for treatment, pleading with Susanna to forgive him, and promising not to retake drugs. The music remains soft on the guitar until she turns away, avoiding his pleas so as not to weaken her resolve. At this point, the electric guitar intensifies with the rhythm as Jimmy loses his temper and begins to verbally abuse her. The shift in guitar accompaniment reflects the changing emotions in the scene.

In Vishal Bhardwaj's cinematic repertoire, the piano emerges as a powerful tool skillfully employed to craft suspenseful and haunting atmospheres. From the ominous overtures in *Makdee,* as a young boy approaches a haunted house to the tense piano notes in The Blue Umbrella signalling danger as Biniya walks home, Bhardwaj strategically uses the instrument to evoke a sense of foreboding. In 7 Khoon Maaf, the piano becomes a harbinger of suspense during pivotal moments, heightening the intrigue around Arun's quest for an old album and accentuating the suspense surrounding Susanna's tumultuous relationship with her sixth husband who was trying to kill her by adding something in her soup. Similarly, in *Rangoon*, the piano underscores suspicions and tensions in scenes of potential betrayal when Rusi sees Julia and Malik coming together. In *Maqbool*, the descending piano notes poignantly capture the gravity of a moment as the protagonist confronts the lifeless body of Kaka.

Vishal Bhardwaj exhibits a nuanced use of musical instruments, enhancing specific moments in his films with carefully chosen elements. In *Kaminey*, the poignant notes of the shehnai accompany the kidnapping of Guddu and Sweety, transforming the wedding atmosphere into one of mourning. The harmonica takes center stage in *7 Khoon Maaf*, playing a pivotal role at the beginning when Arun examines Susanna's remains, and later reappears as a poignant motif symbolizing their complex relationship. Another instance of instrumental significance is the sarangi in *Rangoon*, skillfully employed during Julia's confrontation with Rusi after Zulfi's death. This musical choice mirrors Julia's revelation about Rusi's influence and her rediscovery of her Indianness.

So, Bhardwaj's adept use of all these instruments enhances the emotional impact and adds layers of emotion and depth to key moments in his cinematic narratives. Analyzing Vishal Bhardwaj's music reveals his consistent desire for experimentation, leading to a diverse range of musical expressions. However, his primary focus remains storytelling, ensuring that viewers remain engrossed in the narrative without ever disconnecting from the story, even for a moment. He adeptly understands how to utilize music, considering both its extent and manner of application in their craft.

4.8 Musical Notation Analysis of Selected Songs Composed by Vishal Bhardwaj

The musical notation of some of the selected songs is provided below.

Song - Paani paani Re

Scale – B (7th white)
Lyricist - Gulzar
Taal – Kehrva
Film - Maachis (1996)
Lyrics

Pani Pani re khaare pani re
Nainon mein bhar ja, Neendein khaali kar ja
Paani paani re khaare paani re
Pani pani re khaare pani re
Nainon mein bhar ja, Neendein khaali kar ja

Paani paani in pahaadon ki, Dhalaanonse utar jaana
Dhuan dhuan kuch vaadiyan bhi
Aayengi guzar jaana
Ek gaanv aayega mera ghar aayega
Ja mere ghar ja, Neendein khaali kar ja

×				2			
1	2	3	4	5	6	7	8
स्थाई						सं	नि
						पा	नी
सं	-	रें	सं	-	-	सं	नि
पा	s	नी	रे	s	s	खा	रे
सं	-	रें	सं	-	-		
पा	s	नी	रे	s	s		
						प	सं
						नै	नौ
सं	नि	नि	नि	नि	~~सं~~नि	प	म
में	s	s	s	s	~~ऽऽ~~	भ	र
म	प	ग	-	-	-	प	सं
जा	s	s	s	s	s	नीं	s
रें	-सं	नि	-	नि	नि	प	म
दे	ऽऽ	s	s	खा	ली	क	र
प	-	नि	-	सं			
जा	s	s	s	s			

अंतरा							
						नि	नि
						पा	नी
नि	सं	सं	नि	रें	सं	नि	म
पा	नी	इन	प	हा	ड़ों	की	ढ
प	सं	सं	सं	-	-	-	-
ला	नों	s	से	s	s	s	s
*	*	*	*	*	नि	रें	सं
*	*	*	*	*	ठ	त	र
नि	-	ध	-	-	-	-	-
जा	s	ना	s	s	s	s	s
*	*	*	*	*	*	नि	नि
*	*	*	*	*	*	धुं	आं
नि	सं	सं	नि	रें	सं	नि	म
धु	आं	कु	छ	वा	दि	याँ	भी
प	सं	सं	-	-	-	-	-
आ	ये	गीं	s	s	s	s	s
*	*	*	*	*	नि	रें	सं
*	*	*	*	*	गु	ज़	र
ध	-	नि	ध	-	-	-	-
जा	s	ना	s	s	s	s	s
*	*	*	*	*	*	सं	नि
*	*	*	*	*	*	इ	क

सं	सं	रें	मं	गं	-	रें	नि
गाँ	व	आ	ये	गा	s	में	रा
सं	सं	गं	रें	रें	*	*	*
घ	र	आ	ये	गा	*	*	*
*	*	*	*	*	*	प	सं
*	*	*	*	*	*	जा	में
नि	-	-	-	-	-	प	म
रे	s	s	s	s	s	घ	र
प	म	ग	-	-	-	प	सं
जा	s	s	s	s	s	नीं	दें
रें	सं	सं	नि	नि	नि	प	म
s	s	s	s	खा	ली	क	र
प	-	-					
जा	s	s					

Note- * (Where Nothing has been said)

Song- Ek vo din Bhee the

Scale- D (2nd white)

Lyricist- Gulzar

Taal – 4 beats

Film – Chachi 420 (1997)

Lyrics

Ek Wo Din Bhi The

ek wo din bhi the ek yeh din bhi hai

ek wo din bhi the ek yeh din bhi hai

ek wo rat thi ek yeh rat hai rat yeh bhi guzar jayegi

rat yeh bhi guzar jayegi

ek wo din bhi the ek yeh din bhi hai

ek wo rat thi ek yeh rat hai rat yeh bhi guzar jayegi

rat yeh bhi guzar jayegi

koi aata hai palko pe chalta hua

ek aansusunharisa jalta hua

Koi aata hai palko pe chalta hua

ek aansusunharisa jalta hua

khwab bhuj jayenge rakh rah jayegi

rat yeh bhi guzar jayegi rat yeh bhi guzar jayegi

×				2			
1	2	3	4	5	6	7	8
प़स	रेग	-रे	रे	म	-	-	-
इक	वोऽ	ऽदि	नभी	थे	ऽ	ऽ	ऽ
प़स	रेग	-रे	रे	ग	ग	-	-
इक	येऽ	ऽदि	न	भी	है	ऽ	ऽ
प़स	रेग	-रे	रे	म	ग	रे	-
इक	वोऽ	ऽरा	त	थी	ऽ	ऽ	ऽ
प़	ग	रे	रे	ग	-	*	*
इक	ये	रा	त	है	ऽ	*	*
*	*	*	*	*	*	-सरे	स
*	*	*	*	*	*	राऽ	त
नि	-	नि	-नि	निध	-	-	म़
ये	ऽ	भी	ऽगु	ज़र	ऽ	ऽ	जाये
म़	प़	-	-	-	-	सरे	ग
गी	ऽ	ऽ	ऽ	ऽ	ऽ	रा	त
नि	नि	-	-	निध	-	-	म़
ये	भी	ऽ	गु	ज़र	ऽ	ऽ	जा
म़	प़						
ये	गी						
अंतरा							
			सरे	ग	-	-रे	स

			कोई	आ	s	ता	है
ग	-	रे	रे	म	-	-रे	स
पल	s	को	पे	च	ल	ता	हू
नि	-	ध	ध	ध	नि	धप	-
आ	s	ए	क	आँ	s	सूँऽ	s
-	नि	-	-	म	-	रे	म
सु	नह	~~सी~~	सा	जल	s	ताऽ	हु
ग	-	~~रेस~~	रे	-	-	-	-
आ	s	ऽऽ	s	s	s	s	s
*	नि स	-	-	-	-	-	स
*	ख्वा	s	s	s	s	ब	बु
स	ग	स	स	-	-	-	-
झ	जाँ	ए	गें	s	s	s	s
-	म	ग	रे	-	-	नि	प़
s	रा	s	s	ख	s	र	ह
नि	-	स	-	-	-	सरे	स
जा	ए	गी	s	s	s	राऽ	त
नि	-	नि	-	निध	-	-	म
ये	s	भी	गु	ज़र	s	s	जा
म	प			ये	गी		

Note- * (Where Nothing has been said)

Song-sapne Mein Milti Hai

Scale – G (5th White)
Lyricist - Gulzar
Taal – Kehrva
Film-satya (1998)
Lyrics-

Sapne Mein Milti Hai, O Kudi Merisapne Mein Milti Hai
sapne Mein Milti Hai, O Kudi Merisapne Mein Milti Hai
sara Din Gungte Me Band Kudiyasi, Oe Oe Oe Oe Oe...
sara Din Gungte Me Band Kudiyasi, Akhiyon Mein Khultihai
sapne Mein Milta Hai, O Munda Merasapne Mein Milta Hai
sapne Mein Milta Hai, O Munda Merasapne Mein Milta Hai
sara Dinsadko Pein Khali Rikshisa, Hai
sara Dinsadko Pein Khali Rikshisa Peechhe Peeche Chalta Hai

Hoi Hoi.. Koree Hai, Kararee Hai, Bhoon Ke Utari Hai
Koree Hai, Kararee Hai, Bhoon Ke Utari Hai
Khabi Khabi Milti Hai.. O Kudi Meri O Kudi Meri
Veu Chalo Kad Hai, Chouda Bito Had Hai
Veu Chalo Kad Hai, Chouda Bito Had Hai
Duurse Dikhta Hai, O Munda Mera Ha Ha Ha Ha...O Munda Mera
Are, Dekhne Me Tagda Hai, Junglese Pagda Hai,seeng Dikhata Hai
sapne Mein Milta Hai, O Munda Merasapne Mein Milta Hai
sapne Mein Milti Hai, O Kudi Merasapne Mein Milta Hai

×				2			
1	2	3	4	5	6	7	8
Intro Music							
स	-रे	गरे	गरे	स	रे	ग	-
स	-रे	गरे	गरे	स	-	-	- (2)
म	-प	धप	धप	म	प	ध	रे
म	-प	धप	धप	म	-	ग	रे
स	-रे	गरे	गरे	स	रे	ग	-
स	-रे	गरे	गरे	स	-	-	-
स्थाई							
ससं	सग्र	रेग	रेस	स	~~स~~	~~रेरे~~	~~गग~~
~~सप~~	~~नेमें~~	~~मिल~~	~~तीऽ~~	है	~~sओ~~	~~कुड़ी~~	~~मेरी~~
~~सस~~	~~सग~~	~~रेग~~	~~रेस~~	स	-	-	-
~~सप~~	~~नेंमें~~	~~मिल~~	~~तीऽ~~	है	s	s	s
~~सस~~	~~सरे~~	~~ऩिऩि~~	~~ऩिऩि~~	~~ऩिस~~	~~सरें~~	रे	रे
~~सारा~~	~~दिन~~	~~घुंघ~~	~~टेमें~~	~~बद~~	~~पुड़ि~~	या	सी
रेम	मम	मम	मप	ᵐग	रे	स	-
अँखि	योंमें	घुल	तीऽ	है	s	s	s
सस	सग	रेग	रेस	स	-स	रेरे	गग
सप	नेमें	मिल	ताऽ	है	sओ	मुंडा	मेरा
सस	सग	रेग	रेस	स	-	-	-

सप	नेंमें	मिल	ताऽ	है	ऽ	ऽ	ऽ
सस	सरे	ऩिऩि	ऩिऩि	ऩिस	सरे	रे	रे
सारा	दिन	सड़	कोंपे	खाली	रिक्	शे	सा
रेम	मम	मम	प-	ᵐग	रे	स	-
पीछे	पीछे	चल	ताऽ	है	ऽ	ऽ	ऽ
अंत्रा							
पम	मग	ग	ग	-	-	-	-
कोरी	हैक	सरी	है	ऽ	ऽ	ऽ	ऽ
पम	मग	गग	ग	-	-	-	-
भून	कैठ	तारी	है	ऽ	ऽ	ऽ	ऽ
पम	मग	ग	ग	पम	मग	ग	ग
कोरी	हैक	रारी	है	भून	केठ	तारी	है
रेरे	रेरे	ग	म	रे	ग	रेग	रेस
कभी	कभी	मिल	ती	है	ओ	कुड़ी	मेरी
पम	मग	ग	ग	-	-	-	-
ठंचा	लंबा	कद	है	ऽ	ऽ	ऽ	ऽ
पम	मग	गग	ग	-	-	-	-
चौड़ा	भीतो	हद	है	ऽ	ऽ	ऽ	ऽ
पम	गग	ग	ग	पम	मग	ग	ग
ठंचा	लंबा	कद	है	चौड़ा	भीतो	हद	है
प	-म	रे	गम	रे	-ग	रेग	रेस
दू	रसे	दिख	ताऽ	है	ऽओ	मुंडा	मेरा

सस	सरे	ऩिऩि	ऩिऩि	ऩिस	सरे	रे	रे
दिख	नेमे	तग	ड़ाहै	जंग	लसे	पकड़ा	है
रेम	मम	मम	मप	ग	रे	स	-
सींऽ	गऽ	दिखा	ताऽ	है	ऽ	ऽ	ऽ

Song- Chai Chappa Chai

Scale- G# (4th Black)

Lyricist- Gulzar

Taal - Kehrwa

Film – Hu tu tu (1998)

Lyrics

Chai Chappa Chai Chappak Chai

Paaniyo pe chhinte udaati hui ladaki,

Dekhi hai hamne aati hui

Laharon pe jaati hui ladaki

Chhai chhap chhai chhapak chhai

Kabhi kabhi baatein teri achhi lagati hai

Phirse kahana

Aati hui laharo pe jati hui ladaki hai

Dhunda karenge tumheinsaahilon pe hum

Ret pe ye pairo ki mohare na chhodana

sara din lete letesochegasamandar

Aate jaate logonse puchhegasamandar

saahib rukiye jara

Are dekhi kisine, Aati hui laharon pe jaati hui ladaki hai

×				2			
1	2	3	4	5	6	7	8
स्थाई							
ग़	-	ग़	म	रे	-	-	-
छई	s	छ	पा	छई	s	s	s
ग़	ग़	-	म	रे	-	-	-
छ	पा	s	क	छई	s	s	s
स	स	रे	स	स	स	-	स
प	नि	यों	पे	छिं	टे	s	ठ
स	स	रे	स	स	स	स	-
ड़ा	ती	हु	ई	ल	ड़	की	s
प	-	-	-	-	म	-	म
दे	s	s	s	s	खी	s	है
म	म	-	म	-	-	-	-
ह	म	s	ने	s	s	s	s
ग़	ग़	म	ग़	~~गग~~	म	-	ग़
आ	ती	हु	ई	~~ल्ह~~	रों	s	पे
ग़	ग़	म	ग़	ग़	ग़	स	ग़
जा	ती	हु	ई	ल	ड़	की	है
अंतरा							
स	ग़	ग़	ग़	ग़	ग़	ग़	ग़
ढूं	s	ढा	क	रे	गें	तू	म्हें

ग	-	रे	स	-	-	ग	-
सा	s	ही	लों	s	s	पे	s
ग	-	-	रे	रे	-	-	-
s	s	s	ह	म	s	s	s
-	-	~~गम~~	रे	-	-	-	-
s	s	~~ss~~	s	s	s	s	s
स	-स	स	स	स	स	रे	स
रे	sत	पे	ये	पै	s	रों	की
स	स	रे	स	-	स	-	स
मो	ह	रें	ना	s	छो	s	ड़
स	-	-	-	-	-	-	-
ना	s	s	s	s	s	s	s
म	म	म	प	ग	ग	रे	स
सो	चे	गा	स	मं	s	द	र
म	म	म	प	ग	ग	रे	स
आ	ते	जा	ते	लो	गों	s	से
म	म	म	प	ग	ग	रे	स
पू	छे	गा	स	मं	s	द	र
ग	-	न्नि	न्नि	स	स	स	स
सा	s	हि	ब	रू	कि	ये	ज़
स	-	-	-	-	-	-म	प
रा	s	s	s	s	s	sअ	रे

प	-	-	-	म	-	-	प
दे	s	s	s	खी	s	s	कि
प	-	-	-	म	-	-	-
सी	s	s	s	ने	~~s~~	s	s
<u>ग</u>	<u>ग</u>	म	<u>ग</u>	<u>ग</u>	~~म~~	-	<u>ग</u>
आ	ती	हु	ई	लह	sरों	s	पे
<u>ग</u>	<u>ग</u>	म	<u>ग</u>	<u>ग</u>	<u>ग</u>	स	<u>ग</u>
जा	ती	हु	ई	ल	ड़	की	है

Song-Bhaila Ra

Scale- D# (2nd Black)

Lyricist- Javed Akhtar

Taal – Kehrwa

Film – God Mother (1999)

Lyrics

Suno resuno re bhayila ke jogi hai kyun jogida re

phire kyun bana ke aisa haal

hua uska man kyun bekal wo kyu ghume jungle jungle

wo kyun chhod aaya chaupal, o bhayila re o vira re

Naa nind aaye usko, raina naa wo paye din me chaina

naa nind aaye usko, raina naa wo paye din me chaina

hai tan ek pinjra jisme, ye kaht hai man ki maina

naa pinjra rahe naa koi jaal

suno resuno re bhayila ke jogi hai kyun jogida re

×				2			
1	2	3	4	5	6	7	8
स्थाई							
	सं	सं	सं	सं	सं	संरें	नि
	सुनो	रे	सु	नौ	रे	भई	ला
-	नि	निध	प	प	प	ध	प
s	के	जोगी	है	क्यों	जो	गी	ड़ा
-	-प	प	प	प	धम	प	ध
s	पिरे	क्यों	ब	ना	केs	ऐ	सा
सं	-	-	-	-			
हा	s	s	s	ल			
	संसं	सं	सं	सं	सं	संरें	-नि
	हुआ	उस	का	मन	क्यों	बेड	sल
-	नि	निध	प	प	प	ध	प
s	वो	क्यों	घूमें	जंग	ल	जंग	ल
-	-प	प	प	प	धम	प	ध
s	वोs	यों	छोड़	आ	याs	s	चौ
सं	-	-	-	-	-	-	-
पा	s	s	s	ल	s	s	s
		संसं	रें	गं	रें	गं	रें
		ओभंई	ला	रे	s	s	s
मं	गं	रें	रें	सं	-	-	-
s	s	s	s	s	s	s	s

-	-	निनि	नि	सं	नि	सं	नि
s	s	ओभी	ला	रे	s	s	s
रें	-	रेंगं	रेंग	सं	-	-	-
s	s	ss	ss	s	s	s	s
अंतरा							
प	ध	प	धप	ध	प	-	-
ना	नीं	द	आये	उस	को	s	रें
-	सं	-	ध	-	-	-	-
s	न	s	s	s	s	s	s
प	ध	प	धप	ध	प	-	ग
ना	वो	s	~~पाये~~	दिन	में	s	चैं
प	-	-	-	-	-	-	-
ना	s	s	s	s	s	s	s
-	रें	रें	~~रेंरें~~	सं	~~रेंगं~~	रें	रें
s	ना	नींद	~~आये~~	उस	~~कोs~~	रै	ना
-	रें	रें	~~रेंरें~~	सं	~~रेंग~~	रें	रें
s	ना	बो	पाये	दिन	मेंs	चै	ना
	संसं	सं	सं	निनि	संरें	स	ध
s	हैत	न	एक	पिंज	राs	जिस	में
सं	संसं	सं	सं	नि	संरें	सं	सं
s	येक	हती	है	मन	कीs	मैं	ना
*	पप	प	प	प	धम	-प	ध

*	नापिं	ज	रा	रहे	नाऽ	ऽको	ई
सं	-	-	-	-	-		
जा	ऽ	ऽ	ऽ	ल	ऽ		

Note- * (Where Nothing has been said)

Song_ Lai Ja Re Badra

Scale- D (2nd white)

Lyricist- Gulzar

Taal – Abbas tyrewala

Film – Dil pe mat le yaar (2000)

Lyrics

lai ja re badrasandeshwa

lai ja re badrasandeshwa

piya mora basat videshwa

lai ja re badrasandeshwa

piya mora basat videshwa

un bin mohe

un bin mohe chain na chain na

chain na

un bin mohe kal na padat hai

kabsurat lai hai meet piyarwa

kabsurat lai hai meet piyarwa

lai ja re badra badra badra

×				2			
1	2	3	4	5	6	7	8
स्थाई							
	ग	रे	प	ग	रे	स	रे
	ल	ई	जा	s	रे	ब	द
स	स	-	प़	ऩि	स	ग	रे
रा	s	s	सं	दे	स	वा	s
-	प	ग	प	प	प	प	पप
s	पि	या	मो	रा	ब	स	ताऽ
निसं	गरें	सं	पगं	रेंसं	सं	पग	रेस
ऽऽ	ऽऽ	वि	दे	सऽ	s	वाऽ	ऽऽ
-							
s							
अंतरा-							
ग	प	नि	सं	रें	-	रे	-
ऊ	न	बि	न	मो	s	हो	s
नि	रें	नि	प	ग	रे	ग	-
क	ल	ना	प	र	त	है	s
-	प	ग	प	प	प	प	पप
s	क	ब	सु	ध	लई	है	मित

निसं गंरे सं पसं रेंसं सं पग रेस

ss ss पि हs rs s वाs ss

-

s

Song- Panga

Scale- E (3rd white)

Lyricist- Gulzar

Taal – kehrwa

Film – makdee (2002)

Lyrics

O Paapad Wale Pangaa Na Le

Thappad Bajegaa, Pangaa Na Le

Pa Pa Pangaa Na Le

Ungali Daba Ke Anguthha Bana Dungi

Taau Taau..

