

Reframing Traditional Music into Popular Songs: Cinematic Interaction of Rajasthani Folklores in Select Hindi Films

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Abstract

Films in cultural theoretical constrain have occupied large space for the implied viewer of commercial/conventional cinema. Films in Hindi language assertively dominated by the Bollywood cinema studios and sometimes mistakenly called Indian Cinema. In current flow of making films, Bollywood cinema further classifies into popular/conventional cinema verses parallel/art films of young directors. The genre of popular cinema is more likely attached with the term Bollywood. Therefore, this paper keeps the term Bollywood aside and moves towards Hindi cinema for all hybrid art form blending distinguish cinematic elements as melodrama, music, dance, heroic actions and etcetera. Songs and dance are the indigenous elements added to represent the soul of Indian culture in the cinema and is precisely helps in producing a *masala* film in various film industries of India. Generally, in a Hindi film of two to three hours duration tend to feature five to six songs to digest the plot with entertainment. This music and dance have developed through the years from light music and slow dance to loud music and freestyle dance. This research paper aim is to explore the significance of songs and dance in selected film of Hindi cinema representing linguistic and culture affinity with oral and folk tradition of Rajasthan. There have been more than fifty popular films set against the background of Rajasthani tradition, but chronologically, I've selected some ten films starting from *Duvidha* (1973) to contemporary children's film *Dhanak* (2016) and recent controversial film *Padmavati* (to be released). Rajasthani culture is enriched with folk music and dance which are integral part of every event/ festival of life from birth to death. Folk musical instrument divided into distinguish folk communities and later they embraced the singing and dancing as a profession. So, it would analyze the dynamics involve between live performance of folk communities like Bhopas, Kalbelia, puppeteers, and acrobats and adapted performance by highly paid actors on screen in Hindi films. Also, studies how musical melodies of the folk culture reflects Rajasthan's cultural heritage; how dance is being represented a step ahead through the medium of films; how language of folklores are transformed into local Hindi dialect of Bollywood; and how folk music is received by the audience of films and audience of local artist.

Keywords: Folksongs, dance, Hindi cinema, reception, tradition, culture and language.

1. INTRODUCTION

Music as Narrative Device in Hindi Cinema

The cue of music in films have developed form the parent/partner institution of production and distribution of film i.e., Hollywood. Wherein, music, unlike Hindi films, is played as background soundtrack to associate the audience throughout the plot. Hollywood film industry included the musical form to be played alongside of the plot to continue the interest of involvement between films and mass audience. These soundtracks also developed form tradition/classic music to the present contemporary pop music; and retain its significance through interdependency on plot and plot on music. But music form in Indian films have produced with a distinguish genre, and beyond the interest of instrumental music in background, rather lyrical songs and dance performance interfering in the movie plot. Here, in Bollywood, musicals – songs and dance – in Hindi films have been 'the

single most enduring features of popular Hindi cinema' (Gopal and Moorti 2008: 1). Musicals have become a form or a genre essentially assimilated into a film unit with a purpose different from western film industry; in foreign industry it assists plot to reach to the audience with a background soundtrack. More clearly, music creates an impression to function the reception abilities of audience and link the mind with the situation of the plot; where both plot and music are different unites in itself, but both positioned together to produce the effect of oneness to reflect the particular visuals on screen into the mind of audience. Hindi films adopted the musical form as a 'reflective approach to storytelling' (Ajay Gehlawat 2010: 31). Music in Hindi cinema have moved a step further from being playback soundtrack to involve lyrical songs and dance performance to conveys emotions strongly beyond words to associates with the emotion of viewers. Songs and dance has been established in form of alternative narrative device and functions as a bridge, or link, or, cohere, or to integrate the sequence of actions together in one whole unit and; a 'cinema of interruption', in Indian film industriessongs and dance performance occupies significant space and diverse the narratives intermixing musical sequences, which probably functions as the narrative device in story telling in Hindi Films.

