My topic of research “**Influence of Cross Cultural Flows on National Integration through Bollywood Musicals: An Analytical Study**” is one of the virgin areas of film studies in India. When Professor Murthy was preparing curriculum for our Ph.D programme, which he started in 2011 Spring Semester (for which I was enrolled as first student under him), he has identified two areas film studies that have not been touched in India for an extensive study. They are: i. Film Remakes and ii. Cross-cultural analysis of Indian films. He taught us methodology and case studies for these two areas of specialization from his own chosen sample of films from different languages.

It is around this time that the announcement for the Rajiv Gandhi National Fellowship had come and hardly fifteen days time were there for me to submit an abstract for the consideration of the fellowship. Professor Murthy has quickly identified an area out of the two specializations and it was his effort frankly speaking that resulted in finalizing this topic. Fortunately, the proposal was cleared by the UGC for the award of JRF of RGNF. The fellowship commenced with effect from Jan 2011 and it was in January 2013, I was considered for SRF of RGNF.

When we began with the proposal we are are not able to get any idea as to whether any criteria existed in declaring national film awards for any of the categories. But, we were sure that giving national awards such as Golden Lotus and Silver Lotus for films at all India level every year must be definitely having its own meanings, if not a criteria. When this idea flashed in our mind, we have decided to take the films which have won the national awards from the date of inception to a specific date.

But two things stared into our proposed research design. Firstly the availability of old films and their songs and, secondly to what extent we could get the translated versions of other languages. For the purpose of identifying the universe and sample, we have decided to look at Ashish Rajadhyaksha and Paul Willemen’s book *Encyclopedia of Indian Cinema* which was published by Oxford University Press in 1994. Even the data of the films compiled in the book are upto 1990s. Though there were so many errors in the book which we realized while compiling our data, we had no other standard reference book than this. Though collection of
films as universe and sample had posed a number of challenges to us, we did not shirk in our effort to go forward in our analysis of the films.

Though the research on film studies in India has begun in 1980s, most of the effort has been based on interpreting Indian cinema from the post-modern and post-critical theory perspectives. We have found very less research on cross-cultural analysis from any of the publications made by the already established authors namely, Ashish Rajadhyaksha, Madhava Prasad, Ravi Vasudevan, Chaganti Tejaswini, etc. Especially we have noted that no focussed research has been done on national award winning films. After going through all the literature available on this topic extensively, we found a number of authors, both Indian and Western, have discussed about Indian cinema but the films they used to underpin their arguments are mostly from popular Hindi cinema, and to some extent from Bengali cinema. As such a large chunk of national award winning films has been left out.

Further, most of the researchers cited in our references as well as here in this preface belonged to literature field than from film making field. But, fortunately in this aspect both of us -- my guide and I -- are quite familiar with film making traditions as both of us have handled cameras for shooting various film formats including documentaries and short films, besides ad-films. As such we felt that research in this area of film studies can be done based on film producing techniques and there may not be a problem to avail the literary as well as film theories to interpret. Thus, our research work began to foray into two aspects: one is cross-cultural aspect and another from film making aspect. My research thus has been foregrounded in structuralist and modernist approach and in that sense it differs vastly with the eminent authors cited above.

As part of this effort, as a research scholar I have visited a few important film institutes in India and met the faculty and students there. I have also the fortune of meeting Professor Ashish Rajadhyaksha and Professor S.V. Srinivas of Centre for Studies of Culture and Society, Bangalore in the process. I have also met a number of students and faculty at other places such as department of film studies at Jadavpur University. As we examined these national award winning films for various categories from cross-cultural analysis, we found a number of interesting things underlying these awards which we discussed in the relevant chapters. We strongly hope that the readers would appreciate this research as a small stepforward of mine in this direction and give any positive suggestions to improve this
further. We also believe that this is a pilot study in this area to begin with and this has to be handled on a bigger scale in future in India, a country with world record of producing films in both Hindi and regional languages, to identify how cross-cultural flows keep happening underlying the unity amidst diversity. Perhaps such an exercise might be more fruitful in bringing out a true spirit of national integration for which this medium has been reputed since the time of silent era (1912-till date).