Duniya Ka Pahiya Ghumati Hu

Duniya Ka Pahiya Ghumati Hu

Chalakiyose Chalati Hu

Aa Aajamai Le Makkhan Malai Le

Aa Aaja Pyaare, Pahiya Ghumai Le

Panga Naa Le Pa Pa Pangaa Naa Le

Chakale Pe Belu To Paapad Bana Dungi

Taau Taau

×				2			
1	2	3	4	5	6	7	8
स्थाई							
	प	पप	पध	-	पप	प	धम
	ओ	पापड़	वाले	s	पंगा	ना	लेऽ
-	प	पप	पध	-	प-	प	धम
s	थ	प्पड़	बजेगा	s	पंगा	ना	लेऽ
गम	प	-म	गरे	-	ग	सग	रे
पप	पं	गाना	लेऽ	s	ठंग	लीद	बा
ऩिरे	ग	सग	रे	ऩिरे	ग	ग	-
कंअं	गू	दाब	ना	ठंगी	ट्याठं	ट्याठं	s
अंतरा							
	प	प	ध	म	ध	-	-
	दुनि	या	का	पहि	या	s	घु
नि	-	ध	-	प	-	-	-
मा	s	ती	s	हूं	s	s	s
-	प	प	ध	म	ध	-	-
s	चा	ला	कि	यो	s	से	च
नि	-	ध	-	प	-	-	-
ला	s	ती	s	हूँ	s	s	s
रे	म	-	ग	रे	ग	म	-
अ	आ	s	अज	मई	s	ले	s

रे	म	-	ग	रे	-	स	-
मख्	खन	s	म	ल	ई	ले	s
स	प	-	ध	म	प	ग	-
अ	आ	s	जा	प्या	s	रे	s
स	प	-	ध	म	प	ग	-
पहि	या	s	घु	मई	s	ले	s
-	-	-	-	-	-	-	-
s	s	s	s	s	s	s	s
प	धम	-	मम	ग	-	-	पप
पं	गाs	s	नाs	ले	s	s	पप
प	-	ध	म	ग	ग	सग	रे
पं	s	गा	ना	ले	चक	लेपे	ने
ऩिरे	ग	सग	रे	ऩिरे	ग	ग	-
लूँतो	पा	पड़	बना	दूँगी	ट्यठं	ट्यठं	s

Song- Ru b Ru

Scale- A# (5th Black)

Lyricist- Gulzar

Taal – Kehrwa

Film – Maqbool (2003)

Lyrics

Tu Mere Rubaru Hai

Tu Mere Rubaru Hai

Meri Aankhon Ki Ibaadat Hai

Tu Mere Rubaru Hai, Meri Aankhon Ki Ibaadat Hai

Yeh Jamin Hai Muhabbat Ki Yaha Mana Hai Khata Karana

Sirfsajade Mein Girana Hai Aur Adabse Duwa Karana

Tu Mere Rubaru Hai, Meri Aankhon Ki Ibaadat Hai

Tu Mere Rubaru Hai

Tu Mere Rubaru Hai, Meri Aankhon Ki Ibaadat Hai

Bas Itani Ijaajat De, Kadamon Pe Jabi Rakh Du

Bas Itani Ijaajat De, Kadamon Pe Jabi Rakh Du

Phirsar Na Uthe Mera Yeh Jaan Bhi Wahin Rakh Du

Ik Baar Toh Deedaar De, Meresaamane Reh Ke Bhi Tu

Ojhal Hai Tu Boshida Hai, Mere Haalse Haabida Hai

Bas Itani Ijaajat De, Kadamon Pe Jabi Rakh Du

Phirsar Na Uthe Mera Yeh Jaan Bhi Wahin Rakh Du

×				2			
1	2	3	4	5	6	7	8
स्थाई						म	म
						तू	में
प	ग	-म	ध	प	म	ग	स
रा	रू	बऽ	रू	ऽ	ऽ	ऽ	ऽ
रे	म	-	-	-	-	म	मप
ऽ	है	ऽ	ऽ	ऽ	ऽ	में	रीऽ
ग	ग	ग	ग	रे	रे	ग	रे
आँ	खों	की	ई	बा	ऽ	द	त
स	-	निग	संनि	ध	-	ध	नि
है	ऽ	ऽऽ	ऽऽ	ऽ	ऽ	ये	ज़
स	-	-	-	-	स	मप	ग
मी	ऽ	है	मो	ह	ऽ	बऽ	त
-	-	-	-		-	नि	नि
की	ऽ	ऽ	ऽ	ऽ	ऽ	यहाँ	म
नि	स	स	स	स	रे	-	-
ना	ऽ	है	ख	ता	ऽ	क	र
स	-	-	-	-	-	नि	स
ना	ऽ	ऽ	ऽ	ऽ	ऽ	सि	र्फ
सरें	रे	-	-	-	प	प	ध
सज	दे	ऽ	में	गि	र	ना	ऽ

म	-	-	-	-	-	स	स
है	s	s	s	s	s	और	अ
रे	रे	रे	रे	रे	ग	रे	रे
द	ब	से	दु	आ	s	क	र
स	-	-	-	-	-		
ना	s	s	s	s	s		
अन्तरा							रे
							बस
रे	रे	रैस	गरे	स	नि	-	रे
इत	नी	इजा	ज़त	दे	s	s	कद
रे	रे	रेम	गरे	स	-	रे	रे
मों	पे	जबीं	रख	दूँ	s	s	फिर
रे	रे	रेंम	पग	रे	-	रे	रे
सर	ना	उठे	मेs	रा	s	s	ये
रे	रे	रेम	रे	स	-	-	निस
जाँ	भी	वही	रख	दूँ	s	s	इक
रे	म	स	निस	रे	म	स	निस
बा	र	तो	दीs	दा	र	दे	मेरे
रे	म	स	निस	रे	म	स	पम
सा	म	ने	रह	के	बी	तू	ओs
	रे	स	स	पम	रे	स	स पम
	झल	है	तू	बोs	शी	दा	है मेरे

	रे	स	स	पम	रे	स	स ध़
	हा	ल	से	खाऽ	बी	दा	है ब
नि	स	-	-	-	स	म	-म
स	इ	त	नी	इ	जा	ऽ	ऽज़
प	ग		-	-	-	-	नि
त	दे	ऽ	ऽ	ऽ	ऽ	ऽ	क
नि	नि	स	-	स	-	रे	-
द	मों	ऽ	में	ज	बीं	ऽ	र
-	स	-	-	-	-	-	ध़
ख	दूँ	ऽ	ऽ	ऽ	ऽ	ऽ	फि
नि	स	-	-	-	स	म	प
र	स	र	ना	ऽ	बै	ऽ	में
ग	मध	प	मग	ग	-	-	नि
रा	ऽऽ	ऽ	ऽऽ	ऽ	ऽ	ऽ	ये
नि	नि	स	-	स	-	रे	-
जां	ऽ	भी	व	हीं	ऽ	ऽ	रख
-	-	-	-	-	-	-	-
दूँ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ

Song- Aasmani Chatri

Scale- E (3rd White)

Lyricist- Gulzar

Film - The Blue Umbrella (2005)

Lyrics

Ku ku ku ku

Ku ku kudi ku ku, Ku ku kudi ku ku

Ku ku kudi ku ku, Arre hey hey re

Neeli aasmani chhatri

Ku ku kudi ku ku, Ku ku kudi ku ku, Ku ku kudi ku ku

Hey hey re neeli aasmani chhatri

Chhatri ka udan khatola, Dole to laage hindola

Chhatri ka udan khatola, Dole to laage hindola

Ude kabhi bhaage kabhi, Bhaage kabhi daude kabhi

samajh na maani chhatri,

Ambar ka tukada toda, Lakadi ka hatta joda

Haath mein apna aasman hain re, Chhatri lage jalati

Ho memo jasi lagati ho, Goro ka dil beyimaan hain re

Kabhi laathi kabhi, Laathi kabhi chadi kabhi

Kabhi laathi kabhi, Aathi kabhi chadi kabhi

Barish jayeshaitaani chhatri

×				2			
1	2	3	4	5	6	7	8
Intro Music							
स	रेस	-प	मरे	स	रेस	-प	मरे
कु	कुक	डीकु	कुकु	कु	कुक	डीकु	कुक
स	रेस	-प	मरे	स	रेस	-प	मरे
कु	कुक	डीकु	कुकु	कु	कुक	डीकु	कुक
स्थाई							
रे	प	-	-	-	-	-	-
अरे	हे	s	s	s	s	s	s
-ध	म	प	-	-	-	-	प
हेऽ	s	s	s	s	s	s	रे
पध	पम	गरे	स	रे	-	-	ध
नीली	आस	मान्नी	छत	री	s	s	ध
सस	स	सरे	सन्नि	सरे	-	-	-
छतरी	का	उड़	नख	टोला	s	s	s
मम	म	मप	मम	सप	-	-	-
उड़े	तो	लागे	हिऽ	डोला	s	s	s
पध	निसं	रैसं	निध	पध	निसं	रैसं	निध
उड़े	कभी	भागे	कभी	भागे	कभी	दौड़े	कभी
रैसं	निध	प	म	प	-	-	ध
सम	झन	मानी	छत	री	s	s	s

अंतरा

रेंरें	सं	रें	नि	सं	नि	ध	-
अंब	र	का	टुक	ड़ा	तो	ड़ा	s
-रें	सं	रें	नि	सं	नि	ध	-
लक	ड़ी	का	हत्	था	जो	ड़ा	s
रें	रें	रें	नि	सं	-गं	रें	सं
हा	थ	में	अप	ना	sआ	स	मा
-	-	-	नि	-	ध	-	-
s	s	s	है	s	रे	s	s
-रें	सं	रें	नि	सं	नि	ध	-
छत	री	ले	के	चल	ती	हू	s
-रें	सं	रें	नि	सं	नि	ध	-
मे	मो	जै	सी	लग	ती	हो	s
रें	रें	रें	नि	सं	-गं	रें	सं
गो	रो	का	दि	ल	बेs	ई	मा
-	-	-	नि	-	ध	-	-
s	s	s	है	s	रे	s	s
म	प	ध	सं	म	प	ध	सं
खूंटी	कभी	s	s	लाठी	कभी	s	s
ग	प	ध	सं	ग	प	ध	सं
लाठी	कभी	s	s	छड़ी	कभी	s	s
पध	निसं	रेसं	निध	पध	निसं	रेंसं	निध

खूंटी	कभी	लाठी	कभी	लाठी	कभी	छड़ी	कभी
रेंरें	संनि	धप	मम	प	-	-	ध
पाजी	शैऽ	तानी	छत	री	ऽ	ऽ	ऽ

Song- Osaathi re din doobe na

Scale – D (2nd White)
Lyricist - Gulzar
Taal – Kehrva
Film- Omkara (2006)
Lyrics-

Osaathi re din doobe na
Aa chal din ko rokein
Dhoop ke peechhe daudein
Chaanv chhue na
Osaathi re

Kabhi kabhi yun karein
Main daantoon aur tum darna
Ubal pade aankhonse
Meethe paani ka jharna
Tere dohhre badan meinsil jaaungi re
Jab karwat lega chhil jaaungi re
Ho..sang le jaaunga
Teri meri angni mangni
Angsang laagisangini
sang le jaaoon
O peehu re

×				2			
1	2	3	4	5	6	7	8
स्थाई							
ग	-	-	-	-	-	-	-
ओ	s	s	s	s	s	सा	थी
ग	ग	-	-	-	-	-	-
s	रे	s	s	s	s	s	s
म	-	-	-	पनि	-	प	म
दिन	s	s	s	ss	s	इ	बे
ग	-	-	-	-	-	गम	गम
ना	s	s	s	s	s	आऽ	चल
निप	प	-	मप	ग	-	गम	गम
दिन	को	s	रोऽ	के	s	धूऽ	पके
निप	प	-	मप	ग	-	ग	ग
पीऽ	छे	s	दौऽ	ड़े	s	छाँ	व
ग	ग	ग	-	मग	सनि	-	-
छू	ए	ना	s	ss	ss	s	s
नि	-	स	ग	ग	-	-	-
ओ	s	सा	थी	रे	s	s	s
अंतरा							
निनि	-सं	नि	-	निनि	संसं	नि	-
कभी	sक	भी	s	यूँऽ	कर	ना	s

गग	-म	प	मग	म	म	ग	-
मैं	डाँऽ	टूँ	और	तुम	डर	ना	ऽ
निन्नि	-सं	निन्नि	-	निनि	सं-	नि	-
ऽब	ऽल	पड़े	ऽ	आँऽ	खोंऽ	से	ऽ
~~गग~~	~~-म~~	~~प~~	~~मग~~	म	म	ग	-
~~मी~~	~~ठेऽ~~	~~पा~~	~~नीऽ~~	का	झर	ना	ऽ
*	*	*	*	*	*	*	~~पनिं~~
*	*	*	*	*	*	*	~~तेरे~~
~~पप~~	~~-म~~	~~ग~~	~~म~~	-	-	-	~~पनिं~~
~~दोह~~	~~रेब~~	~~दन~~	~~में~~	ऽ	ऽ	ऽ	~~सिल~~
प	-म	ग	-	-	-	-	पनिं
जा	ऽऊँ	गी	रे	ऽ	ऽ	ऽ	जब
प	-म	ग	स	-	-	-	निप
कर	वट	ले	गा	ऽ	ऽ	ऽ	छिल
निं	पम	ग	म	-	ध	-	धधं
जा	ऊँऽ	गीं	रे	ऽ	हो	ऽ	संग
-	धनिं	संध	निध	प	-	निं	-
ऽ	लेऽ	ऽऽ	जाऽ	ऊँ	ऽ	ऽ	ऽ
म	ग	गम	गम	निप	प	-	मप
गा	ऽ	तेरी	मेरी	अंग	नी	ऽ	मंग
ग	-	गम	गम	निप	-नि	प	मप
नी	ऽ	अंग	संग	लाऽ	ऽगी	ऽ	संग

ग	-	ग	मप	निप	-म	-	ग
नी	s	संग	लेs	जाs	ss	ऊँ	s
ग	मग	सनि	-	नि	-	स	ग
s	ss	ss	s	ओ	s	पी	हू
ग	-	-					
रे	s	s					

Note- * (Where Nothing has been said)

Song- U me aur Hum

Scale- D (2nd white)

Lyricist- Munna Dhiman

Taal – 4 beats

Film – U me aur Hum (2008)

Lyrics

Apne rang gawaen bin, mere rang mein ghul jao

Apni dhoop bujhaye bin, meri chhao mein aa jao

Oh chalo yoon kare,Tum, tum bhi raho, main, main bhi rahoon

Hum, hum bhi rahein

Oh tum, tum bhi raho, main, main bhi rahoon

Hum, hum bhi rahein

Teeno mil kesaathchale

Saathi janam janam, u me aur hum.

U me aur hum, U me aur hum.

Ek din toh who lamha, bhi aana hai

Dono mese ek ne, chale jaana hai

Ho ek din toh who lamha, bhi aana hai

Dono mese ek ne, chale jaana hai

Baatein yehsabhi hum tum, jaanlein abhi hum tum

Oh dono mil kesaath mein, aise jeenaseekh lein

Taaki jo peeche rahein, usko na ho mushkilein

*chalo yoon jiye, agar main na rahoon

Ya tum na raho, hum, hum hee rahein

*Jaisesaayasaath chale,saath rahein hardum

×				2			
1	2	3	4	5	6	7	8
स्थाई							
	गग	गम	रे	ग	म	प	-
	अपने	रंग	s	गंवा	ये	बिन	s
-	पम	पम	गरे	ग	ग	ग	-
s	मेरे	रंग	sमें	रंग	जा	ओ	s
-	गग	गम	-रे	ग	-म	प	-
s	अपनी	धूप	sबु	झा	sये	बिन	s
-	पम	पम	गरे	ग	ग	ग	-
s	मेरी	छाँव	मेंs	आ	जा	ओ	s
नि	ध	प	म	म	-	-	-
च	लो	यूँ	करे	s	s	s	s
ग	-	-	-	-	-	गम	रे
तुम	s	s	s	s	s	तुs	ही
ग	-	-	-	-	-	-	-
रहो	s	s	s	s	s	s	s
ग	-	-	-	-	-	मम	ग
मैं	s	s	s	s	s	मैंs	भी
गरे	गनि	-	-	-	-	-	-
र	हूँ	s	s	s	s	s	s
प	-	-	-	-	-	-नि	रे

हम	s	s	s	s	s	हम	भी
म	म	-	-	-	-	-	-
र	हें	s	s	s	s	s	s
नि	नि	ध	ध	नि	नि	ध	-
ती	नों	मिल	के	सा	थ	र	हें
नि	नि	ध	ध	प	म	-	-
सा	थी	जन	म	जनम	s	s	s
प	-	म	-	रे	-	ग	-
यु	s	भी	s	औ	र	हम	s
अंतरा							
	संनि	ध	प	ग	प	ध	धध
	एक	दिन	तो	वो	लम्	हाँ	भीs
ध	ध	स	-	-	-	-	-
आ	ना	हैं	s	s	s	s	s
-	संनि	ध	प	ग	प	ध	धध
s	दोनों	में	से	एक	s	ने	चले
ध	म	ग	-	-	-	गम	पग
जा	ना	है	s	s	s	बातें	येस
म	-	-ध	सं	-	-	-	रेग
भी	ह	म	तुम	s	s	s	जान
मरे	ग	-	प	-	ग	-	-
लेअ	भी	s	हम	s	तुम	s	s

-	गग	गम	रे	ग	-म	प	-
s	दोनों	मिल	के	सा	थs	में	s
-	पम	पम	गरे	ग	ग	ग	-
s	ऐसे	जीs	नाs	सी	ख	लें	s
-	गग	गम	गरे	ग	म	प	-
s	ताकि	जो	पी	छे	र	हे	s
-	पम	पम	गरे	ग	ग	ग	-
-	उसको	नाs	होs	मुश्	कि	लें	s
नि	ध	प	म	-	-	-	-
च	लो	यूँ	जियें	s	s	s	s
ग	-	-	-	-	-	गम	रे
अगर	s	s	s	s		मैंs	ना
ग	-	-	-	-	-	-	-
रहूँ	s	s	s	s	s	s	s
ग	-	-	-		-	गम	ग
या	s	s	s	s	s	तुम	ना
ग्रे	स़ि	-	-	-	-	-	-
रहो	ss	s	s	s	s	s	s
प	-	-	-	-	-	-ऩि	रे
हम	s	s	s	s	s	हम	ही
म	म	-	-	-	-	-	-
र	हैं	s	s	s	s	s	s

नि	नि	ध	ध	नि	नि	ध	-
जै	से	सा	या	सा	थ	र	हे
नि	नि	ध	धप	म			
सा	थ	रहे	हर	दम			

Song- Dhan Te Nan

Scale- F (4th white)

Lyricist- Gulzar

Taal – 4 beats

Film – Kaminey (2009)

Lyrics

Aaja aaja dil nichodein, raat ki matki todein

koi good luck nikale, aaj gullak to phodein

Aaja aaja dil nichodein, raat ki matki todein

koi good luck nikale, aaj gullak to phodein

Til til tara mira teli ka tel, kaudi kaudi paisa paisa

paise ka khel, chal chalsadkon pe hogi

dhan dhan., dhan te nan, dhan te nan, dhan te nan

Aaja ki one way hai, yeh zindagi ki gali, ek hi chance hai

aage hava hi hava hai, agarsaans hai to, yeh romance hai

yahi kehte hain, yahisunte hain, jo bhi jata hai jata hai

vo phirse aata nahi, Aaj aaja kal nichodein

raat ki matki todein, koi good luck nikale

aaj gullak to phodein,

×				2			
1	2	3	4	5	6	7	8
स्थाई					रें	-सं	रेंस
					आ	ऽजा	आजा
नि	सं	रें	सं	-	-रे	सं	रेंस
दिल	नि	चो	ड़े	s	रात	s	कीऽ
नि	सं	रें	सं	-	-रें	सं	रेंसं
मट	की	तो	ड़े	s	ऽको	s	गुड
नि	सं	रें	गं	-	रें	सं	रेंसं
लक	नि	का	ले	s	आ	ज	गुल्
नि	सं	रें	सं	-	-	-	-
लक	तो	फो	ड़े	s	s	s	s
सं	-	नि	नि	धध	-ध	प	-
तिल	तिल	तारा	मिरा	तिली	ऽका	ते	ल
सं	सं	नि	नि	धध	ध	प	-
कौड़ी	कौड़ी	पैसा	पैसा	पैसे	का	खे	ल
प	प	म	-म	म	ग	स	नि
चल	चल	सड़को	ऽपे	होगी	ढैन	ढै	न
स	ध	प	-	-	-	-	धप
ढैन	टै	नै	s	s	s	s	टैन
धप							
नैन							

अंतरा

प	ध़प	प	ध़प	प	ध़प	प	ध़प
आजा	केव	नवे	sहै	ये	जिंद	गी	की
प	ध़प	नि	ध़प	म	-	म	-
ली	एक	ही	चांस	है	s	s	s
प	ध़प	प	ध़प	प	ध़प	प	ध़प
आ	गेह	वा	ही ह	वा	हैअ	गर	सांस
प	ध़प	नि	ध़प	प	-	-	ध़प
है	तोयें	रो	मांस	है	s	s	यहीं
म	-सं	-	नि	-	-	-	ध़प
कह	sते	s	हैं	s	s	s	यही
म	-सं	-	नि	-	-	-	संसं
सु	नते	s	हैं	s	s	s	जोभी
सं	रेंसं	सं	रेंसं	सं	रेंसं	सं	रेंसं
जा	ताहै	जाता	हैs	वो	फिरसे	आ	तान
सं	सं	-	नि	सं	रें	सं	रें
ही	s	s	s	s	आ	ज	आजा
स	नि	सं	रें	स			
कल	नि	चो	ड़े	s			

Song- Dil to bachcha hai ji

Scale- F# (3rd Black)

Lyricist- Gulzar

Taal - Dadra

Film - Ishqiya (2010)

Lyrics

Aisi ulajhi najr unase hatati nahin
Daantse reshami dor katati nahin
Umr kab ki baras kesufed ho gayi
Kaari badari jawaani ki chhatati nahin
Walla ye dhadkan badhne lagi hai
Chehare ki rngat udne lagi hai
Dar lagata hai tanahasone men ji
Dil to bachcha hai ji, thoda kachcha hai ji

Kisako pata tha pahalu men rakha
Dil aisa paaji bhi hoga
Ham to hameshasamajhate the koi
Ham jaisa haaji hi hoga
Haay jor karen, kitanashor karen
Bewajah baaton pe aiwe gaur karen
Dilasa koi kamina nahin
Koi to roke, koi to toke
Is umr men ab khaaoge dhokhe
Dar lagata hai ishk karane men ji

×			2		
1	2	3	4	5	6
स्थाई					
				प	प
				ऐ	सी
प	ध॒प	पम	म	पम	म॒ग॒
ऊल	झीऽ	न	ज़र	ऊन	सेऽ
ग॒	म	ग॒	रे	-	-
हट	ती	न	हीं	ऽ	ऽ
*	*	*	*	प	प
*	*	*	*	दाँ	त
प	ध॒	प	म	प	म
से	रे	श	मी	डो	र
ग॒	म	ग॒	रे	-	-
कट	ती	न	ही	ऽ	ऽ
*	*	*	*	प	प
*	*	*	*	ऊ	ॠ
प	ध॒	नि॒	म	प	ध॒
कब	की	ब	रस	के	सु
ध॒म	म॒ग॒	रे	--	प	प
फेद	होऽ	ग	ई	का	री
प	ध॒	म	प	म	ग॒

बद	री	ज	वा	नी	की
ग	म	ग	रे	-	-
छट	ती	न	हीं	s	s
म	ग	रे	गरे	स	-
वल्	ला	ये	धड़	कन	s
म	ग	रे	गरे	स	-
बढ़	ने	ल	~~भीड़~~	है	s
म	ग	रे	~~गरे~~	स	-
~~चेह~~	रे	की	रंs	गत	s
~~मग~~	म	-ग	रे	स	-
उड़	ने	ल	गी	है	s
प़	स	स	प़	रे	रे
डर	लग	ता	है	तन्	हा
रे	ग	म	रे	-	-
सो	ने	में	जी	s	s
*	*	*	*	रेग	रेग
*	*	*	*	दिल	तोs
स	स	स	स	रेग	रेग
बच्	चा	है	जी	थोs	ड़ाs
स	स	स	स		
कच्	चा	है	जी		
अंतरा-					

निध	ध	प	प	मग	रे
किस	को	प	ता	थाऽ	ऽ
ि्ध	ध	प	प	प	-
पह	लू	में	र	खा	ऽ
नि	ध	प	म	ग	रे
दिल	ऐ	सा	पा	जी	भी
ग	म	-	-	-	-
हो	गा	ऽ	ऽ	ऽ	ऽ
निध	ध	प	प	प	-नि
हम	तो	है	में	शा	ऽस
निध	नि	-नि	ध	प	म
मझ	ते	ऽथे	को	ई	ऽ
नि	ध	प	म	ग	-रे
हम	जै	सा	हा	जी	ऽही
ग	ध	प	म	म	प
हो	गा	ऽ	ऽ	हा	ये
ग	ग	ग	म	ध	निसं
जो	र	क	रे	कित	नाऽ
ध	प	प	प	नि	धप
शो	र	क	रे	बे	वऽ
ग	ग	ग	म	ध	निसं
जह	बा	तों	पे	ए	वेऽ

ध	प	प	प	-	-
गौ	र	क	रे	s	s
*	*	*	*	पा	प
*	*	*	*	दिल	सा
प	धप	धप	म	-म	रे
को	ईs	ss	s	sक	मी
रेम	निध	धप	पम	मग	गरे
नाs	ss	ss	ss	ss	sन
रे	रे	स	-	-	-
ही	s	s	s	s	s
म	ग	रे	गरे	स	-
को	ई	तो	रोs	के	s
म	ग	रे	गरे	स	-
को	ई	तो	टोs	के	s
म	ग	रे	गरे	स	-
इस	उम्र	s	मेंs	अब	s
म	ग	रे	गरे	स	-
खा	ओ	गे	धोs	खे	s
प़	स	स	प़	रे	रे
डर	लग	ता	है	इश्	क
रे	ग	म	रे	-	-
कर	ने	में	जी	s	s

