

DOUBLE MEANING HINDI SONGS AND ITS IMPACT ON SOCIETY

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Introduction

Indian cinema is unique because of its involvement of songs and dances. This is one feature which differentiates Indian cinema from the international cinema. Hindi cinema is mainly popular because of its songs and dances. They also serve as pre-release promotional videos. Therefore, mostly promos on television are the songs from the films. In India radio channels mainly depend on film music. You can only hear songs from latest film release which works as an advertisement of film. Therefore, in Hindi cinema songs play a very important role. This feature of including songs in Hindi films, distinguishes them from the international cinema. But recently a film *Slumdog Millionaire*, which was shot in India by a Hollywood Director, Danny B. Boyle, which also got eight Academy Awards could not resist itself from songs. Two songs have been composed by A.R. Rahman for this film, one of which also received an Oscar "Jai Ho..."

Almost all the aspect of Hindi Cinema has been inspired from Hollywood. In Hollywood there is a separate genre of musical films like *Singing in the Rain*. But in India this genre is incorporated within the narrative structure. As we know Hindi cinema is known for its multi-genre presentation of film narrative. Since the introduction of sync sound in Indian cinema, songs have developed a lot. There were lot of experiments had been taken to present song sequences in films.

1. Different kinds of presentation of songs in Hindi cinema are as follows:

1.1. Dream songs: songs like *Khayalon mein, khayalon mein...* from the film *Gumnaam*, wherein Mehmood is dancing with Helen. Dream songs always represent the desire of the character which he cannot fulfill otherwise. This kind of presentation of songs sometimes exploits by the director and gives him a freedom of creativity. Many dream song sequences have explicit visual treatment.

1.2. Work as a Bridge: in many films songs work as a bridge with in the different narrative structure. For example, in *Amar Akbar Anthony* there is a song 'hum ko tumse hogaya hai payar kya kare bolo to jiye bolo to mar jaye...' In this song the three main character Amar (Vinod Khanna), Akbar (Rishi Kapoor) and Anthony (Amitabh Bachchan) are three

1.3. Different narratives who later on meet are shown one by one bridging a connection.

1.4. Song as a break: song can be used as a break into a continuous narrative telling. As we know mostly Indian popular films are quite long in duration. *Lagan* is about 3 hours and 40 minutes and *Ghazani* is about 3 hours 10 minutes. In such films songs play very important role by providing a gap or relaxation to the audience. A continuous narrative sometimes is tiring and songs break this continuity and make watching cinema more pleasurable and easy.

1.5. Song as narrative: sometimes songs can also be represented as a part of narrative. If song breaks the continuous narrative it also can help in pushing the narrative forward. There are songs which actually unfold the story to the viewers. If one misses this kind of songs they miss the narrative line. For example in a song 'mujhko ranaji maaf karna, galti maare se hogayi' the picturization of this song basically a setup by the heroes for the villains. At one side heroine is dancing and diverting the attention of the

baddies and on other side heroes and their men are stealing the ammunition to jeopardize their deal of selling these ammunition.

1.6. Double Meaning Songs: Double (according to dictionary) means consists of two parts or things. Whereas Meaning means what is meant by a word, action, idea etc. There have been many such use of lyrics where single word can implies something vulgar and obscene. Even picturization is also done according to the lyrics and music which further exaggerate the actions and wild imagination. Films like *Andaaz*, *Raja Babu* and many films directed by Dada Kondkey had double meaning songs and dialogues.

2 Different categories of songs:

2.1 Romantic songs: this is very popular category of songs in Hindi cinema. These are the sequences where hero and heroine come very close to each other physically. Though they represent the romance flowing but the songs were prohibited to show anything explicit on screen. Kissing, smooching was banned and in place of these the directors used to show two flowers or two birds coming together. These trends of symbolically showing remained a part of Hindi cinema for long time. But in 1980s there have been songs which started showing kissing scenes.