Rise of Sound and Music in Hindi Cinema

The history music in Hindi cinema begins in 1931 with the first sound movie *Alam Ara* which included seven musical songs. Later, there were musical films having large number of songs like forty-two in *Shirheen Farhad* and sixty-nine in *Indra Sabh*. In Indian cinema films post 1930s have adopted songs as essential phenomena and since then every film featured five to seven songs in it. Thus, music which was already existed in Indian tradition and culture got a new medium of representation through film. Music escaped from close door practice for entertainment to a particular class of the society and made its reach to the mass audience through the medium of films. Songs and dance performance in films plays innumerable roles helping in developing the plot from its beginning through middle to the end. It upgrades the running plot from one sequence of action to another; and signals to develops the perception in the minds of audience about the situation as melodious songs directs viewers towards depressing moments, break-ups of the loves, death, unfortunate events, etc in the storyline, where as marry-making and cheerful song and dance performance effects audience mood into another perception and sets a blissful atmosphere to formulate expectation about forthcoming scene and understand the plot. Songs in the film is a gap to generate a symbolic relationship between series of events that leaves stronger impression in the minds of audience about the film which last for longer period, as songs and dance performance are one function in the film and enjoyed separately whereas story of the film retains in the mind at another level. Music, lyrics and dance collectively is an aspect that occupies its own space, scenes, and shares kind of experience with the audience, but still appropriate oneness with the plot. Music, songs and dance are the integral part of the Indian cultural heritage; every language has its own songs for different occasions from birth through marriage to ultimate death. Likewise, films derives the inspiration for the musicals from local culture and its tradition; from given situations and context; mood; modern stylistics of the genre and so on. Film songs and dance have now jumped out of the screen space to entertain the routine life of audiences; viewers relates real life situation with songs and dance moves; and in Hindi cinema it is not only the soundtrack music, rather it is music, songs and dance performance in relation with plot and dialogues.

Music: A Symbol of Culture:

To understand the cultural phenomenon to examine the music-song-dance aspects in film, one needs to understand the Indian cultural tradition. Indian cultural tradition combines several established cultures of different localities from northern states like Kashmir and Himachal to the down southern states like Kerala and Tamilnadu; and from Gujarat and Rajsthan to western states Arunachal Pradesh and Tripura; Apart from geographic locations; religions communities and linguistic ethnicities and other factors plays major part in forming tradition and culture of this nation. So, there is no one culture, but collection of diverse cultures which gets reflected through their own language, music,

food, dance, religion, architecture, customs, dressing style, festival and so on. Different films industries attempts to represents distinguish cultures through their work on screen and connect audience back to the tradition culture they belong. Also, efforts are made to circulate films with subtitle, translation audio into another language, dubbing to cater significance contextual values across languages and traditions. Here, one point of argument is to representation of the traditional culture through the medium of screen in one or more language, in other words, traditional music being the inspiration for the songs of Hindi cinema; and vice versa, that is, reflective impression of Hindi films songs adapted from tradition and its impact back on Indian culture.

Indian film industries produce almost a thousand films in a year and these films along with television have been essential part of entertainment. The level of entertainment rises when a film of around 150 minutes or so occupies 30-40 minutes for the music-song-dance sequels. Hindi songs, in general, composed in colloquial dialect combining Hindi, Urdu and English forms a different kind of dialect Hinglish or Hindustani; because, the lyrics derives from Gazals, Qawwali, Hindi poetry, Punjabi traditional songs, Sufi songs, Folk songs and dance of Rajasthan, Harayana, Punjab, Gujarati, modern styles like pop music style, wrap style and so on. This paper would remain focused Hindi films songs and dance inspired from traditional and folk songs particularly of Rajasthan. In general, Hindi cinema folk music is always a choice to connect with masses, of course, with little liberty from the original folk songs. Folk songs are rich enough with cultural context and explaining daily routine of the locale, expressing feeling and thoughts in vernacular dialects, and creating meaning in the life howsoever it is, and sharing emotions with fellow being. But, in the world internet and technology, where folk songs are least heard in urban spaces and routine like have no chance to realize how aesthetically beautiful music and dance we have inherited. The contexts of those cultural classical songs in contemporary fast forward life in semi-urban and urban colonial mindsets are unmatched and that probably causes the distancing of public from folk songs. Wherein, popular films hop in to entertain this class (middle class) of public, who has interest in both culture and classics, and technological development and modernization of life. Thus, film industries have become a medium to communicate between classical cultural music/ folk music and transforming it with current context and in the process with liberal approach re-contextualizes the lyrical sense. In a way, films provide a platform for mass audience to familiarize with different localities, its culture and music; through films the popularity of folk music increases (sometimes) at the cost of dilution occurs in original lyrics.