*	*	*	*	रेग	रेग
*	*	*	*	दिल	तोऽ
स	स	स	स	-	-
बच्	चा	है	जी	ऽ	ऽ
*	*	*	*	रेग	रेग
*	*	*	*	थोऽ	ड़ाऽ
स	स	स	स		
कच्	चा	है	जी		

Note- * (Where Nothing has been said)

Song- Badi deere jali

Scale- A (6th white)

Lyricist- Gulzar

Taal – Kehrwa

Film – Ishqiya (2010)

Lyrics

Badi deheere jail raina
Dhuan dhuan naina
Badi deheere jail raina
Dhuan dhuan naina
Raatonse haule haule
Kholi hai kinari
Akhiyon ne taga taga
Bhor utaari
Khari akhiyonse,
Dhuan jaaye na
Badi deheere jali raina
Dhuan dhuan naina

×				2			
1	2	3	4	5	6	7	8
			ग	म॑ध	ग	म॑	रे
			ब	ड़ींऽ	धी	रे	ज
ग	-	-	-	-	रे	स	-
ली	s	s	s	s	रै	ना	s
-	-	स	रे	नि़	-	रे	-
s	s	धुं	आ	धुं	s	आ	s
रे	-	ध	-	-	मं	ध	मं
नै	s	ना	s	s	s	s	s
-	-	-	-	-	-	-	-
s	s	s	s	s	s	ऽ	ऽ
-	-	म	म	म॑	ग	म	म
s	s	रा	s	तों	s	से	हौ
ध	म॑	नि	-	-	-	-	नि
ले	हौं	ले	s	s	s	s	खो
सं	नि	ध	मं	-	ध	मं	म
ली	है	कि	ना	s	री	s	s
-	-	म	-	म	-	ग	म
s	s	अँ	खि	यों	s	ने	ता
ध	मं	नि	-	-	-	-	संनि
गा	ता	गा	s	s	s	s	भोऽ

संनि	ध	नि	रें	नि	ध	नि	-
ऽऽ	ऽ	ऽ	ऽ	ऽ	र	ऊ	ता
-	सं	-	-		-	रें	नि
ऽ	री	ऽ	ऽ	ऽ	ऽ	खा	री
ध	-	नि	-	-	-	सं	-
अँ	खि	यों	ऽ	ऽ	ऽ	से	ऽ
-	-	-	-	-	-	-	-
ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ
-	-	ध	म	ग	रे	ग	-
ऽ	ऽ	धुं	आ	जा	ये	ना	ऽ

Song- Yun hua

Scale- E (3rd white)

Lyricist- Gulzar

Taal – Kehrwa

Film –striker (2010)

Lyrics

Aur fir yun hua
Raat ek khwaab ne jaga diya
Fir yun hua, chaand ki wo dali ghul gayi
Aur yun hua, khwaab ki wo ladi khul gayi
Chalati rahi benuriya
Jalate rahe andheron ki roshani ke tale
Fir nahinsosake, eksadi ke liye, ham dilajale

Aur fir yun hua,subah ki dhul ne uda diya
Fir yun hua, chahere ke naqshsab dhul gaye
Aur yun hua, gard the gard men rul gaye
Tanahaaiyaan odhe huye, galate rahe bhige huye, ansuose gale
Fir nahinsosake, eksadi ke liye, ham dilajale

×				2			
1	2	3	4	5	6	7	8
स्थाई							
		मग	रेस	स	म	ग	-
		और	फिर	यूँ	हु	आ	s
-	-	-	-	नि	ग	रे	-
s	s	s	s	रा	त	ए	क
स	ग	रे	सध	निरे	स	-	-
ख्वा	ब	ने	जगा	दिया	s	s	s
-	-	-ग	मप	ध	-	-	-
s	s	फिर	यूँहु	आ	s	s	s
सं	नि	ध	संनि	ध	प	म	ंप
चाँ	द	की	वोs	डली	खुल	ग	यी
-	-	-ग	मप	सं	-	नि	ध
s	s	और	यूँहु	आ	s	s	s
सं	नि	ध	सं	निध	म	म	ध
ख्वा	ब	की	वो	लड़ी	खुल	ग	यी
-	-	-	-	धप	म	ग	-
s	s	s	s	चल	ती	रही	s
धप	म	ग	-	पम	ग	रे	-
बैनू	रि	यां	s	चल	ते	रही	s
पम	ग	रे	-	प	म	ग	रे

अंधे	रों	की	s	रो	श	नी	के
नि़	स	मग	रेस	स	म	ग	-
त	ले	फिर	नहीं	सो	स	के	s
-	-	-	-	स	ग	रे	-
s	s	s	s	इक	स	दी	s
स	ग	रे	सध	नि़	रे	स	-
के	लि	ये	हम	दिल	जले	s	s
अंतरा							
		मग	रैस	रे	स	ध़	-
		और	फिर	यूँ	हु	आ	s
-	-	-	-	सस	नि़	रे	-
s	s	s	s	सुब	ह	की	s
सस	नि	रे	-	स	-	-	-
धूल	ने	ऊ	ड़ा	दिया	s	s	s
-	-	-ग	मप	ध	-	-	-
s	s	फिर	यूँहु	आ	s	s	s
सं	नि	ध	संनि़	ध	प	म	मप
चेह	रे	के	नक्श	सब	धुल	गये	s
मग	-	-ग	मप	सं	-	नि	ध
s	s	और	यूँहु	आ	s	s	s
सं	नि	ध	संनि	ध	म	ग	-
द	र्द	थे	दर्द	में	रूल	गये	s

-	-	-	-	धप	म	ग	-
s	s	s	s	तन्	हाई	याँ	s
~~गध~~	प	म	ग	प	मग	रे	-
~~ओऽ~~	ढ़े	~~हु~~	ये	गल	तेऽ	~~रहे~~	s
-रे	पम	गरे	-	प	म	गरे	नि़
ऽभी	गेहु	येऽ	s	आँ	सु	ओऽ	से
स	-						
गले	s						

Song- Oy Boy Charlie

Scale- D# (2nd Black)

Lyricist- Gulzar

Taal – Kehrwa

Film – Matru ki Bijli ka Mandola (2012)

Lyrics

Oy Boy Charlie, Oye boy oye boy Charlie

Tune dil ki baazi maar li (x2)

Mere ird-gird na ghuma kar

Mera haath-vaath na chuma kar

Terescent-vent ki khushboo me

Main khoyi khoyisi rehti hoon

Mujhesapne chhedte rehte hain

Mainsoyisoyisi rehti hoon

Oye my baby…, Oye my baby baby

Tera chakkar chala jalebi (x2)

Ho Tere curve bahut hain, mod bahut

Har mod pe daud ke dekhta hoon (x2)

Main dor tu patang udti jaa

Kahin atak-vatak naa jaana tu (x2)

Main dheel toh deta rehta hoon

Kahin bhatak-vatak na jaana tu

Oye boy oye boy Charlie

Tune dil ki baazi maar li

O my baby baby, Tera chakkar chala jalebi

Aadhi raat bulata hain, Full moon pe jo oo hmm hmm..

Arey Warna gandi gungi telphone pe aa jo oo hmm hmm..Hmmm..

Hum prem karte hain, Tumhe hum yaad karte hain, Hum…

×				2			
1	2	3	4	5	6	7	8
स्थाई							
स	ग	म	प	म	-	ग	गस
बॉये	बॉये	ओय	बॉये	चा	s	र्ली	तूने
स	ग	म	प	म	-	ग	गम
दिल	की	बा	जी	मा	र	ली	मेरे
प	पप	प	ध	म	प	ग	गम
इ	र्दगि	र्द	ना	घू	मा	कर	मेरा
प	पप	प	ध	म	प	ग	गम
हा	थवा	थ	ना	चू	मा	कर	तेरे
ध	-	ध	ध	ध	नि	प	गम
सैंट	s	वेंट	की	खुश्	बु	में	मैंs
ध	-	ध	ध	ध	नि	प	संसं
खो	ई	खोई	सी	रह	ती	s	मुझे
सं	रें	नि	सं	ध	नि	प	धम
सब	लोग	छेड़	ते	रह	ते	हैं	मैंs
ध	ध	ध	ध	प	नि	-	नि
सो	यी	सोयी	सी	रह	ती	s	s
ध	-ध	संनिं	धप	निध	पम	ग	-
s	ऽऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	s	s
स	ग	म	प	म	-	ग	गस
ओय	माय	बे	बी	बे	s	बी	तेरा

स	ग	म	प	म	-	ग	~~गम~~
चक्	कर	च	ला	जले	s	बी	~~तेरे~~
प	--	प	ध	म	प	प	~~गम~~
कर्व	sब	हुत	है	मो	ड़ब	हुत	~~हर~~
प	--	प	ध	म	प	प	~~गम~~
मो	ड़पे	दौड़	के	देख	ता	हूँ	~~मैंs~~
ध	-	ध	ध	ध	नि	प	~~मम~~
डो	र	तू	पंतग	उड़	ती	जा	~~कहीं~~
ध	-	ध	ध	ध	नि	प	सं
अट	कव	टक	ना	जा	ता	तू	मैं
सं	रें	नि	नि	नि	सं	ध	धम
ढील	तो	दे	ता	रह	ता	हूँ	कहीं
ध	ध	ध	ध	प	नि	-	नि
भट	कव	टक	ना	जा	ना	s	s
-	-ध	संनि	धप	निध	पम	ग	-
s	ss	ss	ss	ss	ss	s	s
अंतरा							
पग	-	प	-	ध	-	-	ध
आ	धी	रा	त	बुला	ता	है	फुल
ध	-	-	-	धनि	धनि	प	-
मून	पे	आ	जा	ओs	ss	s	s
धनि	धनि	प	-	धनि	धनि	प	-

ओ	ऽऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽ	ऽ
संरें	संरे	नि	पध	ग	-	प	-
ऽऽ	ऽऽ	ऽ	अरे	वर	ना	घं	टी
ध	ध	ध	ध	ध	ध	-	-
सुन	के	ऽटै	ली	फोन	पे	आ	जा
धनि	धनि	प	-	धनि	धनि	प	म
आऽ	ऽऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽ	ऽ
-	धनि	प	-	धनि	धनि	प	संरे
ऽ	ऽऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽऽ	हम
नि	-	ध	नि	प	-स	-	संरें
प्रे	म	कर	तेऽ	हैं	पिया	जी	तुम्हें
नि	-	ध	नि	प	-सं	स	सरें
या	द	कर	ते	हैं	हाँ	जी	फरि
नि	-	प	नि	नि	-	-	-
या	द	कर	ते	हैं	ऽ	ऽ	ऽ
-	ध	सनि	धप	निध	पम	ग	-
ऽ	ऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	ऽ	ऽ
स	ग	म	प	म	-	ग	गस
माय	माय	डो	ली	डौ	ऽ	ली	मेरी
स	ग	म	प	ग	-	स	-
विटा	मि	न	की	गो	ऽ	ली	ऽ
*	*	*	*	*	प	ध	म

*	*	*	*	*	तू	में	री
म	प	प	-	-	-प	ध	म
टिम्	बक्	टू	है	s	नज	र	में
प	प	प	प	-	-प	ध	म
तू	ही	तू	है	s	नजर	में	तू
म	प	-प	प	म	प	-प	पप
ही	तू	sहै	तू	ही	तू	sहै	ss
*	*	*	*	*	*	पप	ध
*	*	*	*	*	*	मेरा	दिल
ग	-	प	प	ध	-	~~निनि~~	नि
सा	थ	ले	जा	ओ	s	~~इसी~~	दिल
ध	-	प	प	प	-	~~पप~~	ध
में	s	उत	र	ना	s	जोमें	री
ग	-	प	-	ध	-	निनि	नि
या	द	आ	s	ये	मे	रीs	आँ
ध	-	प	प	प	-		
खों	मैं	भर	जा	ना	s		

Note- * (Where Nothing has been said)

Song- Jagave Sari Raina

Scale- B (7th Black)

Lyricist- Gulzar

Taal – Deep chandi

Film – Dedh Ishqiya (2013)

Lyrics

Jagaavesaari raina

Jagaavesaari raina

Jagaavesaari raina

Nigode do naina

Nigode naina churaaye chaina

Jagavesari raina

Kaanon mein juhi ke jhumke lagai ke

Kaanon mein juhi ke jhumke lagai ke

Baahon mein motiyaan

Baahon mein motiyaan pehnesajai ke

Motiyaansajai ke

Sajnaa kaa ke liye

Sajnaa kaa ke liye resajnaa

Jagaavesaari raina

×		2				0			3				1	2	3	4
5	6	7	8	9	10	11	12	13	14	स्थाई						प
म	ग	प	म	ग	ग	म							ज	गा	s	s
वे	s	s	s	रै	-	ग	म	-	प	-	-	-	-	-		-
-	सा	s	री	रै	s	ना	s	s	s	s	s	s	s	s	-	-
-	-	-	-	प	म	ग	प	म	ग	ग	म	s	s	s	s	s
s	ज	गा	s	s	वे	s	s	s	रे	-	ग	म	-	प	-	-
-	-	-	-	-	प	सा	s	री	रै	s	ना	s	s	s	s	s
s	s	ज	म	ग	प	म	ग	रे	-	रे	-	ग	म	-	प	-
गा	s	s	वे	s	s	s	सा	s	री	रै	s	ना	s	-	-	-
-	-	-	-	ग	म	प	नि	-	-	-	s	s	s	s	s	s
s	नि	गो	ड़े	दो	s	s	s	-	-	-	-	-	प	ध	प	-
-	म	प	ग	-	s	s	s	s	s	नै	s	ना	s	s	s	s

	-	-	-	-	-	-	-	ग	म	प	नि	-	-
-	s	s	s	s	s	s	s	नि	गो	ड़े	दो	s	s
s	-	-	-	-	-	प	ध	प	-	-	म	प	ग
-	s	s	s	s	s	नै	s	ना	s	s	s	s	s
s	ग	म	प	ध नि	-	ध प	-	प	ध	प	म	ग	रे
-	नि	गो	ड़े	नै	s	ना	s	चु	रा	ये	चै	s	ना
s	-	-	-	-	-		-	-	-	-	-	-	-
प	s	s	s	s	s	s	s	s	s	s	s	s	s
ज	म	ग	प	म	ग	रे	-	रे	-	ग	म	-	प
-	गा	s	s	बै	s	s	s	सा	s	री	रै	s	ना
s	**अंतरा**												
	म	प	-	ग	-	-	-	म	प	-	ग	-	-
-	का	नों	s	में	s	s	s	जू	ही	s	के	s	s

	का	नों	s	में	s	s	s	जू	ही	s	के	s	s
s	म	ग	रे	म	ग	रे	म	रे	ग	-	-	-	-
-	झूम	के	s	s	s	s	ल	गई	के	s	s	s	s
s	रे	ग	नि़	स	ग	ग	-	म	-	ध	म	-	ग
ग	बा	s	s	हों	s	में	s	मो	s	ति	या	s	s
s	-	-	-	रे	-	स	-	स	रे	नि़	स	ग	ग
-	s	s	s	s	s	s	s	बा	s	s	हो	s	मैं
s	मृ	नि	ध	म	ग	प	-	प	प	प	-	-	-
म	मो	s	s	ति	यां	s	s	प	ह	s	ने	s	s
स	वा	म	ग	-	ग	ग	-	ग	पृ	प	-	-	-
ग	जई	s	के	s	s	s	s	मो	ति	या	s	s	s
स	ग	म	प	नि	सं	नि	ध	नि	ध	मप	-	-	-

	जई	s	s	s	s	s	के	s	s	ऽऽ	s	s	s
ग	ग	म	प	नि	-	-	-	-	-	प	नि	रें	नि
-	स	ज	ना	का	s	s	s	s	s	s	s	s	s
s	प	ध	प	-	-	-	-	-	-	-	-	-	-
-	के	लि	ये	s	s	s	s	s	s	s	s	s	s
s	ग	म	प	ध	-	नि	प	ग	म	प	म	ग	रे
-	स	ज	ना	का	s	के	s	लि	ये	रे	स	ज	ना
s													

Song- Humari Atariya Pe

Scale- C# (1st Black)

Lyricist- Gulzar

Taal – Kehrwa

Film – Dedh Ishqiya (2013)

Lyrics

Humari Atariaya,saj kesajaaye baithi
Saazinde bulaaye baithi, Kahaan gum hua anjaanaa
Aale aale diye bhi jalaye re jalaye na
Atariya pe aaya parwana
Kaunsautan haaye barmaaye re
Hamari atariya pe, Aaja resanwariya
Dekha-dekhi tanik hoi jaaye
Hamri atariya pe, Aaja resanwariya
Dekha-dekhi tanik hoi jaaye , Hamri atariya pe

Kiwadiyase lag ke piya kare jhaanka jhaanki
Bahut kaudi phenke piya udaave jahaan ki (x2)
Kasam deve jaan ki,Aaja gilauri, khilai doon kimaami
Laali pe laali tanik hui jaaye, Aaja gilauri, khilai doon kimaami
Laali pe laali tanik hui jaaye, Hamari atariya pe

×				2			
1	2	3	4	5	6	7	8
(Intro Huming)							
ग	-	स	-	ग	-	रे॒स	-
ग	-	रे॒स	-	नि	-	स	-
ग	-	रे॒स	-	ग	-	रे॒स	-
ग	-	रे॒स	-	नि	-	स	-
स्थाई							
रेग	रेग	रेग	रेग	रेग	रेग	रेग	रेग
सज	केस	जाई	बैठी	साजिं	देबु	लाई	बैठी
रेग	रेग	रेग	पम	रे	रे	-	-
कहां	गुम	हुआ	अंs	जा	ना	s	s
-	स	नि	-	ग	-	स	-
s	s	s	s	s	s	s	s
रेग	रेग	रेग	रेग	रेग	रेग	रेग	रेग
आल्रे	आल्रे	दिये	भी	जलाये	रेs	जलाये	नाs
रेग	रेग	रेग	पम	रे	रे	-	-
अटरि	यापे	आया	पर	वा	ना	s	s
-	स	नि	-	ग	-	स	-
s	s	s	s	s	s	s	s
-	नि	स	धनि	स	स	स	ग
s	कौ	न	सौs	s	त	न	हाय
रे	-	-	-	-	-	-	रे

s	s	s	s	s	s	s	भ
ग	म	प	ध	प	ग	रे	स
र	मा	s	s	या	रे	s	s
*	*	*	*	*	सरे	ग	ग
*	*	*	*	*	~~हम~~	री	अ
म	म	म	म	-	~~मप~~	ग	ग
ट	रि	या	पे	s	~~आजा~~	रे	सां
म	प	ध	ध	-	ष	ध	मप
वा	रि	या	s	s	देs	sखा	~~ऽऽ~~
ग	-	प	-प	ध	-	-	~~मे~~
दे	s	खी	sत	नि	क	s	होई
रे	म	ग	रेस	-			
जा	ए	s	ऽऽ	s			

अन्तरा

					धध	धध	ध
					केव	ड़िया	से
प	धम	प	ध	-	प	ध	म
लट	केs	-पि	या	s	करे	झाकां	झाँ
प	मग	sम	-	-	धध	धध	ध
s	कीs	s	s	s	बहु	तकौ	ड़ी
प	धम	प	संनि	ध	प	ध	म
फें	केs	पि	याs	s	उ	ड़ा	वे

प	ग	म	-	ग	गग	ग	गम
जहाँ	s	की	s	s	कस	म	देs
मप	ध	मग	रे	-	स	-	-
ss	s	~~वेs~~	जां	s	s	की	s
*	*	*	*	*	~~सरे~~	ग	ग
*	*	*	*	*	~~आs~~	जा	गि
म	म	म	म	-	~~मप~~	ग	ग
लौ	s	री	s	s	~~खिलै~~	दूँ	कि
म	प	ध	ध	-	प	ध	~~मप~~
मा	s	मी	s	s	लाs	ली	पेs
ग	-	प	-प	ध	-	-	म
ला	s	ली	sत	नि	क	s	हुई
रे	म	ग	रेस	-			
जा	ये	s	ss	s			

Note- * (Where Nothing has been said)

Song- Jhelum

Scale- D (2nd white)

Lyricist- Gulzar

Taal - Dadra

Film - Haider (2014)

Lyrics

Jhelum Jhelum dhoonde kinara x (2)
Doobasooraj kin aankhon mein
Sooraj dooba kin aankhon mein
Jhelum huwa khara
Jhelum Jhelum dhoondhe kinara
Jhelum Jhelum dhoondhe kinara

Kis.se poochein kitni dairse
Dard kosehate jaana hai
Andhi raat ka hath pakad kar
Kab tak chalte jaana hai
Lahu lahu lahu waqt ka khun huwa re
Lahu lahu lahu waqt ka khun huwa re
Lahu lahu lahu waqt ka khun huwa re
Lahu lahu lahu, lahu lahu lahu
Lahu lahu lahu, lahu lahu lahu
Lahu behta angaara
Lahu behta angaara

Doobasooraj kin aankhon mein
Sooraj dooba kin aankhon mein
Jhelum huwa khara
Jhelum Jhelum dhoonde kinara

×			2		
1	2	3	4	5	6
गम	पध	ध	प	ग	-
जेह	लऽ	म	जे	हल	म
मंग	रे	स	ग	-	-
ढूँढे	कि	ना	रा	ऽ	ऽ
गंम	पध	ध	पप	ंग	-
जेह	लऽ	म	ऽजे	हल	म
मंग	रे	स	स	-	-
ढूँढे	कि	ना	रा	ऽ	ऽ
ग	ध	प	-	-	-
इ॒	बा	सू॒	ऽ	रज	ऽ
~~मप~~	~~मग~~	पम	-	ग	-
~~किन~~	~~आँऽ~~	खों	ऽ	में	ऽ
ग	~~धप~~	ग	नि	ध	प
सू॒	~~रज~~	इ॒	ऽ	बा	ऽ
मप	मग	पम	-	ग	-
किन	आँऽ	खों	ऽ	में	ऽ
ग	ग	-म	-	ग	-
जेह	लम	हु	आ	ऽ	ऽ
-	-	धनि	ध	प	-

ऽ	ऽ	ऽऽ	खा	रा	ऽ
अंतरा					
प	मग	म	-	ग	-
किस	सेऽ	पू	ऽ	छे	ऽ
प	मग	म	-	ग	-
कित	नीऽ	दे	र	इस	ऽ
ग	मध	नि	-	ध	म
दर्द	कोऽ	सह	ऽ	ऽते	जा
ध	-	-	म	ग	प
ना	है	ऽ	ऽ	ऽ	ऽ
प	मग	म	-म	ग	-
अं	धीऽ	रा	ऽत	का	ऽ
-प	मग	म	-	ग	-
ऽहा	थप	कड़	ऽ	कर	ऽ
गरे	मग	रे	-	स	नि़
कब	तक	चल	ऽ	ते	जा
रे	रे	-	-	-	-
ना	है	ऽ	ऽ	ऽ	ऽ
-	-	-	गरे	गरे	-स
ऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽऽ
संरें	संरें	संरें	नि	नि	नि

लहु	लहु	लहु	वक्	त	का
ग	मध	म	नि	-	-
खू	नहु	आ	रे	s	s
संरें	संरे	संरें	सं	-	-
लहु	लहु	लहु	वक्	त	का
संरें	सं	रें	सं	-	-
खून	हु	आ	रे	s	s
रेंगं	मप	मप	रेग	मप	मप
लहु	लहु	लहु	लहु	लहु	लहु
ग	मध	-	प	-	ग
ल	हुs	s	ब	ह	ता
म	ग	रैस	ग	-	-
अं	९	गाs	रा	s	s
ग	मध	-	प	-	ग
ल	हुs	s	ब	ह	ता
म	ग	रे	-	स	-
अं	s	गा	s	रा	s