2.2 Devotional Songs: the very first genre in Indian cinema was the mythological genre. Indian society worship many gods and goddesses especially in Hinduism. It is believed in Hindu mythology that there are two epics from which all human duties, responsibilities and relationship are originated. They are 'the Ramayana and the Mahabharata'.

2.3 Cabaret: In Hindi cinema cabaret is a place mainly denotes to vamps. During 1950s vamps in Hindi cinema were mostly described by western outlook who had forgotten their Indian culture and were part of some smuggling gang. In *Shree 420*, Nadira played a role of cabaret dancer. Helen, Madhumati and Padmani are known for this role in Hindi cinema. By 1960s and 70s the portrayal of cabaret dancer went into drastic change. They used to dance on western beats by moving back and forth their pelvic area, which used to look highly vulgar. They used to wear very short cloths, revealing their most of the body parts. Audience used to appreciate such dances and songs a lot. Therefore, songs like *Piya Tu Ab To Aaja.....* was hit of that era.

2.4 Item songs or item number: this term commonly used in Hindi cinema. They are described as catchy, upbeat dance sequence for a song in a movie. Such kinds of songs have no relevance to the plot of the film. **The classic meaning of "item number" refers to highly sexualized lyrics.** The 'item girl' who appeared in the film as a dancer, usually in a bar or night club and was only in the film for the length of that song. It was often frowned upon at that point in time. Today, it is a commonly used term with hardly any negative connotations to it. Sometimes established actors like Urmila Matondkar, Ashwarya Rai, Ravina Tandon, Shahrukh Khan, Salman Khan etc. will lend special appearance to an item number to enhance the film's marketability. **Following are the example of various popular item numbers from the films.**

- Shakalaka Baby from *Nayak* (2001)
- Mehboob Mere from *Fiza* (2000)
- Kajrare Kajrare from *Bunty & Bubbli* (2005)
- Phir Milinge Chalthe Chalthe from *Rab Ne Bana Di Jori*

(2008)

- Mein Ayi Hoon UP Bihar Lotne from Shool (1999)
- Chhamma Chhamma from China Gate (1998)
- Shahar ki Ladki from Rakshak (1996)
- Mehbooba Mehbooba from Sholay (1975)

Problem and Methodology:

Cinema is an audio – visual medium so is more believable than any other medium of mass communication. Since its birth in 19th century, cinema has gone into lot of aesthetical and technological transformation. These transformations not only affect the manufacturing of cinema but also viewing habits of audiences have been changed. The early cinema in the world was silent, they were more action oriented e.g. cinema of Charlie Chaplin. In India too, early films had no voice except they used to play live orchestra. It is interesting to know that the world had been trying out every kind of theme on cinema whether it is social, comedy, and historical or mythological etc. but in India for many years mythological genre had a monopoly. **The two epics of India i.e. ‘Ramayana’ and ‘Mahabharata’ remained main sources of stories and themes.** Cinema of Dada Saheb Phalke was very mythological oriented.

Showing of love on the screen was considered more difficult, because it was not permitted to publicized actions of eroticism on the screen. Sometimes very lascivious and even suggestive of the sexual act heavily censored. Beside, censorship, the rules of propriety does not permit any openly explicit scenes (nudity, even kissing was not allowed until 1980's). Before that symbol of love on screen were like two flowers & two birds, fulfilling this requirement.

Showing of anything explicated on the screen was banned in India. Therefore to save their skin from censor, director started using double meaning songs and dialogues. Mostly these dialogues and songs accompany the comic actions by the actor, so that it could be ignored in laughing.

From the point of view of the director, these songs and dialogues help in publicizing the films before its release. Thanks to television now, this has a wider reach in marketing and advertising the films. The promos of the films mostly based on such type of songs and dialogues to attract the audience to the theatre.

