CHAPTER III. METHODOLOGY

Rationale of the present study

There is no previous study on this aspect of Indian musicals situating the whole analysis in traditionist and modernist situations using moving image analysis (visual assonance). Though some studies of authors mentioned in the chapter of literature review seemed to have used modernist and traditionist perspectives, their focus was not on cross-cultural flows of what we in the present study conceived to examine. Most of the studies have studied the cross-cultural flows of Bollywood musicals from the perspective of post-colonial and post-modern as mentioned by us in the earlier chapters of literature review and introduction. The present study therefore begins to take a shape with an observation that the Bollywood musicals (not limited to Hindi film songs but in its extended meaning as discussed in the chapter Introduction) can be categorized in to several ways within the national perspective and from the perspective of modernist and traditionist studies. But one that draws an immense value for the study is a classification of Bollywood musicals which we presume as follows:


Whereas native music was initially drawn from mythological and folk traditions and was based on Hindustani and Carnatic traditions that inspired the then audience towards consolidating their struggle against the colonial rule, the cross cultural music drawn from light music to western beats in post independent/post-colonial era had tended to reinforce it initially though it extended later to full form of commercial entertainment expanding to industry-indigenous to global. Later years the same mythological and folk musical films enabled the Indians to overcome the caste, religious and economic social barriers by spreading across different states of India. Thus the first ever emergence of cross cultural flows of music happened more forcefully through Bollywood musicals than any other media.

Further, the study offsets the existing lacunae for developing a comprehensive classification of the musicals in the context of melodrama in Indian cinema and seeks to establish its wider implications in cross cultural flows of messages. The study deepens further by connecting cross cultural messages and their indelible influences on national integration by showing how music maestros and singers from different parts of India established connections between North and South and the East and the West.