Song- bloody hell

Scale- F (4th white)

Lyricist- Gulzar

Taal - Kehrwa

Film – Rangoon (2017)

Lyrics

I thee walking walk walk walk, He thee walking talk talk talk
Main boli good good morning, Good morning, good morning
Aji haath pe rakh di usne ring, Ring ring ring golden ring
Arre round round haan round round, Main chakkar khaa gayi tezi mein
No nosorrysorry karte, Ishq kiya angrezi mein
Khullam khulla do honthon ka, Jaam piya angrezi mein
Baji ek bell tring tring, Bloody hell x (4)
Suit mein tha wo, boot mein tha,suit mein tha wo, boot mein tha
Haan wo parachute mein tha, Haan wo parachute mein …

×				2			
1	2	3	4	5	6	7	8
स्थाई							
रे	ग	रे	ग	रे	रे	रे	-
ई	दी	वा	किंग	वॉक	वॉक	वॉक	s
रे	रे	रे	-	रे	रे	रे	-
वॉक	वॉक	वॉक	s	वॉक	वॉक	वॉक	वॉक
	रे	ग	रे	ग	रे	रे	रे -
	ही	दी	टॉ	किंग	टॉक	टॉक	टॉक
s		रे	रे	रे	-	रे	रे रे
-		टॉक	टॉक	टॉक	s	टॉक	टॉक
टॉक	s		म	प	म	प	म म
म	म		मैं	बो	ली	गुड	गुड मार
मिंग	s		म	म	ग	म	म म
म	-		गुड	मार	निंग	s	गुड मार
निंग	अजि	म	प	म	प	म	म म
-		हाय	ये	रख	दी	उस	ने रिंग
s		म	म	म	म	म	म म
मप		रिंग	रिंग	रिंग	s	गोल	इन रिंग
अरे		-म	-ग	रे	ग-	म	ग रे
ग		राउंड	ऽऽ	राउंड	मैंs	राउंड	s
राउंड	मैं		रे	रे	ग	स	रे रे

ग	-		चक्	कर	खा	गई	ते जी
में	s		-	-	-	-	- -
-	-		s	s	s	s	s s
s	s		स	ग	रे	ग	स ग
रे	ग		नौ	नौ	सॉ	री	सॉ री
कर	ते		स	ग	रे	ग	स स
नि	नि		ईश्	ककि	या	अं	ग्रे जी
में	s		-	-	-	-	- -
-	-		s	s	s	s	s s
s	s		प	नि	ध	नि	प नि
ध	नि		खुल्	लम	खुल्	ला	दी हो
ठों	का		प	नि	ध	नि	प प
म	म		जाम	पि	या	अं	ग्रे जी
में	s		-	-	-	-	- -
रेरे	स		s	s	s	s	s s
बजी	ईक		रे	-	म	-	रे -
-	रेरे		बेल	s	ट्रिंग	s	ट्रिंग
s	s	ब्लडी	स	-			
			हेल	s			
			अंतरा				
			रे	ग	रे	ग	रे रे
रे	रे		सूट	में	था	वो	बूट में

था	s		रे
प	-		सूट
था	s		रे
रे	रे		हॉ
था	s		रे
प	-		हॉं
था	s		म
म	-		उड़
sक	हीं	s	
-रे	म	-	
sज़	मीं	s	
प	प	-	
छोड़ा	न	हीं	s
प	प	प	-
तोड़ा	न	हीं	s
रे	ग	म	-
गया	जेंट	ल	मैं
म	रे	ग	म
मैन	दी	लाल	टेन
ग	म	-ग	रे
बाउंड	हम	बाउंड	ss
ग	स	रे	रे

ग	प	म	रे ग
में	था	वो	बूट में
ग	रे	ग	रे रे
वो	पै	रा	शूट में
ग	प	म	रे ग
वो	पै	रा	शूट में
पम	म	पम	मम-रे
जाऽ	ता	थाs	कहीं
म	पम	म	पम मम
आ	समा	न	पेs लेके
प	धप	प	धप प
मैं	नेs	उस	को
	प	धप	प धप
	दिल	विल	उस काs
	म	प	ग म
	फँस	गया	फँस
न		म	प ग
-		गुड	मैन गुड
s		म	-ग रे
ग		बाउंड	ss
बाउंड	हो		रे रे
ग	-		क्रे जी

था	और	ले	ज़ी	मैं	s		- -
-	-	-	-	-	-		s s
s	s	s	s	s	s		
							स ग
रे	ग	स	ग	रे	ग		उस ने
दो	ऑ	खों	से	में	रा		स ग
रे	ग	स	स	न्नि	न्नि		नाम
लि	या	अं	ग्रेजी	में	s	s	

Chapter Five

Vishal Bhardwaj and His Contemporaries

5.1 Vishal Bhardwaj: An Auteur in Hindi Films

Vishal Bhardwaj is often regarded as an auteur, a term derived from French that translates to 'author' or the primary creative force leading and guiding the filmmaking process. Auteur studies propose that auteur directors have a signature style, which they consistently maintain throughout their work. Vishal Bhardwaj is a fitting choice for this study as his films consistently explore dark and gritty themes and showcasing consistency in his style and theme is one of the characteristics of the auteur director. Within this context, Buckland says, "Auteur critics study the style and themes (or subject matter) of a director's films and assign to them the title of art if they show a consistency of style and theme. Directors whose films show a consistency of style and theme are called auteurs.[1] Vishal has this incredible ability to tell stories in a way that is refreshingly different from the usual, taking a path less travelled. While his narratives might be considered 'offbeat,' there's still a familiar Hindi film essence, making it a unique blend of unconventional storytelling and the classic charm of Hindi cinema. In addition to theme and style, Graham Roberts and Heather Wallis have also outlined certain criteria in this way, "If the filmmakers to be seen as author they would have to exhibit through a series of films clear 'auteur' characteristics: -visual style – mise en scène and cinematography; -narrative structure and features; -particular character traits/situations; -sets of themes. These characteristics will be clearly seen in all of an auteur's work (in whatever genre)."[2] The extensive discussion of Vishal Bhardwaj's themes and styles in the preceding chapters of this thesis doesn't imply any exaggeration in considering him an auteur. Although the narratives of his films are often based on stories written by others, in line with Steve Blandford et al recommendation that "...three criteria any director must meet to be an auteur: technical

[1]Buckland, W. (2008). Teach Yourself Film Studies. London: Hodder Education.75

[2] Wallis, G. R. (2001). Introducing Film. New York: Arnold,.128

competence, personal style, and interior meaning,"[3] Vishal's films consistently exhibit his signature stamp, considering these criteria. Vishal Bhardwaj exhibits a robust and personal involvement in both music direction and film direction. The seamless blend of various genres in his films is another aspect that sets him apart. Directors like Anurag Kashyap may also experiment with genres, but Bhardwaj takes it a step further by seamlessly merging elements of crime and thriller with elements of drama, romance, and even dark comedy. Also, his music adds a unique dimension to his films. While directors like Zoya Akhtar, and Imtiaz Ali may also incorporate music in their films, Bhardwaj's approach to music direction is distinct. As director Zoya Akhtar while sharing her problem with the song sequence in an interview says that she did not know what to do with lip-synched songs, going so far as to say that shooting a song in one of her earlier films 'traumatized' her as feels the need to do something that is more 'organic' to the film than a song sequence, where in the same discussion, director Imtiaz Ali finds his song sequence difficult to digest but he also feels that 'poetry is philosophical, conversational and personal which dialogues cannot be'.[4] On the contrary, Vishal Bhardwaj's films exude a sense of harmony where songs seamlessly coexist with the narrative without feeling coercive or disruptive.

The Hindi film industry is home to numerous eminent filmmakers and music directors, each contributing significantly to the cinematic landscape, collectively through their artistic expression. Now, in transitioning from our detailed examination of Vishal Bhardwaj's cinematic and music direction in the preceding chapters, the current section embarks on a comparative exploration with his contemporaries from the same era. The aim is to extract insights that illuminate the distinctiveness of Bhardwaj's approach. For this comparative analysis, contemporaries are selected from different periods spanning Vishal Bhardwaj's career, ranging from the 1990s to the present. In the realm of music

[3] Singh, H. (2011). *Films And Philosophy Of Gulzar: A Critical Study.* Jalandhar: Guru Nanak Dev University, Regional Campus.14

[4] Magazine, A. (2019). Tum Toh Mohammed Rafi Nikle: The Song Sequence In Contemporary Hindi Cinema. *South Asian Popular Culture*, 1-12.

composition, the chosen notable composers from each decade: Shankar Mahadevan representing the 1990s to 2000, Pritam and Sanjay Leela Bhansali from 2000 to 2010, and Amit Trivedi for the period spanning 2010 to the present.

On the directorial front, Vishal Bhardwaj embarked on his directorial journey in 2002. Therefore, the comparison will include directors who have made significant contributions from 2000 to the present. The selected directors for comparison are Anurag Kashyap, Dibakar Banerjee, and Tigmanshu Dhulia. The comparative analysis in this chapter will centre around award-winning or critically acclaimed films and compositions, drawing parallels between the works of Vishal Bhardwaj and his contemporaries across different periods.

5.2 Comparative Analysis: Bhardwaj's Directing Style Vs. Contemporaries

The Hindi film industry had become famous for its cliched romantic and masala movies before 2000, characterized by glamour and sentimentality. The industry's inclination towards romantic and action films was predominant before 2000 and continues to be evident today. However, Hindi films have undergone a paradigm shift, diverging significantly from the traditional Hindi cinema norms, thus giving rise to a distinct category known as hatke films. The term hatke implies uniqueness or distinctiveness, different from conventional storytelling. Even the protagonist is not the stereotypical hero figure who has handsome features, romantic charm, and prowess in action sequences but rather an anti-hero who challenges established norms by embodying imperfections, moral ambiguities, and unconventional traits, thereby subverting traditional expectations associated with mainstream cinema. Moreover, the Hindi film industry has historically been predominantly male-oriented; however, in the realm of distinctive or *hatke* films, substantial efforts are made to craft formidable and game-changing roles for female characters. Despite showcasing elements of independence, there existed an underlying narrative tendency to portray women within the framework of familial or romantic bonds. *Gaja Gamini* (2000), *Ishqiya* (2010) *Queen* (2013), *Mardaani* (2014), *Kahani* (2012), *Gundey* (2014), etc are examples of films that are female-oriented. Bose (2014)

discusses Vidya Balan's stardom and attributes its growth to positive shifts in the industry, and technological landscape.[5]

This cinematic evolution marks a deviation from the formulaic narratives, melodrama, and stereotyped characters that have historically defined traditional Hindi films. Also, "Hindi cinema post-2000 experimented with narrative, plots and characters, film-making techniques, and marketing strategy",[6] mentioning the category of New Bollywood (*hatke* films). According to Paunksnis, directors like Kashyap, Bhardwaj, Dhulia, and Sircar and many like them mesmerized the audiences with stories that were from the interiors of India, the language used was with a touch of regional, locations, and the film ambiance was much like documentary and characters were nowhere close to the perfect and fantastical protagonist that Hindi cinema created till the 1990s decade.[7] These maestros, each with a brush dipped in unique hues, have painted narratives that linger in the minds of cinephiles. Pant believes, "Earlier, there was an unfortunate divide between parallel and commercial cinema. But films are designed to entertain the audience. I feel the divide has blurred, now that the audience for these movies has matured. This is a good sign. The audience has become more accustomed to different films"[8]

This section will delve into the comparative analysis to explore the nuances of narrative construction, genre exploration, musical integration, and character portrayal of the filmmaker contemporary to Vishal Bhardwaj, specifically focusing on the period from 2000 to 2010. Particular attention will be dedicated to the comparison of Vishal Bhardwaj with contemporaries such as Anurag Kashyap, Dibakar Banerjee, Prakash Jha, and Tigmanshu Dhulia.

5.2.1 Narrative Structure and Storytelling

[5] Bose, N. (2014). 'Bollywood's Fourth Khan': Deconstructing the 'Hatke' Stardom of Vidya Balan in Popular Hindi Cinema. *Celebrity Studies*, 394-409.

[6] Wright, N. S. (2015). *Bollywood and Postmodernism: Popular Indian Cinema in the 21st Century.* Edinburgh: Edinburgh University Press.

[7] Paunksnis, Š. (2017). Towards neurotic realism: Otherness, subjectivity and new Hindi cinema. *South Asian Popular Culture*.

[8] Aditi Pant. (2013, August 8). Hindustan Times. *Lines between parallel and commercial cinema are blurring- Shyam Benegal*.

The most fundamental foundation of a film lies in its story. This does not imply that other elements are not important; they are equally crucial, but their vitality and liveliness are contingent upon the narrative. The story functions as the soul of the film. Just as the human body comprises various limbs, the absence of a soul renders the body valueless. Similarly in films, where the narrative serves as the soul, and all other elements act as limbs that contribute to its significance. Undeniably, the narrative in the film is important, but its effectiveness hinges on how it is articulated and structured which determines the overall impact of the film. A well-crafted narrative is a key factor that not only elevates the storytelling but also enhances the synergistic interplay of visual and technical elements.

When discussing Hindi films, particularly the 'masala' movies, it is observed that they often suffer from a lack of a coherent narrative, appearing fragmented and occasionally repetitive. In these films, the storyline and characters can be predictable, adhering to a set pattern where the hero and villain fit into predetermined roles. This predictability diminishes the overall impact of the narrative, making it lose its freshness and originality. This, as Madhava Prasad argues, "is an aspect that is affected to a very great degree by the production system adopted in the Indian film industry, which sees the various authors (of the story, screenplay, dialogue, song lyrics, etc) working separately without coordinating efforts"[9] which hinders the consistency of the plot. Harish Trivedi also observes that "the plots of Hindi films are mostly common and conventional."[10] Numerous examples of such instances are prevalent in masala movies, such as *Dil* (1990), *Baazigar* (1993), *Saajan* (1991), *Sadak* (1991), *Dulhan Hum Lejayngy* (2000), *Josh* (2000), *Wanted* (2009), etc. However, upon examining the history of the Hindi film industry, one encounters several names who have seamlessly blended direction with writing, such as Satyajit Ray, Guru

[9]Ciolfi., L. E. (2013). Popular Hindi Cinema: Narratives Structures and Points of Continuity with the Tradition. *ACME: An International Journal for Critical Geographies*, 387-397.

[10] Trivedi, H. (2006). All Kinds Of Hindi: The Evolving Language Of Hindi Cinema. In V. N. Lal, *Finger Printing Popular Culture: The Mythic And The Iconic In Indian Cinema* (Pp. 51-86). New Delhi: Oxford University Press.

Dutt, Bimal Roy, Gulzar, and others. This integration results in a stronger narrative, as the story flows consistently from a singular creative mind, devoid of any hindrance. Presenting a story crafted from a single individual's perspective undoubtedly resonates deeply with the audience.

Gulzar, for instance, directed his films and penned the lyrics, showcasing a comprehensive involvement in the creative process. Films by directors like Ray, Dutt, and Roy are considered institutions, with a profound impact on the cinematic landscape. Interestingly, this trend continues even today. However, it has been observed that most film directors limit their involvement to directing and writing, and music composed by a separate individual.

In the contemporary era, Vishal Bhardwaj emerges as a unique director who, from his very first film, has assumed the roles of director, writer, producer, and composer. This multi-faceted involvement adds layers to his films, creating a more intricate and nuanced cinematic experience. However, different techniques, such as flashbacks and jumps in time, are employed to make them more entertaining and engaging. Apart from Vishal Bhardwaj, another notable figure who stands out is Sanjay Leela Bhansali. Like Vishal, he entered the industry during a similar period, initiating his directorial career in 1996. However, it was not until his 2010 film, *Guzaarish*, that he commenced composing music for his films, a practice that continues to date.

Discussing back about the narrative structure and storytelling, there has been a significant transformation. In an era where Hindi cinema primarily focused on love stories and family dramas embellished with extravagant cinematography such as *Hum Aapke Hain Kaun* (1994), *Dilwale Dulhania le Jayenge* (1995), *Kabhi Khushi Kabhi Gum* (2001), etc, directors with distinctive and unconventional mindsets introduced fresh ideas and experiments. They chose new subjects with innovative storytelling techniques, ushering in a paradigm shift that bestowed the Hindi film industry with a renewed identity. As cinema inherently serves a multifaceted purpose, functioning as a form of entertainment, it allows people to momentarily escape from their everyday lives and immerse themselves in stories and experiences. Not only to entertain is the power of cinema, but also to educate, inspire, and stimulate thought by

addressing social issues, reflecting various cultures, and presenting diverse perspectives. Filmmakers now delve into new subjects, providing audiences with opportunities to contemplate beyond the allure of a dream life and instead, ponder the realities within their society. Where filmmakers in the Hindi film industry once trended towards shooting outside the country, a trend challenged by unconventional filmmakers such as Vishal Bhardwaj. He pioneered the illumination of the stories embedded in the small alleys and villages across various Indian cities. Anurag Kashyap, on the other hand, showcased narratives inspired by real incidents. Dibakar Banerjee skillfully depicted the lives of common people in his films, often addressing poignant and social issues. Tigmanshu Dhulia explored political dramas and crime-based stories through the lens of small towns and rural settings. Prakash Jha, known for his films grounded in political themes and social issues, contributes to the diversity of the Hindi film industry by shedding light on these distinctive aspects of Indian life. While a common thread of political commentary and violence runs through their films, each director brings a unique storytelling style and narrative approach to the forefront.

Vishal Bhardwaj's narrative approach is conspicuously intriguing and complex. In his films, multiple storylines and characters are found, adding depth and intricacy to his narrative. With a leanness for exploring diverse literary works, Vishal Bhardwaj has particularly excelled in the realm of adaptations. The most notable success of his adaptation comes from reinterpreting Shakespearean plays, where he has transformed tragedies, dramas, and dark humor into his distinctive signatures. Rachel Dwyer believes, Vishal Bhardwaj has successfully adapted Shakespeare into realistic Indian settings in films such as Maqbool and Omkara, which seem to be aimed squarely at educated audiences."[11] The narrative structures in his films show diligence for layering – often employing non-linear storytelling with various techniques such as flashbacks, parallel narratives, etc, making his narrative approach a harmonious blend of thought-provoking elements and artistic nuances, creating an immersive and impactful

[11] Dwyer, R. (WINTER 2006-SPRING 2007)). Bollywood Bourgeois. *India International Centre Quarterly*, 222-231.

cinematic experience for the audience. As French New Wave director Jean-Luc Godard had once said, "The narrative must have a beginning, a middle, and an end, but not necessarily in that order." (Chandler D.,2002) (Hazel, 2007) shares a similar view.[12] Many scholars argue that Hindi cinema, commonly called Bollywood, is often characterized as melodramatic. As Rachel Dwyer explains, 'Hindi films fulfill all the requirements of melodrama as they foreground emotions over all other issues, as characters are placed in situations where extreme emotions are called for, facing issues of desire and romance, the family, suffering and implausible plot twists of coincidence, chance, and fate.'[13] As Vasudevan describes, "Hindi cinema is like a wedding thali (feast), it is infused with multiple plots, a melodrama type which is different from Hollywood melodrama genres."[14] Birgit Neumann also argues that the 'melodramatic mode finds a particularly powerful expression in contemporary Bollywood films', especially in their 'preference for public modes of performance and excess acting as well as extensive song-and-dance sequences'.[15] While this assertion applies to many of Bhardwaj's films, what sets them apart from numerous Hindi filmmakers is their integration of musical sequences into the narrative of each film. Often, Bhardwaj develops the storyline or character delineation through the medium of songs, or even through the interludes of song and dance, distinguishing his films in the realm of Hindi cinema. This discrepancy in the classification of Vishal Bhardwaj's films as distinctly 'Bollywood' arises from the fact that scholars hold differing opinions. For instance, Rosa García-Periago notes in the context of *Maqbool* that melodrama is almost non-existent.[16] Through his films, Vishal

[12] Singh, P. (2014). *Aestheticization Of Violence In Hindi Cinema: A Case Study On Gangs Of Wasseypur.* Department Of Communication And Journalismuniversity Of Mumbai.

[13] Dwyer, R. (2014). *Bollywood's India: Hindi Cinema As A Guide To Contemporary India.* London: Reaktion Books.153

[14] Vasudevan, R. (1989). The Melodramatic Mode and Commercial Hindi Cinema. *Screen, 30(3),* 29-50.

[15] Neumann, B. (2014). The Politics Of Staging Emotions In Contemporary Bollywood Films: Aditya Chopra's Dilwale Dulhania Le Jayenge (1995) And Karan Johar's My Name Is Khan (2010). *Anglia*, 270-291.

[16] Croteau, M. (2020). Bollywood. In K. A. Craik, *Shakespeare and Emotions* (pp. 136-150). Cambridge University Press.

Bhardwaj has crafted a world that is not only aesthetically pleasing but also imbued with imperfections and chaos. Vishal Bhardwaj may base his films on stories written by others, such as Shakespeare, Ruskin Bond, etc, but he infuses them with his own perspective, political commentary, and a portrayal of contemporary society's realities by interweaving elements of imagination and reality, providing a fresh perspective and a new direction to the film. Once, critic Baradwaj Rangan called Bhardwaj an auteur, while comparing Vishal Bhardwaj's film 'Haider' with Siddharth Anand's release Bang Bang, remarked, "Even the worst Vishal Bhardwaj film is going to be a better movie-going experience than the best Siddharth Anand film."[17] Bhavya Sadhwani believes, "Over the years, the acceptance for Vishal Bhardwaj's brand of cinema has grown wider than just a niche audience as people have become more accepting of the realism and pragmatism that he weaves in his movies."[18] Abhishek Chaubey while explaining the era of 2000 and differentiating Vishal's work says, " In 2002-03, Hindi cinema was predominantly about the super-rich or at least upper-middle class; it was glossy, colorful, romantic. In a way, our films were a reaction to that—we had more sweat, more grime, more so-called realism, though we don't consider our films realistic at all."[19]

Anurag Kashyap is another Hindi film director who belongs to realistic cinema whose films often delve into gritty and realistic subjects on a low budget. He has broken stereotypes time and again to express his thoughts boldly and honestly freely as a director by breaking the barrier between parallel and commercial cinema. According to contemporary director Zoya Akhtar, "He has a very strong storytelling style and he proved that you could tell a great story with not a lot of money."[20] Kashyap's films often delve into gritty and realistic

[17] Rangan, B. (2014, October 17). Retrieved From Wordpress.Com: Https://Baradwajrangan.Wordpress.Com/2014/10/17/Lights-Camera-Conversation-The-Critic-Doth-Protest-Too-Much

[18] Sadhwani, B. (2022, August 30). The Cinematic World Of Vishal Bhardwaj Where Characters Are Orderly Chaotic, Dark & Endearing. *Indian Times*.

[19] Chaubey, A. (2011, February 23). Inside The Mind Of Vishal Bhardwaj. *Open*.