On the other hand, if we talk about the audience, to see something explicit on the screen is their dream. When there was lack of adult movies in the market and limitation to internet access, people who desired to satisfy their need of sexuality used to look for such films. **Dada Kondke made many such films. Prominent among them are Andheri Raat Mein Diya Tere Haath Mein, Khol Do Meri...Zubban and Tere Mere Bich Mein.** All these films are full of double meaning songs and dialogues. Audience enjoyed them a lot and those are among the hits of that decade. These songs and dialogues somehow satisfy the sexual desire of the people and on the other hand benefiting the directors too. **The big question arises what actually the effects of such dialogues and songs on society? Can we say that eve teasing cases are on high due to such double meaning dialogues and songs in films? Filmmakers putting these words in people's mouth, who knowingly or unknowingly pass comments to the women passerby. We need to explore these negative effects on our society.** Sometimes, an eve teaser says that

he has been influenced from a particular movie and commits this crime. Should we really blame double meaning songs and dialogues for the problems of eve teasing, sexual assault on women and moral deterioration in society without knowing the facts?

Some examples of Double Meaning songs are as follows:

1. Sarkiayalo Khatiya Jaada Lagey from film Raja Babu
2. Mujhko Ranaji Maaf Karna Galti Maarey Se Hogayi from film Karan Arjun
3. Bharatpur Lotgaya Uyi Mori Amma from film English Babu Desi Mam
4. Choli Ke Pichche Kya Hai from film Khalnayak

To find out the social impact of double meaning songs in Indian cinema and representation of women image in these songs.

The following films have been studied (Content Analysis Method):

- Andheri Raat Mein Diya Tere Haath Mein by Dada Kondke.
- Khol Do Meri Zubaan by Dada Kondke.
- Raja Babu by David Dhawan.
- Khalnayak by Subhash Ghai.
- Kya Kool hai Hum by Sangeeth Shivang.

We selected the following four Mohallas namely: Maliyana, Nai Basti, Multan Nagar and Subhash Nagar. While selecting the mohallas and families it has been a matter of prime concern that these mohallas and families must belong to different backgrounds. Eg. economic status, education, age, male or female etc. Therefore, Maliyana and Nai Basti belong to rural area whereas Multan Nagar and Subhash Nagar belong to the urban areas. The families have been chosen randomly from these mohallas. **Twenty Five families from each mohallas have been selected from different backgrounds.** The total number of sample size was 100. Interviews have been conducted to get the closer view of the respondent and also to understand their preferences and psychologies. The personal interviews with each individual of the families also helped us in studying their perception about the films. The data have been analysed both age wise and gender wise to study the impact of such double meaning songs.

Impact of Double Meaning Songs on Society

Table 1 Age-wise percentage distribution of the respondent on whether they have seen such films or not?

a. Andheri Raath Mein Diya Tere Haath Mein b. Masti c. Raja Babu d. Kya Kool Hai Hum e. All of them f. None of them

Chi-Square = 29.674a DF = 15

Age	(a)	(b)	(c)	(d)	(e)	(f)	Total
Less than 25 yrs	4.0% (4)	13.9% (14)	6.9% (7)	13.9% (14)	5.9% (6)	1.0% (1)	45.5% (46)
26-35 yrs	5.0% (5)	8.9% (9)	11.9% (12)	5.9% (6)	2.0% (2)	4.0% (4)	37.6% (8)
36-50 yrs	5.0% (5)	3.0% (3)	1.9% (1)		1.0% (1)	1.0% (1)	10.9% (11)
More than 50 yrs		1.0% (1)	4.0% (4)			1.0% (1)	5.9% (6)
Total	13.9% (14)	26.7% (27)	23.8% (24)	19.8% (20)	8.9% (9)	6.9% (7)	100.0% (101)

Contingency Coefficient = .477

Andheri Raat Mein Diya Tere Haath Mein, Masti, Raja Babu and Kya Kool Hai Hum are names of some films which had been box office hit due to the double meaning dialogues and songs. They all belong to the comedy genre. In film Masti, not only the dialogues but in some places even some of the actions performed by actors were highly suggestive.