Rajasthani Geets: A Celebration of Life:

Tracing the history of tradition and customs of Rajasthan aligns to the pages of *Vedas* which significantly circulates the details of the ceremonies and rituals to discipline the life of every human being on the Earth according to Vedic philosophy. Lifestyle in Rajasthan imbibes rich cultural heritage which involves classical music and, folk song and dance. Folk music, for its sole existence, must differentiate from the tradition music as folk songs are singing with solo instruments by individual singers. Folk song is completely different from classical music and its function usage in real world. Classical music have rigid rules so to requires skills, deep knowledge of music, scientific learning of the discipline, every minimal unit of music and dance as notes, beat, sur, taal, expression, experience etc needed to be learn with perfection. Classical music is a serious and a devoted learning throughout the life. Whereas, folk songs differs from classical music description; it conveys the simplest action experience in everyday life and; express emotions at given occasion every event of life like family affairs: birth, marriage, Havan, new construction, etc.; seasons: rainy, winter and summer, harvesting; festivals: Holi, Deevali, Makar Sankranti, Gangaur, Teej, etc; and rituals and customs are celebrated with songs and dance. Folk songs in Rajasthan has also attained a zone of secularism e.g. famous Banna-Banni song of Hindu wedding has little changed into qawwali with lyrics “Hariyala banna laadla more aangana mein aaya rii” (evergreen groom (prophet) has arrived at my home) and usually sung at Hazrat Khwaja Ghareeb Nawaz Moinuddin Chisti Ajmeri dargarh Rajasthan folk dance can roughly divide into three parts, hilly, desert and plain, but this paper won't go deep into further study of classification. But D.R. Ahuja put forth a clear understanding between songs and folk songs:

“Music and dance are two very important aspects of the folklore of any region. In Rajasthan, songs play a dominant role in the life of people. The lyrics, which are read or recited in prosaic style are not strictly songs and are referred to as *duha*, *soratha* etc. Songs which are more poetic than musical or melodious are called folk poetry, not songs. A real folk song is not something to be read. In fact, the notes of music behind every word are the soul of such songs. The words of such folk songs become meaningful when they saturated with the rhythm of music to which they have been spontaneously set through continuous use by the people. This, in turn, makes folk songs timeless and limitless. Unlike literary songs, they are not to be liked by some and disliked by others. They are the property of all and, as such, are liked by all” (155-156)

Folk songs are formed in such a way that celebration of life and its events also connects with glorification and utility of nature for human beings festivals like Gangaur and Teej celebrating the coming of the rainy season as well as sing for new bride's bliss of marriage. Bhopa is another community singer and balladeer like tribal Bheel and Meena, who travels places and signs tells of local hero Pabuji, Phad singing (painting about camel) and Ravan Bhata. Mand is one of the styles of folk songs with rigidity of rules as raga and is very near to Thumari and Gazal; and Langas of Jaisalmer are the most famous for singing the folk song with sarangi. Folk songs are proved their worth mostly when sung with musical instruments, some of them are Barra, Algoja, Ravanhhatha, kartal,ektara, dotar, saringda, rabab, santur, saarangi, kamaichi, dhol, dholak, nagara, chang, majira duf etc. Rajasthan is multi-cultural space with varieties of folksongs, like Gorbani, Panihari, Olyun, Hichaki, Indhani, Lalwarji, Jallo, Sapno, dhola-maru, Kurjanand etc, singing forms with different musical instruments and dance styles like Kalbeliya, Ger, Ghoommar, Neja, Gauri, Garva, Valar, Chang, Shankariya, Teratali, Kachhi Ghori, Kan-Gujari, Gindar and etc produces the rich folk culture to maintain the aesthetic beauty of land. Life in desert of Rajasthan is not so easy and their struggle of life gets boost from all such folk songs and dances to celebrate the smallest bliss of life. This culture of folk songs and dance gets widely representation through films and videos, because films have become a medium communication to bring the rural classics to the urban and vice-versa. Although, film industry approaches multiple dynamics to improve at one side longing to meet the Hollywood technological development in making and producing films popular cinema; at other hand, parallel cinema tries to raise ground level issues concerning to people in real life to connect with masses, from rural to urban, and in doing so quality of acting and direction is at highly check. In both the types of film making, audience welcomes, appreciate, and approves the best work of art. Now, the function of films in the new age cinema has slightly inclining towards presenting more of tradition, culture, folk songs, countryside representation to mass audience. This has assembled the minds different people at one platform to learn and enjoy tradition, culture, folk songs etc through cinema. Folk songs are daily rituals and basic part of the life and as are delivered in films to add more aesthetic pleasure to significant moments of life. There are some beautiful Rajasthani folk songs imbibed in Hindi cinema films with original or improvised lyrics with impressive visual shots, music and dance which also have attracted large appreciation from the public. For the purpose of this article, I have selected some of them based on chronological time frame from 70s to present and focusing largely on contemporary songs and audience reaction to them. These songs are: Engine ki Seeti from Khoobsurat; Kesariya Balam in film Dor; Hariyali Banna in Rudaali film; Goomar in controversial film Padmavati expected to release in March 2018; Moriya Achheo bole re from movie Lamhe; and Nimbooda from Ham Dil De Chuke Sanam.