[20] Jayaraman, G. (2015, May 15). At Once Incisive And Wracked, Inside The Lights And Shadows Of Anurag Kashyap, The Master Of Bombay Noir. *India Today.*

subjects providing a raw and unfiltered look into various aspects of Indian society. Kashyap's films are characterized by their non-linear narratives, complex characters, and dark themes having topics like crime, corruption, and social issues that challenge traditional Hindi film conventions such as Black Friday, Gangs of Wasseypur, etc. His films often depict the underbelly of urban life, delving into dark and often ignored aspects of society such as *Dev.D* (2009), No Smoking (2007), and *Gulaal* (2009), The Girl in Yellow Boots (2011), Ugly (2014), etc. Most of his films deal with realistic scenarios and take clues from real incidents. Like the 1993 Mumbai bombing in the film *Black Friday*[21], the 1999 Delhi hit-and-run case and DPS MMS Scandal in *Dev.D*[22], and the depiction of real-life gang wars in *Gangs of Wasseypur*.[23] Another distinctive feature of his films is that they predominantly remain open-ended or unexplained. Happiness is never found in his films rather violent and abusive content is common. He reveals the inner psyche of the human mind in which his characters are consistently portrayed as enshrouded in chaos and anxiety and are always in search of freedom. The best example of this is No Smoking. This film is Anurag Kashyap's favorite film as he claims, "*No Smoking* mirrors my struggle in the industry. That's why it's most dear to me and it'll always remain so, more than *Dev.D* and more than Black Friday."[24] Film critic Tanul Thakur calls Anurag Kashyap an "ambitious director- a quality that transforms mediocre films to become good, good ones to become great."[25]

Further, Dibakar Banerjee's filmmaking style is highly unique and versatile. While Kashyap boldly confronted the industry, Banerjee employed a more nuanced approach. He used the established elements of comedy, crime, and drama but combined them with a distinct treatment, immersing his characters in

[21] N, P. (2005, April 5). 'Black Friday Is Based On Facts!'. *Rediff.Com*.

[22] Misra, B. (2009, February 8). In Conversation With Anurag Kashyap. *Dear Cinema*.

[23] Kashyap, A. (2012, June 24). Mumbai Mafia Is More Glamourous. (R. Sheth, Interviewer)

[24] Cholleti, S. (2019). Exploring Anurag Kashyap As An Auteur: A Comprehensive Study Of His Films. *International Journal Of Scientific Research And Review*, 3368-3373.

[25] Thakur, T. (2014, December 26). *Ugly: Kashyap's Ambition Is Both His Boon And Bane*. Retrieved From Wordpress.Com.

social realities and relatable details drawn from everyday life. Politics, whether subtly woven into the narrative or overtly addressed, has consistently played a significant role in shaping Banerjee's films throughout his career. The tone of his films is generally characterized as slice-of-life, providing audiences with glimpses into real-life situations and emotions. Dibakar Banerjee's first film Khosla Ka Ghosla (2006) became the next milestone in the journey of art cinema toward relevance at the box office.[26] He frequently sheds light on the struggles of middle-class Indian society in his films where audiences encounter realistic storytelling, intricate characters, and exploration of social issues. His style is notably grounded and relatable encompassing social commentary, satire, and humor. Movies such as *Oye Lucky! Lucky Oye!* (2008), *Love Sex Aur Dhokha* (2010), and *Shanghai* (2012) have delved into diverse themes, encompassing crime, voyeurism, corruption, and the socio-political landscape of contemporary India. These films exemplify Banerjee's adeptness at crafting compelling narratives that defy conventional storytelling norms. One of Banerjee's most acclaimed works is the film *Detective Byomkesh Bakshy!* (2015), an adaptation of the popular fictional detective character created by Sharadindu Bandyopadhyay. Dibakar Banerjee, known for his diverse storytelling, employs various narrative structures across his films based on the thematic requirements. However, a common thread in his narrative approach involves grounding stories in realism, utilizing slice-of-life elements, and often incorporating multiple perspectives. His stories mostly have interlinked, multi-linear and linear narrative structures such as *Love, sex aur dhoka* (2010), *Shanghai* (2012), *Khosla ka ghonsla* (2006), etc.

Tigmanshu Dhulia's films consistently revolve around a robust central character, delving into their character arc and journey. His storytelling style is distinguished by the exploration of realistic elements such as Sahib Biwi aur Gangster and societal issues. Frequently, Dhulia opts for rural or small-town settings, where he skillfully sheds light on pressing national and social concerns as he believes that, "small town brings a lot of conflicts of various kinds. People

[26] Kaushik, N. (2020). Mainstreaming Of India's Art Cinema In The 21st Century. *Researchgate*, 27-32.

do relate to them and like I have always said that apart from Mumbai and Bangalore, every city in India is a small town where the value system and the sense of morality is same, like in Delhi, or Allahabad, or Bhopal, Jabalpur, Kanpur, Lucknow."[27] A notable instance is evident in 'Paan Singh Tomar,' where the film portrays the transformation of a national-level athlete into a dacoit amidst challenging circumstances. Dhulia employs a gripping narrative structure in this film, intertwining the protagonist's journey with internal conflicts and external challenges, effectively elucidating the complexities of the narrative. "Tigmanshu Dhulia directs the film with great skill. It is admirable the way he handles the scenes of violence. They make you sit up and take notice."[28]

5.2.2 Genre Exploration

Hindi cinema from its inception to the present day, Hindi cinema has witnessed diverse genres, encompassing romance, comedy, action, thriller, horror, drama, biographical narratives, historical epics, and science fiction. Beyond these, the cinematic landscape offers glimpses of noir films, reminiscent of the 1950s and 1960s, with classics like *Mahal* (1949), *Madhumati* (1958), *Bees Saal Baad* (1961), *Kohra* (1964), and more. Even in the 1980s films like Vidhu Vinod Chopra's *Sazaye Maut* and Govind Nihalani's *Ardh Satya* ventured toward the noir genre, "but it was with the arrival Of *Satya* and other dark thrillers from the Varma factory, that noir successfully entered the Indian mainstream film scene."[29]Subsequently, directors and screenwriters such as Vishal Bhardwaj, Anurag Kashyap, Dibakar Banerjee, Tigmanshu Dhulia, and many others embarked on a similar trajectory, delving into this genre and acquainting audiences with a diverse array of subjects within its realm.

This genre Film Noir means black in French was first used in 1946 by French film critic Nino Frank (in some American media, the term generally began to

[27] Sinah, S. (2019, March 15). Tigmanshu Dhulia On Making Milan Talkies After Years Of Delay, And Why He's Happy About Surge Of Small-Town Stories. *Firstpost*.

[28] Khan, S. (2003, May 16). Haasil Movie Review. *Planet Bollywood*.

[29] Ghosh, D. (2017). Critical Analysis Of Indian Film Noir. *SCRIBD*, 1-35.

appear only in the 1970s), telling about the wave of American films significant for world cinema.[30] Although, film theorists, critics and historians have never come to a singular conclusion about the meaning of the term Film noir.[31] As film noir is characterized by several key aspects that contribute to its unique identity. The film noir is characterized by its association with generally dark, cynical, or morally ambiguous themes and characters. In this genre, crime, mystery, and suspense emerge as prominent elements, weaving a narrative tapestry that intricately unfolds the complexities of human behavior and societal intricacies. Classic film noir, characterized by dark themes and morally ambiguous characters, explored tones of melancholy, alienation, and moral corruption. Film noir protagonists varied widely, including detectives, cops, gangsters, lone wolves, killers, and individuals with conflicted morals. This diverse range, spanning war veterans to politicians, contributed to the intricate storytelling of classic film noir. The narrative often featured intricate but twisted storylines and expressionistic visual elements. Visually, film noir employed deep-focus camera work, ominous shadows, and urban night scenes. The presence of 'femmes fatales' (Character type of beautiful, mysterious, and seductive women) added complexity, leading protagonists into dangerous pursuits, ultimately culminating in their downfall. However, film historian Tim Dirks states, "Film noir is not a genre, but rather the mood, style, point-of-view, or tone of a film."[32] All these elements are evident in the films of these hatke (unique) film directors.

These directors have presented their perspectives through their films by closely observing society and endeavored to skillfully display the nuances of society, portraying dark shades through their unique storytelling approaches. These directors delve into some common elements like crime, thriller, mystery, manipulation, and suspense, drawing on noir elements. However, their mastery lies in presenting their narratives in unique ways. Anurag Kashyap, for instance,

[30] Pandey, A. D. (2019). Film Noir In Bollywood Cinema- Special Reference To Vishal Bhardwaj Films. *Research Gate*, 1-4.

[31] Ghosh, D. (2017). Critical Analysis Of Indian Film Noir. *SCRIBD*, 1-35.

[32] Dirk, T. (N.D.). *Filmsite*. Retrieved From Https://Www.Filmsite.Org/Filmnoir.Html

unveils the darkest realities of society, primarily exploring the thriller genre with political thrillers like *Gulaal*, psychological thrillers like No Smoking and Ugly, and crime thrillers like Gangs of Wasseypur. Dibakar Banerjee, on the other hand, initially highlighted societal corruption through satirical comedy in films like *Khosla Ka Ghosla* and *Oye Lucky! Lucky Oye!* Later, he ventured into the thriller genre with films such as *Love, Sex Aur Dhokha* and *Shanghai*. Tigmanshu Dhulia incorporates political commentary in his films, whether it's evident in the political landscape portrayed in *Haasil* or addressing social issues like illegal drugs in films like *Charas*. Vishal Bhardwaj's films often stem from adaptations, including Shakespeare's plays like Macbeth, Othello, and Hamlet adapted into films like *Maqbool*, *Omkara*, and *Haider*. He has also adapted works from authors like Ruskin Bond, as seen in films like 'The Blue Umbrella' and *7 Khoon Maaf,* as well as films based on Charan Singh Pathak's short stories like *Pataakha* and Amar Bhushan's novel *Khufiya*. Vishal Bhardwaj, while working on adaptations excels in infusing his distinct touch into the narrative. While Shakespeare's tales often revolve around love, tragedy, and relationships, Bhardwaj, too, explores tragedy but skillfully integrates it with an Indian context, culture, and political landscape. Rather than restricting discussions to a particular side or theme, his narratives intelligently comment on issues related to cultural, political, and social concerns. The unique approach of Bhardwaj lies not only in portraying reality as it is but providing an authentic representation. In each film, if Shakespeare's story serves as a foundation, Bhardwaj masterfully weaves it into the Indian atmosphere, addressing local issues and problems. Whether it's translating the intrigues of Scotland's kings into Mumbai's underworld, transposing Venice's political dynamics into Uttar Pradesh's political landscape, or depicting Hamlet's tale amid the turmoil of Kashmir, Bhardwaj presents each story in a fresh light. While Shakespeare's original narratives were confined to kingdoms and spanned different countries, Bhardwaj delved into the distinct realities and tragedies of various parts of India. Each adaptation, such as *Maqbool* showcasing Mumbai's underworld, *Omkara* delving into Uttar Pradesh's political intrigues, and *Haider* unraveling the complexities of Kashmir in the '90s, stands unique, highlighting Bhardwaj's

ability to offer a fresh perspective on each story. The film *7 Khoon Maaf* also carries noir elements, adapting a story penned by Ruskin Bond. However, when Vishal Bhardwaj translated it onto the screen, alongside Susanna's journey, the film subtly reflects the societal context of that period, offering a nuanced portrayal of the prevalent era. Similarly, the film '*Matru ki Bijlee ka Mandola*' is categorized as a romantic comedy; however, in this film, Vishal Bhardwaj again places agrarian issues at the forefront through satire. Additionally, Vishal Bhardwaj commenced his directorial journey with the film *Makdee*, belonging to the horror-fantasy genre, specifically tailored for children. *Makdee,* aligning with its time, offered an engaging and inspirational experience for young audiences. At a time when Hindi cinema often confined children's narratives within the realms of imagination and superpowers, as seen in films like *Chota Chetan* or *Appu Raja*, Vishal Bhardwaj, through Makdee, aimed to transcend conventional boundaries. He attempted to provide a new perspective beyond mere imagination by challenging the notion that children should not be underestimated. As Vishal shares, "It is sad that our film industry does not feel responsible about making films for children. We have hardly made any film that caters to kids though the children's film industry is huge and untapped."[33] These features indicate that, despite being associated with the current environment, Vishal Bhardwaj manages to retain a distinct profile thus marking his place among trends of modernity.

5.2.3 Portrayal of character

Analysing characters in Hindi films, a significant change is evident. Unlike masala films where characters are traditionally categorized into absolute binaries of good or bad, commonly known as heroes or villains—a trend in Hindi cinema that has persisted for a long time, the characters in noir films are often portrayed with distinct shades. Masala films often underscore the triumph of truth over evil or the belief in the ultimate victory of true love, where the hero will always emerge victorious, and the film's ending will be portrayed as a

[33] Ganguly, P. (2007 , August 10). 'Bollywood Doesn't Make Good Children's Films'. *Hindustan Times*.

happy one. Examples of such films include Dilwale Dulhania Le Jayenge (1995), Karan Arjun (1995), Baazigar (1993), Mohra (1994), Koyla (1997), Dushman (1998), Dhoom (2004), Krrish (2006), Dabangg (2010), Singham (2011), Rowdy Rathore (2012), Tiger Zinda Hai (2017), and more. On the contrary, now, the characters have gained depth and complexity. The Character portrayal has become more realistic and relatable as they represent real-life situations and emotions. The audience now appreciates characters with flaws and imperfections because such characters reflect real-life situations. Unlike the stereotypical heroes of the past who were often portrayed as macho, strong, or always righteous, the main leads are now not heroic but rather referred to as anti-heroes, protagonists represented as an amalgamation of both good and evil. Such characters showcase various contradictory shades, such as being cruel yet romantic, dishonest yet principled, monstrous yet angelic, humanly weak yet superhumanly strong, etc.[34] Characters after the 2000s are flawed which is the characteristics of noir genre, showcasing vulnerability and inner conflicts who consistently face defeat due to greed, jealousy, or criminal inclinations. Whether it's the main lead Satya in the film 'Satya,' portrays a common man who gets involved in the underworld, with a gritty and realistic portrayal showcasing the struggles, conflicts, and moral dilemmas of an ordinary man. Many actors have shifted their focus towards character roles over star images in this period. A significant example is Saif Ali Khan, who gained immense acclaim for his role as Langda Tyagi in the film *Omkara*, breaking away from his chocolate-boy image. Even considering all the characters in *Gangs of Wasseypur*, each of them is willing to go to any extent for power and family. The character of Saheb in *Saheb, Biwi Aur Gangster*, an aristocrat depicted in the film showcasing how he plays in the realms of power and politics. Gosh calls "Vishal Bhardwaj, Anurag Kashyap, Dibakar Banerjee– 'stylists with eyes for characters and milieus from

[34] Deshpande, K. (2020). Relating With Anti-Hero Characters As Depicted In Blockbuster Hindi Movies And Looking Up To Them As Role Models: A Study Of Male Youth Pursuing Engineering Degree In Technical Institutes In And Around Sangli Miraj And Kupwad City Area, Maharashtra. . *INTERNATIONAL JOURNAL OF RESEARCH CULTURE SOCIETY*, 1-7.

the fringe – came into their own in the 2000s."[35] Mostly, all these characters embody elements of the noir genre, where they usually end up losing everything. Whether it's Tyagi in Vishal Bhardwaj's Omkara, Omkara himself, Maqbool in Maqbool, or Haider in the film 'Haider,' all of them succumb to the flames of power, revenge, and jealousy and end up losing their life or their loved ones in the process. There are no happy endings for these kinds of characters. Similarly, characters in Anurag Kashyap's films express their frustration and irritation through outbursts, leading to various consequences and conflicts, as seen in Dev.D, Gulaal, Gangs of Wasseypur, etc. Similarly, in Tigmanshu Dhulia's 'Saheb Biwi Aur Gangster series, morally ambiguous characters are portrayed manipulating and betraying each other, striving to maintain their power. In all these instances, the characters may momentarily appear strong, but ultimately, they end up losing everything. While Kashyap boldly challenged the industry, Banerjee adopted a subtler approach, infusing existing elements like comedy and crime with characters deeply rooted in social realities, reflecting everyday life, and consistently incorporating political undertones in his films. Whether it's depicting the middle-class character grappling with real estate issues in *Khosla Ka Ghosla* or showcasing a middle-class character like *Oye Lucky Lucky Oye*, who resorts to stealing a Mercedes and investing in a restaurant to establish a status symbol in society. The characters in the film *Love, sex or Dhoka* explore the themes of love, sex, and betrayal through three interrelated, contrasting stories about honor killing, a video-texting scandal, and a casting couch. In this film, the violence is gritty and realistic.

In this genre, it can be said that films have given a new dimension to female roles on subjects. In Hindi films, it has often been observed that heroines were repeatedly portrayed in traditional roles where they lacked their own identity, were showcased merely for glamour, or were depicted waiting for the hero to set everything right at the end. "The more recent films in late 1990s, like *Kabhi*

[35] Ghosh, S. (2019). *Bollywood In 2000s.* Retrieved From Film Companion: Https://Www.Filmcompanion.In/Features/My-Favourite-Film-Decade-Bollywood-In-The-2000s

Khushi Kabhi Gum, *Kuch Kuch Hota Hai*, *Dil Toh Pagal Hai*, *Biwi No.1*, all had women as decorations and as homemakers."[36] On the contrary, females like Nimmi (*Maqbool*), Ghazala (*Haider*), Kiran (*Gulaal*), Durga (*Gangs of Wasseypur*), Madhvi Devi (*Saheb Biwi or Gangster*), etc., are portrayed as ambitious, more negative and manipulative who have their own motive and selfish needs.

5.2.4 Music Integration

In the year 2000, numerous talented composers found their place in the music industry, showcasing a blend of well-trained musicians like Anu Malik, Shankar Mahadevan, A.R. Rahman, Pritam, etc., alongside non-trained composers such as Vishal Bhardwaj, Sanjay Leela Bhansali, Amit Trivedi, etc. Each of them managed to win hearts with their melodies and carved a distinctive niche for themselves. Analysing their diverse journeys in a single thesis proves challenging, as every artist's path is unique, their experiences differ, and their approaches to music remain distinct. Nevertheless, an attempt has been made to comprehend their music and understand this era. Anu Malik is known for his versatile musical style. His composition style leans towards commercial and peppy numbers, making him a prominent figure in the realm of masala films such as songs like *Oonchi Hai Building* (*Judwaa*, 1997), *Biwi No.1*, and the title song of *Haseena Maan Jaayegi* (2000). However, he showcased his prowess in romantic melodies as well, evident in films like *Refugee* (2000), *Asoka* (2001), and, in recent times, received accolades and awards for the soulful song *Moh Moh Ke Dhaage* from the film *Dum Laga Ke Haisha.* Notably, his patriotic composition *Sandese Aate Hain* from the film *Border* continues to resonate in the hearts of people, reflecting his enduring impact on the realm of music. While not particularly known for deep narrative contributions, his tunes are often integral to the film's entertainment quotient.

Shankar Mahadevan, collaborating with Ehsaan Noorani and Loy Mendonsa as the trio Shankar-Ehsaan-Loy, is recognized for their collective prowess in

[36] Agarwal, R. (2014). Changing Roles Of Women In Indian Cinema . *Journal Of Social Sciences, Humanities, And Arts*, 117-132.

creating diverse and captivating music. While individually acclaimed, their combined strength lies in blending their unique musical backgrounds. Shankar Mahadevan, with his training in Hindustani and Carnatic music, contributes a classical touch, while Ehsaan Noorani, proficient in Western rock, adds a contemporary flair. Loy Mendonsa, skilled in fusion and electronic synthesis, brings a deep understanding of modern musical elements. This amalgamation results in the creation of a versatile composer like Shankar Mahadevan, renowned for introducing a distinctive flavor to the Hindi film industry, where classical and contemporary influences seamlessly coexist in their musical compositions. Shankar Mahadevan has contributed to a diverse range of genres in Hindi films. From romantic tracks like *Mitwa*, *Sajda*, *Aao Na*, *Tumhi Dekho Na*, and *Tere Naina* to patriotic compositions like *Lakshya* and *Suno Gaur Se Duniya Walon* from the film *Dus,* or wishing prosperity for the country with *Ae Watan*, he has showcased versatility in expressing sentiments of love and patriotism. He brings audiences into the rock genre with songs from the film *Rock On,* or takes them to the retro world with *It's the Time to Disco*, delivering an item number like *Kajra Re*, or exploring folk traditions with *Bhumbro* (Kashmir) and *Baawre* (Rajasthani), or qawwali renditions in songs like *Tere Naina* and *Sajda* Shankar Mahadevan, along with Ehsaan-Loy, has effortlessly navigated various musical landscapes. Shankar Mahadevan has masterfully crafted his compositions by blending various musical elements, creating a fusion that appeals to a broad audience. Whether infusing semi-classical melodies with techno beats in songs like *Sapno Se Bhare Naina* in which he sang thumri style with drums and bass or seamlessly merging Bhangra, Sufi, and electric guitars in *Ishq Mastana*, Mahadevan showcases his expertise in navigating diverse musical landscapes. Similarly, Pritam Chakraborty has contributed numerous soulful as well as energetic compositions to Hindi films, such as *Aaj Din Chadheya*, *Channa Mereya*, *Ae Dil Hai Mushkil*, *Gerua*, and *Bheegi Bheegi*. His diverse repertoire includes both contemporary and electronic-infused melodies. In addition to these modern compositions, Pritam has also ventured into traditional genres with songs like *Ghar More Pardesiya* and *Amije Tomar* from Bhool Bhulaiyaa 2, showcasing his versatility in

navigating various musical styles within the Hindi film music landscape. Discussing the trends of this era, it is essential to compare Vishal Bhardwaj with Sanjay Leela Bhansali, as both, like Vishal Bhardwaj, personally compose the music for their films. Although Bhansali began composing with the 2010 film *Guzaarish*, Vishal Bhardwaj, being a composer from the outset, decided to provide music for his films right from the start. Sanjay Leela Bhansali, except for films like *Guzaarish* and *Khamoshi*,'has adorned his movies with predominantly Indian music style classical, semi-classical, Indian folk compositions. His films predominantly showcase Indian culture which not only sound rich with grand orchestration and a variety of instruments, but the songs also visually reflect the lavishness of their film sets. In some instances, characters in films deviate from the main story and abruptly introduce songs. Many such songs are shot for entertainment purposes, promotional strategies, or merely following the prevailing trend. Examining compositions by these composers, one can find examples like the song *Aakh Milaungi* from the film Fiza. According to certain reviews, this song "could be easily edited out at no loss."[37] "It is quite comical, "non-sense" making song. It's picturized on an intoxicated Karishma Kapoor, who makes a scene out of herself in some restaurant."[38] The item number *Kajra Re* from the film *Bunty Aur Babli* (2005) composed by Shankar-Ehsaan-Loy is considered one of the most successful item numbers. However, during a discussion with various renowned lyricists including Swanand Kirkire, Amitabh Bhattacharya, Varun Grover, Anvita Dutt, and Kausar Munir on Film Companion, it was acknowledged that while the song is beautifully written and composed, it does not seamlessly align with the film's narrative. Similarly, the trend of adding item numbers emerged, such as *Sheila Ki Jawani*, *Munni Badnaam Hui*, and *Anarkali Disco Chali*. These were songs that had no connection to the film's plot or the performers in it. Even in Sanjay Leela Bhansali's films, where every song is meticulously choreographed

[37] Mr.Bug. (2000, October 11). *Movie Not Flawless, But Leading Cast Shines*. Retrieved From IMDB: Https://Www.Imdb.Com/Title/Tt0248012/Reviews

[38] Sunidhi420. (2005, March 12). *Review On Fiza Song*. Retrieved From Mouthshut.Com: Https://Www.Mouthshut.Com/Review/Fiza-Songs-Review-Qmsupolms

and shot at a grand level, there were instances of songs that, according to Bhardwaj Rangan, seemed to lack a purpose. For instance, in the film *Guzaarish*, the song *Keh Na Sakoon* raised questions about its relevance to the plot, as there was no corresponding emotion or situation during the film.[39] A similar sentiment is echoed in the case of the song *Ishqyaun Dhishqyaun* from the film Ram-Leela.