People have seen such films and what is their opinion about these films? If we study the age wise response then 27.8% of the respondents under category of less than 25 years of age have seen Masti and Kya Kool Hai Hum. Whereas in the same age group only 4.0% of the people have seen Andheri Raat Maine Diya Tere Haath Mein and 6.9% of people have seen Raja Babu. However if we study the second category of age, 26 years to 35 years or so, then 11.6% have seen film Raja Babu. (See Table 1)

Society receiving bad effect from these dialogues and songs

Based on data collected, it is not wrong to say that such films are creating bad effect on the society. Both the genders are of the view that double meaning songs and dialogues affect the society negatively. About 27.7% of male and 30.7% of female agree with the statement (see table 2). If we look at these percentage, we get the idea that female strongly feel the bad impact of such films than male. This may be because female population does face challenges when they are teased by others with such dialogues and songs. In totality 58.4% of the population feels that such films are affecting society directly or indirectly. This could be the reason why eve-teasing cases are increasing day by day. By passers comment or tease girls by using such dialogues and even some time they don't mind singing double meaning songs to girls. If we look at the age-wise opinion, then people strongly feel that these films are affecting society badly.

Table 2 Gender-wise percentage distribution of the respondent on 'whether such films affect the society?'

	Yes	No	Don't Know	Not Applicable	Total
Male	27.7% (28)	15.8% (16)	7.9% (8)	2.0% (2)	53.5% (54)
Female	30.7% (31)	7.9% (8)	7.9% (8)		46.5% (47)
Total	58.4% (59)	23.8% (24)	15.8% (16)	2.0% (2)	100.0% (101)

Chi-Square = 4.355a DF = 3 Contingency Coefficient = .203

Representation of Women Image in Double Meaning Hindi Songs

In Indian dances the lyrics of song is translated into action or body movements. The heroin or hero with help of facial expression and hand and body movements depict the lyrics of songs. There are many elements of songs through which we can analyse the representation of women in double meaning songs. Some are as follows:

1 Choreography: choreography of songs is designed by dance directors like Saroj Khan, Vaibhavi Merchant, Faraha Khan, Birju Maharaj, Raju, Shyamak Davar etc. Choreography is an art which defines the lyrics in form of dance actions and steps. While composing any choreography they also keep in mind the camera angles and shots. Camera angles are the placement of camera and shot are the magnification of the subject. There are different

camera angles which can be used during the capturing of any song and dance. They are low angle, high angle and neutral angle or eye level. Then there are different types of shots like close up, mid shot and Long shot, all other shots are derived from these three main shots. Basically the editing of song is done according to the beats, a song has. The editor identifies the beats and makes a cut to next shot on that particular beat. Such editing hides the cuts and gives the illusion of invisible editing. The capturing of the shots is also dependent on the lyrics. **For example in a song choli ke pechhe kya hai, chunari ke niche kya hai...** when the word choli is coming in a visual they are showing Madhuri wearing that choli and the close up of her breast moving up and down. In double meaning songs, words are not used directly but their presentation is more direct and words specific.

2. Costume: costumes are another most important element of songs. Especially the songs of Hindi cinema are known for its costume and location changes many times. Mostly double meaning songs are based on folk music. **For example choli ke pechhe..., mujh ko rana ji maaf..., Din mein leti hai...etc.** In these songs the costumes are also inspired from folk Indian society. In choli ke pichhe kya hai, the costumes, Neena Gupta and Madhuri are wearing are inspired from Rajasthani culture. These kinds of costumes are very exposing and with that the kinds of dance steps they perform, make it more vulgar visually. Why they use tribal dance and costume? Because under the shadow of tribal dance and costume they can get it clear from censor board. The way woman body is portrayed through costumes is visually very explicit. Without mentioning one film, this argument won't be completed.