Adaptation of Rajasthani Folk Songs in Hindi Films

In the film Khoobsurat (2014) – a film mostly set in Rajasthan and describes the life style of kings in 21st century – IkramRajasthan adapted a Rajasthani folk song “Angan ki siti”, for Hindi films and composed lyrics this popular song “Engine ki Seeti” with music of Sneha Khanwalker and sung by Sunidhi Chauhan and Resmi Sateesh. The music and rhythm of the source song has best adhered in singing the song, but lyrics transformed completely with no fidelity to the sense of original song,

rather new songs has lyrics meaning opposite to the source song. Thus, the original folk song has been transformed through the time and it is made to suit the contemporary audience of the time.

Original Folk Song lyrics	Hindi Cinema song in the film Khoobsurat
Engine ki seeti me Maaro Man Dole Chala chala re deliver (driver) gadi, hole hole, Badi jor se chale engine, jo ki dev seeti dabba dabba ghum rahayo, tongk walo TT Beejali ko Pankho chale, gunja hai jo Bhonro, Baith rail me gabba lagayo, o jataa ko chooro Dungar bhaagah nadi bhaagah, arh bhagah hai khet Dhaanda ki toh toli bhagah, aur udah hai ret. Jaipur se jadd gadi chhuti, baithi hi mai sidhi, Asi jorko jhatako lagyo, padgi me toh undhi. Engine ki seeti me Maaro Man Dole Chala chala re deliver (driver) gadi, hole hole,	Engine Ki Seeti Mein Maaro Bum Dole Dauda Dauda Re, Driver Chal Mat Haule Haule Thoda Aur Bhaga Le Driver, Chal Mat Haule Haule Phak Phak Engine Bol Raha Hai, Patri Tharr Tharr Kaan-Pe Kahan Rukegi, Gaadi Aa Kar, Mann Ye Mera Pooche, Engine Judd Jaaye, Mujhse Aa Ke Khaaun Hich- Khole Dil ghabraaye har dibbe mein, Jale pyaar ka khet Kabhi kabhi toh lagta hai main hi hoon rail Aisi meethi si, Aisi meethi si seeti bole, Kaanon mein ras ghole..

Another song *Kesariya Balam* in film Dor (2006) depicts the story of women whose husband is gone away in search of work and these two women one Zeenat from Himachal Pradesh and other Meera from Rajasthan missing their respective husbands; sense of agony in separation; life amidst family affairs, but without soul companion; communication through letters; and lonely heart wait and request beloved to come back home. The song in the film sang by Karesan Sagathia and sultan Khan. The filmy songs same music as of original folk songs, but lyrics differs as it is only divided in three stanzas. Both songs has similar them of missing and calling their beloved from far way place. Filmy song has only stanza in middle in which beloved (at home) describes love and longing towards her husband and says, my love, you are stick in heart like a wax (pearl) in bangle and she adores wax(him) every second; and waits to welcome him when he is back home. Now the original song has different contextit also relates to worrier lover who has gone to war front and his wife is waiting at home and singing, here the middle line reflects war imaginaries, love between the two, describe the situation of being isolation. She says, in desert there are only three things, dhola (husband), Maarvan and saffron color. Saffron color indicates sacrifice, courage, Purity, Valour,pride, and dignity because worriers wear saffron color turban at warfront. She would wash his feet with saffron and praises him every moment of her life. In another stanza, song accounts four different sweets things in desert, Aamri (tamarind) and Chaach (buttermilk)Kamri (beloved) and Talwar (sword). The composition in film is edited one and differed as context differs because their husbands are away, but on war. The raag and loop with long aalap of the opening lines is most famous and audience loves to hear every time it is sung. The same alaap is also used in film *I am Kalam* in background reflecting the sense of desert in the film. Thus, sons' original lyrics and their meaning gets away from audience, but the interest in remains basic thing folk itself developing affinity with traditional songs.