In this context, when we examine Vishal Bhardwaj's songs, especially when he was solely a composer, we find instances where he had to create songs like *Mera Naam Reshma*" for the film *Fauji* or *Dil Pe Mat Le Yaar*. But if we delve into the songs of Vishal Bhardwaj's films, we find that he, too, included item numbers in his film *Omkara*, such as *Beedi* and *Namak*. However, the performing actress is very much integrated into the film, and these songs are intricately linked to her character, also, both songs seamlessly blend into the narrative without disrupting the flow of the story. Additionally, when we focus on lip-synced songs, a majority of his compositions were created for lip-synced moments. Whether it was the film *Maachis*, directed by Gulzar, where characters expressed their emotions by singing themselves, or in *Hu Tu Tu*, where all the songs are lip-synced, Vishal Bhardwaj had to be a part of such songs. He also encountered situations where characters' stories were told through songs, and these songs were shot separately in dream sequences, as seen in the song *Rama Rama* from the film *Love Ke Liye Kuch Bhi Karega*. Vishal Bhardwaj has consistently maintained his viewpoint throughout his music composing career, raising questions about songs in films. This is evident in instances such as using the Rabab instead of the banjo in Gulzar's film Maachis or questioning Ram Gopal Verma about how a Marathi character in the film Satya could sing a Punjabi song like Sapne Mein Milti Hai or in the film Ramji Londonwaley, there is a peculiar situation where a character from Bihar sings a Punjabi song titled *London London Gaa Raha Hai*. This decision rests with the director, as it determines how they want to present their film, its story, and all the elements involved. Therefore, Vishal Bhardwaj took charge of music

[39] Rangan, B. (2010, November 20). Review: Guzaarish. *Wordpress.Com.*

composing himself because his vision during that era was entirely different from the ongoing musical trends. This is the reason why it cannot be said about any of their films that a particular song should not have been there or that a song does not connect with the film's story. Because his songs progress along with the story, connecting with the situation. There is no compulsion in their films to have a romantic song, an item number, or any particular type of song.

When we examine the journeys of the mentioned composers, it becomes evident that, although they have showcased their talent through various techniques and genres in their songs, they have predominantly worked on films centered around love stories. Whether it's Anu Malik composing for comedy films like *Main Anari Tu Khiladi* and *Haseena Maan Jayegi* or delving into the theme of terrorism in *Fiza*, the element of love is often present. Similarly, Shankar Mahadevan, while displaying his musical prowess in every song, has also contributed to films with a romantic undertone. Movies such as *Mission Kashmir* with a love angle in the backdrop, *Lakshya* revolving around the Kargil war, and *Dus*, a fictional terrorism-based film, all include romantic songs. Additionally, films like *Bunty aur Babli*, *Kyun Ho Gaya Na*, 2 States, and *Kill Dill* feature romantic tracks where dream sequences, unique placements within the film, and lip-sync are incorporated, such as the songs *Nach Baliye* from *Bunty aur Babli* or *Sajde* from *Kill Dill*. In Pritam's career, from *Life in a Metro* to *Brahmastra*, numerous love story-based songs have been contributed to the Hindi film industry. This trend reflects the era of the 90s and early 2000s, where a significant emphasis was placed on showcasing love stories, regardless of the genre. This trend continues today, constituting an essential element of masala films. Even Sanjay Leela Bhansali's songs mostly revolve around romantic and emotional elements such as love, passion, longing, and separation, creating moments of spectacle and heightened emotions. Whether it's portraying a child's fear in the song *Mai* (*Makdee*, 2002), or showing Haider searching for his father in the turbulent times along the Jhelum River, also, expressing Malik's concerns about losing his love in the film Rangoon, commenting on the state of the heartbroken character in Omkara in the song *Laakad*, or bringing the feeling of shyness in the song *Bekaran* from *7 Khoon Maaf*, Vishal Bhardwaj has

displayed various shades of love. Even in the films for which he wrote the screenplay, Vishal Bhardwaj composed the songs, and one such song, *Dil Toh Baccha Hai Ji* from the movie *Dedh Ishqiya*, beautifully portrays the concept of love in old age, adding a unique and exquisite touch to the narrative. His depiction goes beyond mere happiness or sorrow, encompassing the multitude of emotions that exist within the realms of love and integrating them seamlessly into the narrative.

Also, paying attention to the lyrics, Vishal Bhardwaj's approach to poetry sets him apart in some way. While it's true that most of his songs are penned by Gulzar, and questioning the quality of Gulzar's lyrics is unwarranted, the art lies in utilizing well-written songs effectively, a decision ultimately made by the director. A distinctive feature is the glimpse into the character's background that one finds in his songs. For instance, if the character belongs to Uttar Pradesh, Vishal prefers using the UP dialect in his songs, and if the character speaks Urdu, he incorporates Urdu words with depth in his lyrics. This results in his songs never feel repetitive. In Hindi films, the moon is frequently used as a love metaphor in songs, exemplified by compositions like *Khoya Khoya Chand*, *Chaudvi Ka Chand Ho, Yeh Chand Sa Roshan Chehra*, etc. Similarly, Sanjay Leela Bhansali recurrently integrates the word *Chand* in his songs, evident in tracks like *Chand Chupa* from *Hum Dil De Chuke Sanam, Wo Chand Jaisi Ladki* from *Devdas*, and the use of word *chand* in *Yun Shabnami* from *Saawariya*, and *Poore Chand* from *Guzaarish*, among others. Many words like *janam* or *sanam*, were not a common feature in Vishal Bhardwaj's songs which everybody was using in that era. In fact, in his films, duet songs are relatively scarce, such as *O Saathi Re* or *Raat Ke Dhai Baje*. Even within the songs, the characters seldom engage in direct conversation with each other. In his films, the songs predominantly express the innermost feelings of individual characters based on the situations they find themselves in.

In the year 2000, as the era of experimentation unfolded, significant transformations were underway in the film industry. Music, too, was undergoing a revolution. Songs were no longer confined to stereotype voices such as Lata Mangeshkar, Kavita Krishnamurthy, Shreya Ghoshal, Alka Yagnik, Sonu

Nigam, Udit Narayan, Kumar Sanu, etc. As an illustrative example, in Sanjay Leela Bhansali's films, which are primarily centered around love stories and rely on songs to depict the emotions of the characters, he consistently incorporates Shreya Ghoshal's voice in his projects. Rekha Bhardwaj shared in a personal interview that, "Playback singing in our industry generally adhered to the stereotype of having a bright voice, thin vocal tones, and singing in a high range—qualities I did not possess. I was never aspired to be a playback singer." This change contributed to breaking the stereotype that film voices should only be thin and capable of singing across all ranges; instead, composers embarked on a quest for new and distinctive vocal tones Sunidhi Chauhan, Rekha Bhardwaj, Kavita Seth, Shilpa Rao, Dominique Cerejo, and many more. Here, it is not suggested that new voices were not used before. In this category, if we look at Usha Uthup, who was singled out in her school once for her unique voice, the Hindi film industry embraced that voice greatly, turning her into the pop queen.[40] However, her voice wasn't experimented with extensively. Primarily, she is associated with more upbeat, dancing numbers, incorporating disco, jazz, and similar musical elements. Some of her famous songs include *Hari Om Hari*, *Ramba Ho-Ho*, *One-Two-Cha Cha Cha*, etc. On the other hand, comparing Rekha Bhardwaj's versatility in the present day, she has explored classical genres, expressed emotions through romantic, and Sufi, and sung energetic songs as well.

During a certain period in the Hindi film industry, the remix trend gained momentum, primarily associated with the 1990s and the early 2000s. This era involved listening to Bollywood songs on cassette or DVD players. In this context, Remix refers to infusing existing old songs with fast beats, altering their lyrics, and giving them a new musical expression—initially, remixes aimed to recreate and bring freshness to some old songs, garnering their fanbase. However, gradually, remixes started being used as a promotional tool.

[40] Malik, T. (2020, November 6). *Lesser-Known, Interesting Facts About Veteran Singer Usha Uthup*. Retrieved From Herzindagi.Com: Https://Www.Herzindagi.Com/Society-Culture/Usha-Uthup-Birthday-Special-Lesser-Known-Facts-About-Veteran-Singer-Article-166361

In the present day, it is common to find at least one remix song in many soundtracks. Several recent films feature remix versions, such as *Aap Jaisa Koi* in an Action Hero, *Ek Do Tee*n in *Baghi 2*, and *Tu Cheez Badi Hai Mast* in the film *Machine*. Many other songs have been utilized in films, including *Dum Maaro Dum Humma Humma*, *Tamma Tamma*, *Saki SakiSapne Mein Milti Hai*, and more. There was even a phase when Punjabi songs were remixed for films, like *Kala Chashma*, *Kya Baat Hai*, *Na Ja*, etc. However, this cultural shift faced criticism from numerous fans and music directors. For instance, when the song *Masakali 2.0* was used in the film Marjaavaan, A.R. Rahman expressed his disapproval, tweeting, 'No shortcuts, properly commissioned, sleepless nights, writes and re-writes. Over 200 musicians, 365 days of creative brainstorming with the aim to produce music that can last generations."[41] Anuradha Paudwal expresses that contemporary music lacks risk-taking, as creators prefer reusing established hits over composing new songs, while Shankar Mahadevan strongly opposes the prevalent remixing trend, expressing boredom with the influx of remixed tracks.[42] Where some directors and music composers were advancing by relying on old songs, creating a perception that talent might have waned in the Hindi film industry, as they continued to lean on classic tunes, which still resonates somewhere as a prevailing trend, perhaps because everyone seeks an easier path. Amidst such trends, Vishal Bhardwaj's contributing music to his films is noteworthy, as it is a significant feat for a director who bears the overall responsibility for a film. In his films, the songs always serve as an integral part of the narrative and are crafted according to the specific situations presented as he believes that, "the remix culture only points towards a 'creative bankruptcy."[43] On the other hand, Anurag Kashyap and Dibakar Banerjee

[41] Biswas, D. (2023, August 24). *Decoding Bollywood's Remix Culture And Fixation On The Past.* Retrieved From Yourstory.Com: Https://Yourstory.Com/Ys-Life/Decoding-Bollywoods-Remix-Culture-And-Fixation-On-The-Past.

[42] Mirza, B. D. (2022, December 10). Aap Jaisa Koi, Jehda Nasha, Kudi Meri, Kyaa Baat Haii 2.0: Why Is Bollywood Obsessed With Remixing Old Classics? *Times Of India*.

[43] PTI. (2021, September 27). *Vishal Bhardwaj On Remix Culture: It's Mutilating Someone's Creativity.* Retrieved From Devdiscource: Https://Www.Devdiscourse.Com/Article/Entertainment/1746423-Vishal-Bhardwaj-On-Remix-Culture-Its-Mutilating-Someones-Creativity

collaborated with Sneha Khanwalkar for their films. She ventured out of her studio to explore new voices and folk music, bringing a distinct touch to the film soundtracks. Sneha Kanwalkar's dedication to authenticity was evident when she scouted for the right voice for *Tu Raja Ki Raj Dulari* in Dibakar Banerjee's *Oye Lucky! Lucky Oye!* (2008). Her journey took her to Haryana and Punjab, where she explored Ragini folk competitions. Additionally, for another project, she extensively travelled through Bihar and Jharkhand to capture the voices and ambient sounds that would resonate with the film's backdrop, centred around the coal mining industry. In the same category, Amit Trivedi, who received a National Award for Anurag Kashyap's film Dev.D, is one of the contemporary composers who navigate away from the industry's traditional demands. Reflecting on an incident, when he reluctantly remixed the song *Ye Jo Halka Halka Suroor Hai* at the request of co-producer Rakesh Omprakash Mehra, he later expressed discontent. Trivedi states, "It's not about whether I'm good or bad at it. It's not the question at all. Why would I, or for that matter, any composer, make a remix if he has constantly proven for 10 years, he is capable of much more? It only benefits the producers and the label. Has any composer ever said they get anything out of a remix? Have they ever said it's their 'passion'?."[44] He also believes that directors who are also writers have the potential to create the best films. As he says, "They are the ones who give birth to that inception. They are writing it, they have ideated the whole thing…and they are the one person who will bring that theory to practicality. So that one point communication is very easy and good to deal with. And I think they make better films, they make great films actually. I wont say better films – but they make fantastic films."[45] He has collaborated with several directors who are also writers, delivering exceptional music in films such as Rajkumar Gupta's *Aamir* and *No One Killed Jessica*, Anurag Kashyap's *Dev.D, Manmarziyan*, and

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[44] Sharma, D. (2019, November 11). Amit Trivedi On The Art Of Finding A Balance Between Composing For Film Narratives And Making Hit Songs. *Firstpost*.

[45] Bodepudi, D. (2014, October 30). Amit Trivedi, The Modest Maestro. *Kindle*.

Bombay Velvet, as well as Vikramaditya Motwane's *Udaan* and *Lootera*, along with Gauri Shinde's *English-Vinglish* and *Dear ZindagI*.

The most significant change that has occurred is in the visual presentation of songs. In Hindi films, the cultural norm has been to shoot songs with elaborate sets and choreography. Whether it is declaring love in the song *Pyar Kiya To Darna Kya* from the film Mughal-e-Azam, creating comedy in the song *Mere Angne Mein*, or expressing emotions in the song *Ghoomar* from the film *Padmaavat*, each era of Hindi films has featured elaborate, well-choreographed songs that showcase big sets and background dancers. Even in dream sequences, background dancers are included, whether the character is imagining love in their life as seen in the song *Wo Ladki Hai Kahan* from Dil Chahta Hai (2001), declaring falling in love with song *Dil Dooba* in film *Khakhee* (2004), or envisioning a different place while thinking about their partner in a dream, as shown in the song *Sooraj Hua Madham,* etc. These songs transport the audience away from the reality of the film. Now, a change can be observed in this culture. While every director incorporates songs in their films according to their vision, there is a noticeable shift towards realism. Many contemporary films, despite their realism, often have songs deeply connected to the narrative. Instead of interrupting the film's story to shoot elaborate songs, directors these days prefer to use songs that are seamlessly interwoven with the plot. In their films, conveying a message to the audience is considered more crucial than showcasing the beauty of the characters, dance, and song itself. While lip-synchronization is still commonly employed, some innovative directors now utilize songs as background scores to depict the emotions of their film characters. They seamlessly integrate songs into the narrative, ensuring that the story flows smoothly alongside the music. Their film songs give the impression that the story hasn't come to a standstill at any point. In reality, if we compare it to real life, during moments of happiness, everyone dances, but in times of sorrow, a person might not want to talk to anyone. Expressing one's pain through a song becomes a unique way to convey emotions when words fail. Many films still portray characters expressing their pain through songs, such as *Hum Juda Ho Gaye* (*Gadar*, 2001), *Tu Jaane Na* (*Ajab Prem Ki Ghazab*

Kahani, 2009), *Tere Naam* title song (2003). Sometimes, the story halts, and the song is used to evoke a specific emotion. For instance, in *Silsila* (*Devdas*), where the heroine expresses her longing for love from childhood till now, or *Jag Soona Soona Lage* (*Om Shanti Om*, 2007), depicting the aftermath of a broken heart, or *Dil Diyan Gallan*, portraying the moments spent in love. Many such songs freeze time and present specific emotions.

On the other hand, directors like Vishal Bhardwaj, Anurag Kashyap, and Dibakar Banerjee, among others, have seamlessly integrated songs into their narratives, making them an integral part of the story. However, their films and songs always appear distinctive, using different techniques. Such as Anurag Kashyap also emphasizes in many interviews that he considers music not as a separate part but a primary element in his films, resulting in songs gaining popularity organically post-release rather than being used as a marketing tool.[46] In the film, capturing the messy state of mind of their protagonists, Anurag Kashyap incorporates songs in the background, such as the soul-searching *Pardesi* from *Dev.D*, the motivational Paintra from *Mukkabaaz*, or *Dhyanchand* from *Manmarziyaan*. These songs underline the characters' emotions. Notably, in these mentioned songs, dance is also present, yet it has no direct connection to the character. According to Anurag, "They just become kind of eye witness to the story".[47] In the words of Dibakar Banerjee explaining music as a *Sutradhar* he says, "I genuinely think that there are visuals, there is sound, and there is music. Music should come in when sound and visual alone cannot do it for what you are trying to say."[48] What is evident in their films is that with new and diverse subjects, directors are adopting unique presentation styles. This holds for Dibakar Banerjee as well. His debut film, *Khosla Ka Ghosla*,' is a comedy that delves into the crises of a middle-class family. In this film, Dibakar

[46] Times, I. (2020, September 10). *How Anurag Kashyap Uses Music In His Films | IT Explains*. Retrieved From Youtube: Https://Www.Youtube.Com/Watch?V=B8nb4gb_SHM

[47] Ghosh, S. (2018, January 24). 'Pardesi' To 'Pintra': The Mysterious Dancers Of Anurag Kashyap. *Film Companion*.

[48] Banerjee, D. (2021, August 23). The Art Of Telling Political Stories | Dibakar Banerjee | FC Front Row Highlights(Youtube). (A. Chopra, Interviewer)

strategically used background songs to comment on situations. Now, as seen in this film, the song *Ab Kya Karnygy Bhaiya* is a situational piece that aptly underlines the protagonist's predicament when corrupt individuals seize control of his new home's plot, trapping him in the process. This song is strategically used in fragments throughout the film whenever the character finds himself in a dilemma. Another song, *Chakk De Phatty*, also situational, serves as a satirical commentary on society, suggesting that there are many people with numerous opinions, but no one knows what actually to do. The songs *Din Gin Gin* and *Isse Pyar Kaise Karun* in this film effectively convey the emotions of the characters, about whom nothing is explicitly stated in the movie. What makes this film unique is the deliberate absence of any choreographed dance sequences. Despite this, the film manages to keep the audience engaged throughout, and the seamless integration of the songs enhances the viewing experience.

Vishal Bhardwaj, for example, consistently underlines the emotions of his characters in each of his films, ensuring that the audience understands the characters' feelings without them uttering a word. The songs in his films depict the inner feelings of characters and are related to events going to happen in the future. For instance, *Rone Do* is a poignant song expressing Nimmi's thoughts and feelings. Nimmi has been patiently waiting for Maqbool to accept her love. Finally, the day arrives, and she can't hold back her tears during this emotionally charged song. The scene transitions to their union, and the story delves into the guilt and conflicts of Maqbool and Nimmi. Even in romantic songs like *O Saathi Re* from *Omkara*, he incorporates crucial story elements, such as the disappearance of the waistband, seamlessly connecting the audience to the plot's conflicts and developments. Vishal Bhardwaj uses songs in his films as an integral part of the narrative, ensuring that the audience remains connected to the evolving story. And if there is any lip-synced song, it still has some source of music. You don't feel like these people are suddenly dancing or wondering where the music for these songs is coming from. For instance, in Omkara, the songs *Beedi Jalayi Le* and *Namak* are explicitly presented as stage performances where musicians visibly play instruments in the background. In

Kaminey, the song *Fatak* conveys a social message through a character's performance, and in Haider, the song *Bismil* is also presented as a stage performance.

It can be said that in the ever-evolving landscape of Hindi cinema, Vishal Bhardwaj emerges not just as a filmmaker but as a storyteller deeply connected to the cultural pulse of India. He embarked on his directorial journey while the film industry underwent significant transformations and experimented with new approaches. Even before venturing into direction, when he was solely engaged in music composition. Vishal Bhardwaj scrutinized the film industry with great attention and keen observation. During this phase, he sought ways to establish his identity and carve a niche for himself. However, he did not abandon his initial work, which was music composition. As he transitioned into the field of direction, he continued to accord music a special and, in fact, a crucial position in his films, leaving an indelible mark. As the post-2000 era was inclining towards darker genres from romantic ones, Vishal also chose societal darkness as his tool to narrate his stories.

With the consistent exploration of dark and gritty themes and his distinctive storytelling style, Vishal Bhardwaj can be regarded as an auteur in the Hindi film industry. Vishal Bhardwaj had always aspired to create gangster films. Even during his tenure as a music composer, he remained involved in films such as *Maachis*, which was based on Punjab terrorism and directed by Gulzar, and *Satya*, recognized as the inaugural film in the Bombay Noir genre.[49] Following in the footsteps of Satya, filmmakers delved into the Bombay Noir genre, giving rise to notable films like Maqbool, Black Friday, Bombay Velvet, Vaastav, and others.

Many filmmakers have woven the noir genre around Mumbai, sometimes basing films on real events or portraying riots in the city. However, Vishal Bhardwaj did not confine himself merely to the boundaries of Mumbai or any other city. Such as Anurag Kashyap's films often revolve around Mumbai-based stories and Dibakar Banerjee explores the struggles of middle-class people in

[49] Ghosh, D. (2017). Critical Analysis Of Indian Film Noir. *SCRIBD*, 1-35.

Delhi, Vishal Bhardwaj has brought forth the darkest sides of people from various cities within India, not just Mumbai. What makes him different is that he has skillfully adapted Shakespeare's works, and depicted the essence of Indian society in Maqbool, Omkara, and Haider. All three films and other films also fall under the noir or dark genre and narrate the situations in different cities with finesse. All of Vishal Bhardwaj's films indeed carry a dark undertone, but in each film, there is a variety of genres they encompass. As in real life, an individual experiences a spectrum of emotions, and many events unfold in one's life. Therefore, labeling any of his films into a single genre becomes challenging because he skillfully blends different genres. You find elements of comedy, romance, and thrill coexisting in his films, mirroring the diverse range of emotions one encounters in real life.

When it comes to characters, Anurag Kashyap's protagonists often share similar traits—being affluent, spoiled, ruthless, arrogant, and displaying violent attitudes. They are consistently depicted engaging in substances like alcohol or narcotic drugs, as seen in films like *Dev.D* and No Smoking. On the other hand, Dibakar Banerjee's characters typically belong to the middle class, becoming victims of corruption in works such as Khosla ka Ghosla, or aspiring for financial upliftment, as in *Oye Lucky! Lucky Oye!* and *Titli*. In contrast, Vishal Bhardwaj's characters always remain distinct from one another. Whether it's the innocent Nandu from The Blue Umbrella, the menacing gangster in Maqbool, the conflicted Omkara, Haider searching for his father's killer, or the feuding sisters in *Pataakha*, each character retains its unique identity. Regardless of the character, there is no consistent pattern, as they belong to different cities and cultures, each grappling with their individual darkest desires and problems, which are portrayed in the narrative. One common element in noir or dark films, as previously discussed, is the presence of a strong female character. Similarly, in Vishal Bhardwaj's films, female characters hold as much significance and strength as their male counterparts.

In the domain of music, Vishal has carved out a distinctive identity that diverges from the conventional approach prevalent in the Hindi film industry. The significant contribution of Bhardwaj lies in experimenting with songs in films

and enhancing the authentic significance of songs and music in his films. One cannot overlook the presence of songs in his films. Indeed, in this era, the efforts of all the new filmmakers have been directed toward showcasing a new direction for the Hindi film industry. However, filmmakers like Anurag, Dibakar, Vishal Bhardwaj, Dibakar Banerjee, Tigmanshu Dhulia, and others, who have altered the audience's perspective, have made their presence felt in the realm of filmmaking within just a couple of years who have chosen subjects to align with reality, depicting the circumstances of common people. These filmmakers have become voices for ordinary people, articulating their experiences timely. Expressing their work in words is as challenging as experiencing it, as they make it effortlessly accessible through their art.

Conclusion

All five chapters of the thesis have carefully analyzed various aspects of Vishal Bhardwaj's artistic oeuvre, meticulously portraying his creative potential and its profound impact on Hindi film music and direction. From the depths of his personal experiences to the heights of his thematic explorations, and expressive music Bhardwaj's journey has been a testament to innovation and originality in Indian cinema that indicates Vishal Bhardwaj's profound influence has shaped the landscape of Indian cinema and music, ushering in a new era of creativity and innovation, and it becomes imperative to consider the extensive exploration conducted into the life and works of Vishal Bhardwaj in this thesis.