Satyam Shivam Sundram, the film was directed by Raj Kapoor starring Shashi Kapoor and Zeenat Aman. Zeenat has been shown from the tribal village. The kind of cloths she has worn in this film is very explicit. Not only the cloths, the way of her walking, standing and dancing is also highly sexually oriented.

Almost all the double meaning songs set around some folk structure and also use folk tune so that they can escape from the censor. In most of the cases major part of the song is picturized on the female character. They wear ghagra and choli, ghagra which on a move give a flutter movement and choli mostly uncover from behind revealing naked back with many strings holding the choli.

3. Lyrics: lyrics are those words which are used in songs and they rhyme when sing. The major part of song is its words. Through words, song writer conveys the feeling of hero and heroine. The lyrics of songs are also depending upon the genre or type of the song. In Hindi films, songs can have many types based on moods and feelings. For example, sad song, romantic song, comic song, festival song, devotional song, occasional song etc. Double meaning songs can be of any genre. It is only to distinguish how cleverly the song writer has conveyed what he cannot say straight. Such kind of songs incorporate those words which can generate another meaning in the minds of audience. **For example, Bharatpur lotgaya oyi meri amma, kya kar aayi muh kahi kala, choli ke pichhe kya hai, din mein leti hai raat mein leti hai, etc.** To record a double meaning song, you need to have double meaning lyrics or words.

4. Camera shots and angles: camera shots and angles are the visual treatment of the lyrics. As we have discussed earlier that there are three main types of shots and they are close up (CU), Mid Shot (MS) and Long Shot (LS). All other shots are derived from these three types of shots. Eg. ECU Extreme Close Up, CU, MCU Medium Close Up, MS, MLS (Mid Long Shot), LS and ELS (Extreme Long Shot)/WS (Wide Shot). Director or an editor very cleverly utilizes these shots during the visual treatment of songs. These shots transform their own meaning and also gain the attention of viewers to a particular action or body part. For example, in song 'choli ke pichche kya hai...' when choli word come, editor cut to a shot of Madhuri's choli in MCU. In this shot she is moving her breast up and down. These kinds of picturisation of double meaning songs generate the provoking feelings among the audience. And these visuals are so tempting that they love to watch such kind of songs again and again. Choli ke pichche kya... was a hit song despite lot of protest from certain sections of society.

Conclusion

Film is an important medium therefore it has certain responsibilities towards society and its audience.

1. Film should raise social, economic and political issues

Film has huge impact on the audience and on the society. This has been proved again and again by many researchers and they strongly feel that film is an important element of social change. Through films many problems which are prevailing in our society can be highlighted, which otherwise go un-noticed. Although film industry has been doing their best to showcase issues relating to the society but the kind of response they get from the audience is not enough. I would like to mention about a director who always raises social issues through his films. Shyam Benegal, his film like Mandi is a very good example for portraying the kind of problems a girl faces who lives in 'Kotha'. Though respondent in large number say that it is a duty of film to raise social issue yet their apathy towards such themes is a concerned to the directors who wanted to touch upon such stories.

2. Such vulgarity is harmful for our culture and should be banned.

To very extent vulgarity is being reflected through such dialogues and songs. They are putting words in the mouth of people. Such treatment with words is also harmful for language. It is deteriorating our very own language. Especially women are becoming easy target by using such words against them by the fellow males.

3. Exploitation of Women through such treatment:

Whether it is on screen or off screen women are being exploited by such treatment of language. When hero commented on heroine in double meaning, audience enjoy it and use same dialogues and songs for girls living around them. It is unfortunate that in majority double meaning in films use in reference to female. Firstly films exploited female visually now they are also exploiting them with words. People learn a lot from the film and television. When their favourite hero doing such action they feel it is right. Because it is believed that hero is always right and his actions and thoughts are never challenged. That is why many young men got inspired by such action and commits crimes. Double meaning is also a safer way to get away from punishment. They use such words which have different meaning but safer to use. There-

fore, women have been exploited by such treatment of language.

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