Original Folk Song lyrics by Allah Jilai Bai	Hindi Cinema song in the film Dor
Kesariya Balam Aaonee Padharonee Mare Des Rey, Padharonee Mare Des Kesariya Balam Aaonee, Padharonee Mare Des maroo thare des mein nipooje teen rattan ek dhola, duji maarvan, tijo kasumal rang Kesar soo pag la dhovati, ghare padharo jee – 2 Aur Badhayi kya karu pal pal vaaru jeev Padharonee Mare Des Rey, Padharonee Mare Des Kesariya Balam Aaonee, Padharonee Mare Des	Kesariya Balam Aaonee Padharonee Mare Des Rey, Padharonee Mare Des Kesariya Balam Aaonee, Padharonee Mare Des Sajan Sajan Me Karu Ane Sajan Hiye Jadit Sajan Lakhu Hamare Chundle Ane Vanchu Ghadee Ghadee Rey Padharonee Mare Des Kesariya Balam Aaonee, Padharonee Mare Des O Pacharo Nee Mare Des, O Kesariya

Aamba meethee aamri, chosar meethi chhachh Aaa naina meethee kamari, ran meethee talvaar Kesariya Balam Aaonee, Padharonee Mare Des O Pacharo Nee Mare Des, O Kesariya O Padharonee Mare Des	O Padharonee Mare Des Kesariya Balam, Ho Kesariya More Balam Ho More Balam Balam, Padharonee Mare Des.
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Rudaali (1993) another film set in Rajasthan culture presenting a story of professional mourner (woman weeper) in rural Rajasthan and how imposed superstition make life measurable. The film four songs by professional singers, but there is one song sung in the film itself (not voice over) by local singers, that is not considered as a song in commercial industry. But this *Hariyalo Banna* is of the most celebrated song at wedding by women. Since, the song not recorded and played at background, rather performed before camera with its traditional dance form, preserves glimpses of folk in the form video. There are also many versions of this song available with modern edition with loud music violating the meaning of the original. Rudaali film preserves the folk memories of kind of songs and dance styles survived couple of decades ago. The lyric of song is not modified when sung in the film, watching this song is sheer aesthetic pleasure. The song Hariyali banna has transformed drastically in contemporary time, but its spirit remains rooted when lyrics composed with simple music of simple people from rural Rajasthan. The narrator is newly married woman who expect from his husband to bring different ornaments or jewelry when he come from faraway (Jaisalmer) places. She demands bangles, gajaro, Gadiyal and rejuda; and she describes other how beautiful other ornaments which she is currently wearing.

Lyrics of Hariyali Banna in Rudaali film.

O jee lyaide hariyali banna choori gajaro,
O jee lyaide hawaldaar choori gajaro,
Choori gajaro re, hariyalo banno sa,
He jee laaya hariyali banna choori gajaro,
Areh banna sa jesan javo toh, mhare ghadiyal lyaijo,
ghadiyal lyaijo re, rejuda lyaijo,
O banna sa hathda dhova toh, bindi bhalakah,
Bindi Bhalakah re, motida chamak,
Banna sa paani ne java toh mari payal baaj,
payal baaj re, bichhida ralakah,
O jee lyaide hariyali banna choori gajaro,
O jee lyaide hawaldaar choori gajaro.