In the preceding chapters, the researcher has tried to shed light on different aspects of Vishal Bhardwaj. After hearing and reading about him, the first impression that emerges regarding his personality is that he is a diligent and hardworking individual with unwavering dedication, and rigorous perseverance, and endowed with the resilience to persevere through challenging endeavors, Vishal Bhardwaj demonstrates an innate capacity to forge ahead, relentlessly seeking new paths to success despite adversities. This is evident from this example that an individual who aspired to be a cricketer but was unable to pursue it due to injuries chose to navigate life's challenges and disappointments by charting a new course and learning everything anew. Without relying on any godfather figure, he achieved success in the film industry as a composer through sheer determination. Such was his confidence in himself and his music that he paved his own path, even reaching out to luminaries like Gulzar Sahab. After collaborating extensively with Gulzar Sahab on albums and television serial songs, Vishal Bhardwaj got the opportunity to compose music for the film *Maachis* directed by Gulzar, which established his successful identity as a Music Director. However, every new journey comes with its challenges. Vishal Bhardwaj, who trod on his terms, faced numerous hurdles in this new venture. There were instances where his ideas didn't align with the directors', and opportunities to showcase his talent were scarce, leading Vishal to ponder whether he would find work as a composer. Yet, he was not one to be deterred by setbacks. Instead, he charted a new path, stepped into the field of direction,

again which was new for him, learned everything about it, and presented his music in his desired style, ultimately achieving success. This indicates that he never restricted himself. As we read in the chapters of the thesis, by constantly seeking new experiences and learning opportunities, he never lagged, which is why today he has acquired mastery in various arts, whether it's composing music, writing stories, directing films, or writing lyrics and singing. Even when he was asked in an interview who the real Vishal Bhardwaj is, he replied, "It's difficult to decode. If I figure that out, I will be God. I am still finding myself. *Bashir Bhadra Sahab* once said: *Abhi apne isharon par hume chalna nahi aaya, sadak ki laal pili pattiyon ko kaun dekhega*. At times we do exactly the opposite of what we are expected to do. It's better that we don't figure out who we exactly are."[50] And this aspect is evident in his life as well. When he used to play on the cricket ground, little would he have imagined that one day he would play various roles in the film industry.

Music has constantly served as a source of both inner joy and entertainment, which span across genres like classical, semi-classical, folk, and light music. Yet, the enjoyment of music is contingent upon comprehension. In a personal interview regarding film compositions with a music scholar/expert Dr. Ravi Sharma he expressed his deep observations, "not everyone can grasp the complexities of classical music, hindering their ability to appreciate it fully. Similarly, folk music varies across regions, rendering it distinct and sometimes inaccessible to those outside its cultural sphere."[51] However, with the advent of film music, there arose a paradigm shift. Initially rooted in classical genres, film music evolved into a foundation accessible to all, meticulously crafted to resonate with the masses and ensure widespread enjoyment and understanding. In film melodies, a key characteristic is their inherent hummability. These melodies have a quality that allows even a person unfamiliar with musical techniques to sing along effortlessly and derive pleasure from them. This is why film music has reached the masses and is enjoyed by everyone. The same

[50] Bhardwaj, V. (2019, January). The Slow Interview With Neelesh Misra | Full Episode Part 1 . (N. Misra, Interviewer)
[51] Sharma, D. (2023, November 25). Personal Interview. (G. Kapoor, Interviewer)

hummability of film music can be realized in the compositions of Vishal Bhardwaj.

If categorized, it can be placed under the popular genre. It lacks a distinct form of its own as it is neither as rigid as classical compositions, nor bound to a specific language like folk music, nor does it possess the profound depth of ghazals. Yet, it encompasses elements from various genres, akin to a bouquet where traces of each are delicately woven according to the need. In traditional music, an entire composition is sung within the framework of a single raag. However, in film music, the notes are molded according to the emotions depicted, making it challenging to associate with a specific raag. Nevertheless, music is composed through the medium of notes. Hence, while film songs may resonate with certain raag notes, they are often composed through a fusion of ragas. However, every artist tends to gravitate towards certain ragas, or their voice naturally resonates around certain notes of those ragas. Similarly, it has been observed by the researcher that out of 191 songs of Vishal Bhardwaj analysed, 30 songs revolve around the notes of *Raag Keervani*. Examples include *Tu Mere Paas Bhi Hai* (*Satya*), *Bhaila Re* (*Godmother*), *Dil to Baccha Hai Ji* (*Ishqiya*), *Yeshu* (*7 Khoon Maaf*), *Naina Banjare* (*Pataakha*), and many more. In a personal interview, he verified this finding. Similarly, when discussing Vishal Bhardwaj's music, his songs are profoundly impactful, leaving a deep impression on viewers' minds. However, his efforts to not overly complicate the songs are evident in his compositions. Besides *Keervani*, Vishal Bhardwaj's compositions also incorporate notes from other ragas, such as 21 songs Bhairavi, as evident in songs like *Jhoothi Moothi* (*Betaabi*), *Koi To Ho* (*Chupke Se*), *Patli Gali* (*Talvar*), *Dhan Ta Nan* (*Kaminey*), *Humari Atariya* (*Dedh Ishqiya*), etc. 17 songs are found having composed in *Shudh Swaras* such as *Tum Mily To Nahi (Mulaqaat), A smani Chatri (The Blue Umbrella), Sapna Re Sapna (Ek Thi Daayan),* etc. *Ahiri Todi* featuring *Chod Aye Hum* (*Maachis*), *Jago Jago Jagte Raho* (*Hu Tu Tu*), *Naina* (*Omkara*), *Phoonk De* (No Smoking), etc are 8 songs in total. Additionally, songs like Chai Chapa Chai (Hu Tu Tu) , Jee Jee (*Dil Pe Mat Le Yaar), and Dil Pe Mat Le Yaar* (Title Song), *Matru Ki Bijli Ka Mandola* (Title Song), *Bismil* (*Haider*), etc., are 8 songs based on the

Asawari scale. 7 Songs set to the *Basant Mukhari* scale include *Mera Naam Reshma (Fauji), Chappa Chappa* (*Maachis*), *Rasta Hai Jo* (*Kaminey*), *Baaghi Re* (*Sonchiraiya*), etc., while 7 songs are based on *Jhinjhoti* include *Barse Barse Megha Kara* (*Sanshodhan*), *Ek Wo Din Bhi The* (*Chachi 420*), *Bekaran* (*7 Khoon Maaf*), etc. Additionally, glimpses of other ragas also appear in his musical repertoire, such as *Khamaj, Pilu, Pahadi, Charukeshi, Jog, Darbari, Kalyan, Ahir Bhairav, Asa*/*Maand*, and more detail is given in Annexures and chapter four. These compositions showcase a diverse exploration of ragas in Vishal Bhardwaj's musical career.

The researcher also found that he has experimented with various genres such as classical, semi-classical, *Qawwali*, folk, rock, and jazz. Vishal Bhardwaj has preserved the purity of *swaras* within classical songs by maintaining adherence to the respective *ragas*. However, he has also infused a modern touch by incorporating Western beats, ensuring that the compositions are not overly traditional and are accessible for all listeners to understand and enjoy. Such as song *Lai Ja re Badra* (*Dil Pe Mat Le Yaar*) in *raaga Hansdhvani*, and *Badi Dheere Jali* (*Ishqiya*) in *raaga Lalit*. In the semi-classical genre as well, Vishal Bhardwaj has demonstrated versatility, as seen in compositions such as *Meri Jaan, Humari Atariya Pe, Jago Gori* (*Chachi 420*) in *raaga jog*, and *Jagaave Sari Raina*. Here it is essential to mention that the musical composition '*Humari Atariya*' is adapted from Begum Akhtar's thumri. Vishal Bhardwaj's inclination towards Sufi compositions is evident in some of his works, where he has incorporated elements of traditional Qawwali. In films such as *Abhay: The Fearless*, he utilized the Sabri Brothers' *Preet Nibhaiyo Ji*, while in *Maqbool*, he featured Khusro's *Aj Rang Hai* in the song *Jhin Min Jhini*. Additionally, he integrated Gulzar's originally written qawwali such as in the films No Smoking *Kash Laga*, in the film *Maqbool Ru-Ba-Ru,* and *Dedh Ishqiya Kya Hoga*.

Particularly, his interest in folk genres stands out, where he has made significant efforts to incorporate folk music related to the settings of almost every film. We found 32 folk-based compositions by Vishal Bhardwaj. With Indian folk such as Rajasthani (*Preet Nibhaiyo ji, Mhare angan laxmi padhari re, Balma*, etc),

Punjabi (*Chappa chappa, Sapne me, London -london, Saiyaan, Phatte*, etc), Gujarati (Film Godmother's music), Haryanvi (Film *Matru ki Bijli ka Mandola's* Music), Marathi (*Ghalpa hai, Neem ke Tale se Nikla, Dil Todne ki machine*), Uttar Pradesh (*Ramji Masala, Omkara*), he has also ventured into using folk music from countries outside India, such as African (Nomvula) and Russian folk music (Darling), in some films he directed. This demonstrates his eagerness to work with diverse forms of music and his proactive efforts. In a similar vein, Vishal Bhardwaj has showcased his artistry in Sufi (5 Songs), Ghazal-style songs (6 Songs), as well as in Rock (4 Songs) and jazz genres (5 Songs) over time which reflects Vishal Bhardwaj's desire and efforts to experiment with various styles and genres. Also, his songs do not adhere to any specific style, rather, his compositions resemble a bouquet of diverse genres.

When viewed from the perspective of rasas (emotional flavors), the dominance in Hindi films has always been of *Shringar* (romantic) and Karun (pathetic) rasas, which are also evident in Vishal Bhardwaj's songs, whether they are from his directed films or others'. Out of a total of 191 songs, Vishal Bhardwaj composed 101 songs in the Shringar Rasa and 26 songs in the Karun Rasa. Apart from expressing feelings of love and separation, he has also been vocal about the anomalies prevailing in society. Collaborating with Gulzar Sahab, they have crafted compositions that critique corruption and malpractices in society. Whether it's the songs *Ghapla Hai* and *Bandobast Hai* from the film *Hu Tu Tu* directed by Gulzar, or the song *Jago Jago Jagty Raho* from the same film aimed at raising awareness, or even in his directorial venture *Matru Ki Bijli Ka Mandola* with songs like *Lootnewale* and *Chor Police*, they have shed light on societal corruption. This bold stance underscores his fearlessness in addressing critical issues. Hence, these songs are imbued with the sentiment of *Veer rasa* Vishal Bhardwaj, while portraying the courage of characters, has also composed songs under veer rasa like *Goonje Gagan*, *Raja Ki Kahani*, *Papad Vale*, *Omkara*, etc. which are total of 18 in number.

Vishal Bhardwaj's repertoire also encompasses elements of *Hasya* (comic) such as depicting the lighter moments of gangsters, as seen in the song *Goli Maar* from the film *Satya* and *Aslam Bhai* from *Love ke Liye Kuch Bhi Karega*, or

infusing a humorous twist into character situations, as evident in the songs *Bhaga Sa* and *Chupadi Chupai Chachi* from *Chachi 420*, Vishal's compositions have also tickled the fancy of viewers. The total number of songs in Hasya Rasa found is 16. The 3 songs *Bismil, Insaaf,* and *Dama Dama Dam* embody the emotion of fury that depicts *Raudra* rasa, while 7 songs like *Jugnuo ka Des Hai, Vo Din Kaise The, Tum Dono Ho Ek Se, Maa Ki Mamta P*e, *Jag Ja, Sapna Re Sapna,* and *Sonchiraiya* aptly depict the sentiment of *Vatsalya rasa*. *Geela Geela Pani* , *Swagatham,* and *Ruan Ruan* introduced a touch of tranquillity. Meanwhile, songs like *Makdee* and *Lautungi Main* evoke a sense of eerie horror, hinting at the presence of mysterious forces, and at times, the songs portrayed the suffocation arising from a character's actions, exemplified by *Ash Tray, Rasta Hai Jo, Dum Ghutta Hai,* and Waqt Waqt effectively conveying a sense of horror. Vishal Bhardwaj has also incorporated the sentiment of devotion, known as *bhakti rasa,* into his compositions through songs like Preet Nibhaiyo Ji and *Yeshu*.

Vishal Bhardwaj's unique approach to music incorporates unconventional elements, such as human voices and ambient sounds, as seen in songs like *Aslam Bhai,* Panga, and *Chal Padi or the use of a train sound as a rhythmic element in Tippa,* or the active participation of characters in singing in the song *So Jao* and wedding song *Balma* in *Pataakha,* adding a distinctive layer to the musical narrative creating *Adhubut Rasa*. Alongside these, four songs also evoke the sentiment of Vibhatsa Rasa (disgustful), including *Ghapla Hai, Jab Bhi Cigarette, Phoonk De, and Kash Laga.*

Technically, every composer creates compositions, but their significance is realized when they are used appropriately, capturing the right emotions. In Hindi films, the role of music is considered highly significant. When music is placed appropriately, it enhances the connection between the film and the viewers. Otherwise, it may seem that the songs are forcefully induced. Screenwriter Anjum Rajabali has identified eight crucial roles that justify the presence of songs in films. Keeping these points in mind, the researcher analyzed Vishal Bhardwaj's compositions. However, these 8 mediums or roles don't need to be the only functions of songs in films. Rather, these points

illustrate how music can be utilized in films in various useful ways. These eight methods have remained conventions in Hindi films for incorporating songs as part of the film. These eight points encompass: Introduction song, Thunderbolt love, Forbearance, Ah Relief!, Parallel narrative, Can't Say it sing it, Transition, and What's grammar without punctuation. When the researcher analyzed Vishal's songs based on these points, it was found that Vishal also utilized these conventional methods, especially in films where he was solely the music composer. In some of his directed films, Vishal Bhardwaj has also utilized these conventions but in a different manner. For instance, when it comes to Introduction songs, in the films where Vishal has only provided the music, he created 22 songs that paused the film to introduce the hero and heroine, such as *Don't Take Panga, Hai Hai, Kafi nahi jo bhi hai*, etc. Alternatively, characters were introduced at the beginning of the film through songs like *Chod aye hum*, *Athani si zindagi*, *Gare Dore*, *Mhare Angan Laxmi Padhari re*, *Ramji masala*, etc. Moreover, in Vishal's own directed films, each character is introduced uniquely. In the film The Blue Umbrella, the song *Tesoo* introduces the main character along with all the other characters who become part of the film. In Omkara, the title song, and in Makdee, the song *Panga*, the song is placed after the character's traits are established. Similarly, in the film *Kaminey*, the song *Fatak* not only delivers a social message but also proves the character's goodness. In the film *Matru Ki Bijli Ka Mandola*, the song *Char Dina Ki* expresses the character's nature.

The concept of love at first sight in Hindi films has also been quite popular, termed 'thunderbolt love' by Anujhum Rajabali. Vishal Bhardwaj has composed 6 songs depicting this situation in films directed by others, such as *Don't take panga*, *Badlon se*, *Dil Dhakda hai*, etc. However, in his own directed films, there is only one such song, *Naina Banjare*. Furthermore, 22 songs composed by Vishal Bhardwaj serve as a support to express characters' sorrows, evoking emotions beyond forbearance. According to Anjum Rajabali, the next point involves using songs in action or intense films to provide relief or lighten the mood of the film. For this purpose, Vishal has been known to turn to songs from films like *Maachis* and *Satya*, as songs like *Chappa Chappa* or *Sapne me milti*

hai have gained considerable popularity. Therefore, he has employed this technique in his films as well. For instance, in *Maqbool*, the song *Jhin min jhini* serves as a wedding song, momentarily taking the audience away from the intensity of the narrative, while in the film *Haider*, the song *Khul kabhi To* brings relief for both the characters and the audience. The total number of songs in his list is 15.

Furthermore, certain narrative elements that cannot be conveyed through dialogues alone often rely on songs, or what are commonly referred to as item songs. Vishal's career has seen a scarcity of such songs, with only a few notable exceptions like *Mera naam Reshma*, *Tumhari Khushboo*, *Beedi*, or *Namak*. Additionally, the use of songs for transition is also included in these eight points, wherein songs are employed to convey the passage of time. Vishal has composed 9 songs where the passage of time or transition is evident, such as *Tum Gaye*, *Yaad na aye koi*, *Tum mere Ho*, *U, Me Aur Hum*, *Bhaga sa*, *Jagaave sari raina*, and others. In his directorial ventures, the song *Naina Thag Lengy* from *Omkara* depicts a flashback sequence, illustrating the passage of time. However, Vishal often portrays the emotions of the present moment in his directorial films. Parallel narratives refer to songs in films where even if the dialogues were removed, the entire story could still be understood through the sequence of songs. This is often observed in predictable love stories. Vishal has predominantly composed situational songs, making it difficult to find songs fitting into this category in his body of work. However, the songs from the film *Chupke Se* could be categorized under this category, although they are not present in his directorial ventures. Some songs in Vishal's repertoire, such as, *Koi To Ho*, *Saiyaan*, *Ab Mujhe Koi*, and *Oy Boy Charlie*, serve this purpose, aiding seamless storytelling by guiding narrative structure through transitions, actions, and mood shifts.

Besides the eight roles identified by Anjum Rajabali, another convention often seen in Hindi films is the dream sequence song. While these are not typically found in Vishal's directorial films, he has indeed contributed such 10 songs in other directors' films, like *Tum Mere Ho*, *Mitwa Re Mitwa*, *Tu Mere Paas Bhi*

Hai, *Jee Jee*, *Paagal*, *Rama Rama*, *Kehte Kehte Ruk Jati Hoon*, *Sooraj Ki Aag Mein*, *Socho Kya karogi*, *Dil Mera Dil* used as dream sequences.

The tradition of lip-syncing has also persisted in Hindi films, where both dream sequences and lip-syncing are still used in contemporary cinema to allow characters to express their emotions directly. In this regard, Vishal stays remarkably close to reality, balancing the use of film and songs in such a way that viewers never feel disconnected or that the song is merely inserted as a break or without relevance to the story. Out of the 191 songs, 91 were featured in non-directed films with lip-syncing, whereas Vishal's directed films included 34 lip-synced songs.

However, by incorporating conventional techniques and adapting them in their own unique ways, Vishal has made songs an integral part of his directed films. Viewers find it difficult to detach from his films even for a moment, lest they miss an important aspect of the story. He particularly employs songs in three ways: to advance the narration, to underscore character emotions, or to incorporate the narrator's viewpoint into the film. Often, these three aspects are intertwined seamlessly which has been more observed in the films directed by himself. For example, the song *O Saathi Re* not only underscores the emotions of the characters but also propels the story forward. The falling of the Kamarband is a crucial plot point that leads to further conflict in the film. Similarly, in every song, Vishal embeds some hidden element that connects the song to the story, making it an integral part of the narrative rather than a forced addition. There are several such examples like *Jhin Min Jhini*, *Beedi*, *Ru Ba Ru*, etc., where some significant aspect of the story remains intertwined. Secondly, Vishal's characters often keep their emotions confined to themselves. This feels somewhat realistic because when a person is sad or in conflict, they can’t sing. However, Vishal takes full responsibility to ensure that the audience knows what the character is thinking. Therefore, he uses songs as background music to underline the character's emotions, such as *Barfan*, *Rone Do*, *Kaminey*, *Bekaraan*, *Khamakha*, *Jhelum*, *Khul Kabhi To*, etc. Previously, in songs he composed for others' directed films, characters themselves expressed their joy or sorrow. However, he changed this in his films. Sometimes, Vishal also

attempts to convey his perspective as a narrator to the audience, such as in "N*aina Thag Lenge*, *Laakad*, *Rasta Hai Jo*, *Ye Ishq Hai*, *Pataakha*, etc.

Typically, in Hindi films, when songs begin, background dancers suddenly appear, shot at a separate location with no visible source of music. However, Vishal ensures that if this format is adopted in his film where dancers accompany the characters lip-syncing, the source of music is also shown. For instance, in the song *Jhin Min Jhini*, set at a wedding, the atmosphere reflects that setting, and in *Ru Ba Ru*, a qawwali with instruments is depicted in a mosque. Similarly, in songs like *Beedi*,*Namak*, *Bismil*, *Bloody Hell*, etc., instruments are showcased. The lip-syncing in these songs, such as the wedding festivities in *Jhin Min Jhini* or the character's interest in poetry in *Bismil*, serves to convey their emotions and thoughts effectively. Therefore, in Vishal's films, everything is meticulously depicted for a specific purpose. In his films, it's not necessary for a song to be used in its entirety; only as much as needed to express the required emotions. For instance, in the film *Rangoon*, the fear of separation from Julia is conveyed through the partial use of the song *Alvida*, while in *Pataakha*, the song *Balma* provides an opportunity to vent the frustration of both sisters through the full song. Similarly, in *Maqbool*, the song *Rone Do* allow Nimmi's suppressed emotions to surface, while in *'Omkara*,' the song *Laakad* effectively portrays Dolly's emotions through its partial use.

In film songs, along with music, the lyrics and language also hold significant importance. In this regard, Vishal Bhardwaj collaborated with Gulzar Sahab, adding depth to his compositions. Along with Gulzar Sahab, he initially also worked with various lyricists such as Sameer, Abbas Tyrewala, Munna Dhiman, Javed Akhtar, and others during the early stages of his music composing career, but for his directorial ventures, he chose Gulzar Sahab. This fact highlights Bhardwaj's preference for working with Gulzar as well as indicates Gulzar's appreciation for Bhardwaj's work that underscores Bhardwaj's unique standing in the film industry, as working extensively with a legendary lyricist like Gulzar, who has been a pivotal figure in the industry for a long time, attests to Bhardwaj's distinct aura and respected position. In the film *Satya*, set in Mumbai where Marathi is the prevalent language, Vishal Bhardwaj raised the

question of how people from Marathi culture could sing a Punjabi song when the demand arose for the song *Sapne Me*. With such an approach, Vishal Bhardwaj, known for his inclination towards working with new languages and various folk music genres, has consistently ensured in his directed films that the language in the songs reflects the background of the film. Wherever possible, he has showcased the language in the songs according to the film's milieu.

Collaborating with Gulzar has the advantage that he never writes anything ordinary. He keeps his words simple yet profound. As discussed earlier, Vishal has illuminated the emotions of his characters in his films, delving into what they truly feel deep down. His songs don't just encompass praises or superficial romantic conversations; rather, explore the intricacies of human emotions which is why his songs resonate uniquely with each character in every film. The reason why Dolly's feelings for Omkara feel different from Guddu and Sweety's emotions in the film *Kaminey*, or Susanna's husband's feelings in *7 Khoon Maaf*, is because each character's sense of love is distinct and uniquely portrayed. Adding further explanation, in *O Saathi Re*, there's a palpable sense of mutual ownership and belonging between Dolly and Omkara, whereas in *Raat Ke Dhai Baje*, Guddu hesitates about marriage, and in *Bekaran*, there's a feeling of shyness between Susanna and her husband. However, love is present in all three situations. From *Maachis* to the present, Vishal Bhardwaj has collaborated with Gulzar to create numerous situational songs. For instance, *Beje Kahar* conveys Veeran’s longing for Pali, *Badlon Se* portrays Satya's attempt to understand her love for Vidya, *Ek Wo Din Bhi* reminisces Janki's past happy married life, and *Ye Kaisi Chap Kadmon Ki* depicts namrata standing on the crossroads of love's betrayal, which stands out from general poetry with its profound depth. For this reason, it is believed that Vishal Bhardwaj’s film songs cannot be listened to separately from the film as they are situational. Otherwise, songs like *So Jao*, *Bismil*, *Ghapla Hai*, *Bandobast Hai*, *Chor Police*, *Lootnewale* are not commonly heard. However, it is noteworthy that his songs are not just meant to be heard but also understood. Similarly, in the background score, they introduce new music and themes in every film. Additionally, he connects characters with viewers through the technique of leitmotif. It has also

been observed that some filmmakers are so influenced by their film's background score that they turn it into a full song for their next film, such as the background music of the film *Lakshya* becoming the title track of *Rock On*, or the background score of *Munna Bhai MBBS* transforming into *All is Well* in *3 Idiots*, etc. However, Vishal Bhardwaj always strives to ensure that each of his film music stands out distinctly from the others.

Vishal Bhardwaj's dedication to doing something different and his passion for experimentation are also evident in his direction and storytelling. Most of Vishal Bhardwaj's films are based on literary adaptations or stories written by others such as Shakespeare plays, short stories by Ruskin Bond, Charan Singh Pathak, etc. He has made a distinct mark in filmmaking by transforming literature into compelling narratives, that have revitalized the literary realm. Particularly notable is his reinterpretation of Shakespearean plays within the Indian context, which connected Indians with English literature, and through this medium, it has also connected Indian culture with the world which, has provided literature with a fresh perspective and added depth. Furthermore, he consistently accords significant importance to language in his films, where the character's dialogue, much like music, resonates with the setting and narrative context.

The researcher has discovered some thematic and stylistic features that are mostly part of their films, which set Vishal apart from others. The breadth of his filmography spans diverse genres, including horror (*Makdee*), fiction (The Blue Umbrella), crime dramas (*Maqbool*, *Omkara*, *Kaminey*, *Haider*), thriller (*7 Khoon Maaf*), satirical black comedy (*Matru ki Bijli ka Mandola*), period war drama (*Rangoon*), romantic comedy (*Pataakha*, Mumbai Dragon), and musical romance (*Fursat*) in which he reflects his philosophy of Forgiveness, human relationships, betrayal, crime and violence, dark desires, and consequences throughout his body of work through unique blend of themes and styles. For example, he uses a non-linear narrative structure. However, it is not necessary for him to always use the flashback technique. Sometimes the story is so layered that Vishal unfolds it gradually before the audience. For instance, in *Makdee*, the story progresses chronologically but the truth about the witch is revealed

later. In *Kaminey*, the story of both brothers runs parallel but the flashback technique is also employed. Similarly, *7 Khoon Maaf* is kept episodic. To reveal the hidden side, desires, or emotions of characters, Vishal employs mirror shots. Whether it's the transformation of Chunni into Munni, showcasing Nimmi's inner conflict, depicting Langda Tyagi's desire to become a Bahubali, Guddu's dilemma about marriage, or unveiling Ghazala's dual nature, etc Vishal utilizes mirror shots. In addition to that, he illuminates the character's psyche through POV and dolly shots.

To tell a unique story, it's essential to create characters with distinct personalities and traits, a consideration that Vishal meticulously incorporates. Even if the actors remain the same, their performances and roles always appear distinct. This is evident in the works featuring actors like Pankaj Kapoor, Shahid Kapoor, Priyanka Chopra, and Irrfan Khan, where each role stands out uniquely despite multiple collaborations. In Vishal's films, even minor or supporting roles hold immense significance. Whether portraying *Salman and Salman* in *Haider* the pundits and priests in *Maqbool*, or Raju in *Omkara*, every character in his films is meticulously crafted with depth and individuality. Specially, female characters play a significant and central role in most of Vishal's films. Even in children's films like *Makdee* and The Blue Umbrella, the main protagonists were courageous girls. In one, wrongdoing was rectified by holding the witch accountable, while in the other, the wrongdoer was forgiven by Biniya, exhibiting bravery. Similarly, in other films such as *Maqbool*, *Omkara*, *Kaminey*, *7 Khoon Maaf*, *Rangoon*, and *Pataakha*, female characters consistently add twists to the narrative. In none of these films do female characters exhibit fear; instead, they boldly navigate the story in their unique ways.

In the end, it can be concluded, that his contributions to bringing about change in the Hindi film industry are significant as upon examining the canvas of Vishal Bhardwaj's persona, it becomes evident that he is a holistic artist, beyond the roles of merely a music director or a film director, rather represents a comprehensive package, wherein each of his films delicately addresses the

complexities of human life and societal circumstances, portraying them in a realistic rather than idealistic manner

SWOT Analysis

A SWOT analysis is a strategic planning tool used to identify and evaluate the Strengths, Weaknesses, Opportunities, and Threats related to a specific subject or project. In the context of an academic thesis, a SWOT analysis helps in understanding the various internal and external factors that can impact the research. For a thesis titled "Analytical Study of the Life and Works of Vishal Bhardwaj with Special Reference to Hindi Film Music," a SWOT analysis would assess the following:

Strengths:

1. This interdisciplinary thesis highlights the directorial and musical composition styles of an eminent figure in the Hindi film industry, Vishal Bhardwaj.

2. The direct interaction of the researcher with Vishal Bhardwaj, his family members, and close professional associates via online video conversations provides a more comprehensive and nuanced understanding of his life and work, adding substantial depth and authenticity to the study.

3. Previous research on Vishal Bhardwaj has primarily focused on his films based on literature. However, this thesis takes a different approach by conducting a detailed structural and thematic analysis of his music and directorial work, providing a fresh perspective on his work.

4. This thesis also throws light on a comparison of Vishal Bhardwaj's work with other prominent filmmakers such as Anurag Kashyap, Dibakar Banerjee, Tigmanshu Dhulia, and music composers in the Hindi film industry such as Anu Malik, Shankar Mahadevan, Pritam, Sanjay Leela Bhansali, Amit Trivedi to place his contributions in a broader context, helping to understand his distinctive style and impact on the industry.

Weakness:

1. Comprehensive information about the music composed by Vishal Bhardwaj for certain Hindi films is not readily available, nor is there a complete

list of the songs from these films. Additionally, these films are not accessible on any platform. The titles of these films include *Bargad Dada (1987), Tunnu Ki Tina*, *Choo Lengy Akash (2000),* and *Kaam Ka Plot (2003)*. Another film, *Paanch (2005),* remained unreleased.

2. This research mainly focuses on Hindi film music, and storytelling by Vishal Bhardwaj but it might overlook his broader contributions in other domains, such as his contributions as a screenplay writer, and his influence in other film industries such as Malayalam films named Daya (1998) and Carbon (2018).

3. This thesis covers the films composed by Vishal Bhardwaj up to the beginning of 2023. Film music is continuously evolving, and new works by Vishal Bhardwaj might emerge after the thesis is completed, potentially making the analysis seem incomplete.

4. Given the amalgamation of several ragas often observed in film music, identifying the influence of a single raga and scale pitch within Vishal Bhardwaj's songs proves to be challenging.

Opportunities:

1. This study is a comprehensive document that compiles the complete works of Vishal Bhardwaj, offering a broad spectrum of opportunities by illustrating how to analyze the work of a living legend which provides valuable insights not only to the researchers but to Vishal Bhardwaj himself as well into the reception and appreciation of his work. The study also paves the groundwork for future research on Bhardwaj and presents a methodical approach to chronicling the accomplishments of modern-day luminaries across diverse disciplines.

2. Other than film songs, Vishal Bhardwaj has produced several albums and solo tracks and has worked on Malayalam films, which require further academic analysis.

3. The study serves as a detailed case study that researchers can use in the future for comparative analysis with other artists to identify unique and shared characteristics across different works and genres

4. The comprehensive exploration of the intricacies of his persona within the confines of a single thesis is not attainable. Therefore, there are ample opportunities to conduct scholarly works enriching understanding of his impact and depth as an artist.

Threats:

1. When conducting biographical work, there is a risk of portraying the subject as a legend, ignoring some aspects, especially the negative elements, threatening the objectivity and completeness of the thesis.

2. The evolving nature of the film and music industry may lead to changes in how Vishal Bhardwaj's work is perceived over time. This can affect the accuracy of the research.

3. In biographical research, there is the possibility that the researcher's interpretations may not align with the original intent of the subject's work as in the realm of art, each individual brings their unique perspective, and thus, there is a risk that the researcher's analysis might reflect their personal biases or assumptions rather than accurately capturing the subject's true vision and motivations.

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Questionnaire

Vishal Bhardwaj

1. Which role do you prefer, director or music director, and how do you handle conflicts between these roles?
2. What is the importance of linguistically meaningless words in your music, as observed in songs ‘chak dum chak dum’, ‘chhai chhapa chai’, ‘tyaun tyaun’, ‘ku kukdi ku ku ku’, ‘dhan ta nan’ and ‘fatak’?
3. Working with diverse singers, you've tailored their voices for various songs. For instance, Rekha Bhardwaj's voice in 'Namak Ishq Ka' and 'Darling,' or Rahat Fateh Ali Khan's in 'Dil to Bachha hai ji.' how do you decide these creative choices?
4. In films like 'The Blue Umbrella' and 'Makdee,' you had certain songs sung by characters different from the one experiencing the emotion. Can you share your perspective on this creative choice and how it influences the emotional impact on the audience?
5. How do you approach creating background scores for your films, and what role does the background music play in enhancing the storytelling and emotional depth of the narrative?
6. Would you kindly share the circumstances of your initial meeting with Ustad Sultan Khan Sahib and the valuable lessons you learned from him, including their influence on your film compositions, be it in musical techniques or artistic philosophy? I would be grateful if you could share some pictures with him.
7. It happens sometimes that directors work on multiple projects simultaneously like you worked on Makdee and Maqbool in 2000. I would like to know how you effectively balance the distinct creative demands of both projects without compromising on their individuality.
8. How do you personally relate to the concept of 'cinematic language,' and in your experience, how do you believe it influences the quality and uniqueness of a film particularly when comparing it to international cinema?

9. Your films often feature the theme of parental death, where one or both parents meet tragic ends. Do you think this recurring theme reflects your personal experiences or a conscious artistic choice?

10. In your body of work, themes of forgiveness, emotions as narrative tools (prop), the significance of language and dialects, leitmotif, and other recurring motifs are quite prevalent. Could you share your insights on how these motifs collectively contribute to your distinctive cinematic style and storytelling?

11. your collaborative approach is known for giving creative freedom to your collaborators, including singers, cinematographers, and various professionals. What drives your decision to provide such artistic liberty, and could you share an instance where this freedom significantly influenced the final creative output of your projects?

12. In the industry, Vishal Bhardwaj is still perceived as an experimental filmmaker, as mentioned by KJ Singh. Could you share your own perspective on this perception and how it has influenced your career and artistic choices?

13. After working on films like 'Makdee' and 'The Blue Umbrella,' did you ever consider creating another children's film, and if not, what influenced your decision not to pursue this genre further?

14. I have observed that you have never worked with the same cinematographer on a similar theme. Is there a specific reason behind this practice, or did it evolve organically over time?

15. Every creative journey comes with its challenges. Can you elaborate on some of the most significant challenges you have faced, whether in filmmaking or music compositions, and how you overcame them?

16. How do you balance your innovative and experimented style with the commercial demands of the film industry?

17. Can you share insights into the musical elements that define your distinctive style in Hindi film music?

Rekha Bhardwaj

1. Before commencing the actual interview, I would like to seek your guidance. As a prominent figure in the world of music and a well-rounded music personality, I am interested in your perspective on how you perceive film music in both classical and various genres.
2. We see the history of cinema for over 100 years. Do you see some changes in the role of music in a cinematic work?
3. How would you describe your association with Vishal Bhardwaj? You are not only his lady love but his colleague, his inspiration, his lead singer, and many more roles in one. So how would you describe it?
4. Your relationship with Vishal Bhardwaj extends beyond professional collaborations. Besides his roles as a music director, accomplished director, and colleague, can you share your insights into his personality and character?
5. Based on insights from industry professionals like Clinton sir, who mentioned Vishal Bhardwaj's composed manner, I'm interested in understanding his consistency in maintaining composure at home across various moods and situations. How does his ability to convey thoughts calmly, even during moments of frustration, shape his personal and creative life?
6. We often hear in interviews that Vishal sir is incredibly passionate about his work, to the extent of rejecting his own compositions. Given this high level of dedication, what are the expectations from artists, especially the singers who represent his songs, when working alongside someone so meticulous and deeply involved in the creative process?
7. What is your favorite role of sir? Vishal Bhardwaj as a husband, as a friend, as a music director, or as a film director?
8. Is there a specific role or aspect of Vishal's work that you believe may not have received the recognition it deserves, either from the audience or within the industry? This could be in his role as a singer, lyricist, director, or producer
9. What is your favorite work of Vishal Bhardwaj?

Gulzar

1. How would you describe your association with Vishal Bhardwaj?
2. According to you sir, what should be the role and value of Film music in a story? What role do Vishal sir’s songs play?
3. Do you determine the song placement in the script, or have there been instances where Vishal sir requested you to create a song for a specific scene?
4. Could you share an example of a song you composed where Vishal sir's direction elevated it beyond your initial expectations?
5. Have there been instances where creative differences or unmet expectations arose during your collaborative process, considering that creativity often involves diverse perspectives?
6. Regarding the songs that weren't used in the story, did Vishal Bhardwaj ever consider saving them for use in another film?
7. How do you perceive Vishal sir beyond his roles as a music director and a director, considering your personal relationship with him?
8. What is your favorite work of Vishal Bhardwaj?
9. Kindly share your memoire with Vishal Bhardwaj.

Music Producers

1. How will you describe Film music?
2. Can you share the story of your initial encounter with Vishal Bhardwaj and describe your association with him briefly?
3. What are the qualities in Vishal sir that inspire you?
4. What was your initial reaction when you learned that Vishal Bhardwaj was transitioning to directing films?
5. What kind of challenges and struggles do you recall Vishal Bhardwaj facing during his early career, and how did he overcome them?
6. Have you ever encountered situations where Vishal Bhardwaj set exceptionally high standards, leading to potential disappointments or feeling that the work wasn't up to the mark? If so, when did this occur, and how did you handle such situations?

7. How would you describe Vishal Bhardwaj's temperament during his creative process, and how do you navigate it in your collaborative work?

8. What is your favorite work of Vishal Bhardwaj?

9. Is there any song of his that you wish you had done?

10. In your experience, what sets Vishal Bhardwaj apart in his approach to incorporating music into storytelling compared to other directors or music directors in the industry?

11. Vishal Bhardwaj's films often feature music deeply intertwined with the storytelling. His films often feature complex and layered characters. Can you discuss the thematic or tonal considerations that go into composing music for his films, particularly in the context of characters and narratives? How does he, as a director, convey his vision and expectations for the music within the context of these characters and their development?

12. Could you elaborate on the unique elements in Vishal Bhardwaj's films that challenge and inspire you as a music producer, setting them apart from conventional film music?

13. It's often said that Vishal Bhardwaj provides creative freedom to artists. Can you share an example where you felt a sense of artistic liberty while working on a project with him? How did this impact the final product?

14. Kindly share your memoire with Vishal Bhardwaj.

Singers

1. Could you elaborate on the importance of a music director's confidence and trust in a singer, as you mentioned in a previous interview, drawing from the experience where Vishal Bhardwaj placed such trust in your abilities?

2. Have you ever encountered situations where Vishal Bhardwaj set exceptionally high standards, leading to potential disappointments or feeling that the work wasn't up to the mark? If so, when did this occur, and how did you handle such situations?

3. I've heard that Vishal has rejected his own work in the past. How challenging do you think it is for him to make such decisions, and can you share an instance where he faced this difficulty?

4. Is there any song of his that you wish you had done?

5. According to you what makes him different from others?

6. Is there a specific reason behind incorporating seemingly meaningless words or phrases in the songs of his films?

Film Experts/ Film Educationist

1. How will you describe film music? What according to you are the main changes you see in film music trends in the last 30 years?

2. Which contemporary music directors have left a significant impact on your mind through their work?

3. In your view, what impact has Vishal Bhardwaj had on the broader landscape of Hindi film music?

4. What distinguishes Vishal Bhardwaj’s musical style from other contemporary music composers in Hindi Films? Such as Sanjay Leela Bhansali, Shankar Mahadevan, Pritam.

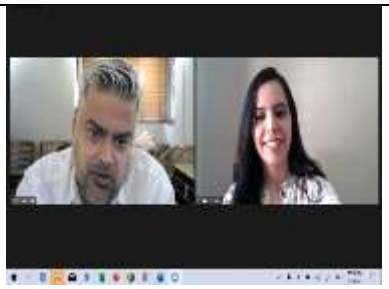
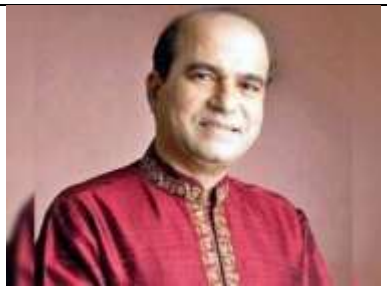
5. How does his dual role as a director and music composer influence the seamless integration of music into the storytelling process?

6. How did Vishal Bhardwaj's music composition style evolve when he transitioned from a standalone music composer to a filmmaker-composer, and what were the notable differences in his approach?

Appendices II

Detail of Interviews

Sr. No	Image	Name/ Designation	Medium of Interview	Date
1		Vishal Bhardwaj ((Film Director, Music Director, Screenplay Writer, Singer, Lyricist, Producer)	Online Zoom Meeting	15. 04.2021, 23 .02.2023, 14.05.2024
2		Rekha Bhardwaj (Wife of Vishal Bhardwaj) (Singer)	Online Zoom Meeting	22.09.2021
3		Asman Bhardwaj (Son of Vishal Bhardwaj) (Film Director)	Online Zoom Meeting	26.12.2023
4		Gulzar (Film Director, Poet, Lyricist, Author, and Screenwriter)	Online Zoom Meeting	30.09.2021

5		Hitesh Sonik (Film Composer and Producer)	Online Zoom Meeting	21.09.2021
6		Clinton Cerejo (Music Composer, Singer)	Online Zoom Meeting	13.09.2021
7		Suresh Wadekar (Singer)	Telephonic Conversation	19.09.2021
8		K.J.Singh	Online Zoom Meeting	29.10.2023
9		Indrajitt Sharma (Music Composer)	Telephonic Conversation	16.10.2023

10		Prakash Sontakke (Musician)	Personal Meeting	23.10.2023
11		Salim Arif (Costume designer, Head of Department of Cultural Studies in Whistling Woods International,	Telephonic Conversation	09.01.2021
12		Dr. Ravi Sharma (Chief Editor of Naad Nartan Journal)	Telephonic Conversation	25.11.2023
13		Vinay Vishwakarma (sound mixer)	Telephonic Conversation	23.04.2023
14		Sanjeev Abhyankar (Classical Vocalist)	Written correspondence Interview via E-Mail	23.04.3032

15		Kunal Aggarwal (Music Producer)	Telephonic Interview	27.09.2020
16		Santosh	Telephonic Interview	14.09.2020, 21.08.2021

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Figure 2.4: College Identity card.

Figure 2.5: Picture of Ganda Bandhan ceremony with Sultan Khan Saab.

Figure 2.6: Vishal Bhardwaj on set, directing for Zee Network. Gubbare - Featuring a short story of Sharad Joshi

Figure 2.7: Old Picture with Gulzar Saab and Rashid Khan during a recording

Figure 2.8 Vishal Bhardwaj's father Ram Bhardwaj at a Mushayara in 70s.

Chapter Three

Figure 3.1: Still from the song 'Jhelum'from the film Haider

Figure 3.2: Picture showing Nimmi's desire in film Maqbool

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Figure 3.5 Salman and Salman in film Haider

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Chapter Three

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Chapter Four

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Table 4.1.2 Folk-Based Songs Composed by Vishal Bhardwaj

Table 4.1.3 List of Possible Ragas in Songs Composed by Vishal Bhardwaj

Filmography

Non-Directed Films

Sr. No	**Film**	**Release Date**	**Theme**
1	Wahem	(21-08-1986)	Thriller/Drama
2	Fauji	31-10-1995	Action
3	Abhay: The Fearless	01-01-1995	Horror Fantasy
4	Sanshodhan	30-08-1996	Drama
5	Maachis	30-08-1996	Action/Thriller
6	Betaabi	29-08-1997	Romantic Drama
7	Sham Ghansham	19-05-1998	Action Drama
8	Satya	03-07-1998	Crime Thriller
9	Chachi 420	19-12-1997	Comedy
10	Jahan Tum Le Chalo	03-09-1998	Romantic
11	Hu Tu Tu	31-12-1998	Crime thriller
12	Godmother	03-09-1999	Crime thriller
13	Dil Pe Mat Le Yaar	29-09-2000	Romantic drama
14	Love Ke Liye Kuch Bhi Karega	21-06-2001	Comedy

15	Mulaqaat	10-04-2002	Thriller
16	Chupke Se	07-08-2003	Romantic
17	Ramji Londonwaley	26-08-2005	Romantic comedy
18	Bhagmati	01-06-2005	Partly Animation/ Romance Drama
19	No Smoking	22-10-2007	Thriller
20	Nishabd	02-03-2007	Fiction
21	U Me Aur Hum	03-04-2008	Romance
22	Haal-E-Dil	13-06-2008	Romance
23	Ishqiya	14-01-2010	Black Comedy
24	Striker	27-01-2010	Action Drama
25	Ek Thi Dayan	09-04-2013	Horror
26	Dedh Ishqiya	30-12-2013	Thriller Comedy
27	Talvar	14-08-2015	Thriller (Documentary based on true event)
28	Hawaizaada	31-12-2014	Fantasy
39	Drishyam	08-07-2014	Thriller
30	Madaari	05-07-2016	Thriller
31	Sonchiraiya	31-01-2019	crime drama
32	Darlings	05-08-2022	Dark comedy

Directed Films

Sr. No	Film	Release Date	Theme
1	Makdee	17-07-2002	Horror fantasy
2	Maqbool	24-12-2003	Adaptation/ Crime Drama
3	The Blue Umbrella	10-08-2007	Adaptation/ fiction
4	Omkara	20-07-2006	Adaptation/ Crime Drama
5	Kaminey	06-08-2009	Action/Crime
6	7 Khoon Maaf	31-12-2010	Adaptation/ Thriller
7	Matru Ki Bijli Ka Mandola	20-12-2012	Satirical Black Comedy
8	Haider	14-08-2014	Adaptation/ Thriller
9	Rangoon	01-05-2017	Periodic war drama
10	Pataakha	19-09-2018	Romantic comedy
11	Mumbai Dragon	13-05-2022	Romantic Comedy/Drama
12	Fursat	03-02-2023	Fantasy musical drama

The dates against the name of each film are the release dates of the film according to the certificate of Central Board of Film Certification, Ministry of Information and Broadcasting, Government of India, shown at the beginning of each film. Also, the listed films here are those included in the thesis. Additionally, Vishal Bhardwaj continues to engage in ongoing creative endeavors.

Appendices V

List of Ragas found in Songs analyzed composed by Vishal Bhardwaj

Sr. No	Raga	No. of Songs based on the notes of these Ragas
1	Asa	2
2	Ahir Bhairav	1
3	Ahiri Todi	8
4	Ambika/Tukhari	1
5	Asawari	8
6	Bairagi Bhairav	1
7	Basant Mukhari	7
8	Bhairavi	19
9	Bhimplasi	1
10	Bhoopeshwari	3
11	Bilawal	6
12	Charukeshi	3
13	Darbari	1
14	Dhani	7
15	Durga	3
16	Gaud Sarang	1
17	Hansdhwani	2
18	Jansamohini	1
19	Jhinjhoti	7

20	Jog	3
21	Kafi	9
22	Kalingda	2
23	Kalyan	2
24	Keerwani	30
25	Khamaj	9
26	Lalit	1
27	Maand Khamaj	1
28	Madhmad Sarang	2
29	Malkauns	1
30	Maand	2
31	Mishra Des	1
32	Pahadi	10
33	Pilu	5
34	Mishra Shivranjini	3
35	Mishra Tilang	2
36	Patdeep	3
37	Puriya Dhanashree	1
38	Sarang	1
39	Saraswati	1
40	Shudh Swaras	17
41	Sindhi Bhairavi	3
Total		**191**

Appendices VI

Detailed Structural Classification of Vishal Bhardwaj's Music

Category	Subcategory	No of song Count
Genres	Classical/Semi-classical	6
	Folk-Based	32
	Sufi	5
	Ghazal	6
	Lullaby	4
	Jazz	5
	Rock	4
Rasa	Shringar	101
	Hasya	16
	Karun	26
	Raudra	3
	Veer	18
	Bhayanak	6
	Vibhatsa	4
	Adhbut	5
	Shant	3
	Vatsalya	7
	Bhakti	2
	Introduction	22
	Thunderbolt	6
	Beyond Forbearance	22

Conventions	Ah! Relief	15
	A parallel narrative	0
	can't say it sing it	5
	Transition	9
	what's grammer without punctuation	5
	Dream Sequence	10
	Lip-synced	125
Expressive Analysis	Narrative	27
	Underlining The Emotion	31
	Narratior’s Point of View	16