New controversial film on Rani Padmavati released its first song *ghoomer* which taken music industry by storm with its popularity before film being released. The song is written by A M Turaz and sung by Shreya Ghoshal and Swaroop Khan. Ghoomar is most popular folk song and dance form surviving in contemporary weddings and festivals. Bending down while twirling is the basic form of ghoomar; and of course, it also has several versions and series of songs with folk music of ghommar. This song in the film is a disappointment for folk music lovers, not because of the lyrics, but the music is completely transformed into pop music which destroys the sense folk in the song. The ghoomar is repeated so much to make entertaining and attractive for audience. the original song presents slow dance-lyrics-music, but filmy one fast forward as other pop or wrap types of music in industry played.

Original folk song Ghoomar	Hindi Cinema song in the film Padmavati
O.. Mhaane Ramta ne Kaajal Tiki Laadya ye Maa O.. Mhaane Ramta ne Kaajal Tiki Laadya(Found) ye Maa Ghoomar Ramba mein jaasyan	Palak buhaaru aangno Raani sa padhraaye Ghoomar ramwa re aap padharo saa... Aavo ji aavo ji Ghoomardi khelba ne

<p>O.. Rajri Ghoomar Ramba mein jaasyan O.. Mhaane Rathoda ri Boli Pyari Laage ye Maa Ghoomar Ramba mein jaasyan Ohh Rajri Ghoomar Ramba mein jaasyan O.. Mhaane <i>Rathoda ri Boli heera toli ye Maa</i> Ghoomar Ramba mein jaasyan Ohh Rajri Ghoomar Ramba mein jaasyan O.. Mhaane <i>Rathoda ra painch pyara Laage ye Maa</i> Ghoomar Ramba mein jaasyan Ohh Rajri Ghoomar Ramba mein jaasyan O.. Mhaane Rathoda re ghar bhal dijoye ye Maa Oh Mhaane Rathoda re ghar bhal dijoye ye Maa Ghoomar Ramba mein jaasyan.. Ohh.. Rajri Ghoomar Ramba mein jaasyan O.. Mhaane <i>Rathoda ri Boli Pyari Laage ye Maa</i> Ghoomar Ramba mein jaasyan Ohh Rajri Ghoomar Ramba mein jaasyan O.. maari Ghoomar che Nakhrali ye Maa Ghoomar Ramwa mein jaasyan O.. Rajri Ghoomar Ramba mein jaasyan O.. Mhaane <i>Jodhana ra Coat Pyara Laage ye Maa</i> O.. Mhaane <i>Jodhana ra Coat Pyara Laage ye Maa</i> Ghoomar Ramba mein jaasyan Ohh Rajri Ghoomar Ramba mein jaasyan O... mhaari Ghoomar che Nakhrali ye Maa O... mhaari Ghoomar che Nakhrali ye Maa Ghoomar Ramwa mein jaasyan Ohh Rajri Ghoomar Ramba mein jaasyan</p>	<p>Padharo sa Ghoomardi khelba ne Balam tharo ghurar ghurar ghurraave Aa so mharo jivdo ghano hichkaave O ghabraave mann mein bhaave Mharo badilo Bhanwar mann bhaave Chamak cham baaje payal baaje Baaisa khele...</p> <p>Dhanak preet ki sar pe odh kar Ghoomar ghoomar ghoomo Haan ghoomar ghoomar ghoomo O... ralak reet sab jag ki chhod kar Ho..mhaari saari kaaya bole Dhola ji ki chhaaya hole Mann ka ghoomar jab bhi dole Soonepan mein mela bharke Dhola waale thaath ghoomarO.. aavo ji mhara piya ji...</p> <p>Thaare ehseason ki raunak hai mhari Diwali Mann mahal ki saari deewaarein Thaare rang rangwa li (x2) Paake thara saaya tann hai jagmagaya Taaron bhari ho gayi mhari saari kaali raat bharke Dhola waale thanth Aavo ji aavo ghoomar khelva aavo Aapan saath saath ghooma sagla khelva aavo Arey lehango kurti chunri payaliya thhe pehno Oye loomar jhoomar ghoomar ghoomar thhe khelo Devrani-Jethani khele Saasu ji ghoomardi khele Nanad-Bhojai khele Baaisa ghoomardi khele</p>
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Film Lamhe (1991) comes with a beautiful song by Lata Mangeshkar and Ila Arun lyric composed by Anand Bakshi named, ' Morni Bagame Bole Aadhi Raat ma'. The song in the film performed in wide desert where a troop set down to rest in night people with dholak and table sings with a dancer and wherein comes the heroin of film who accompanies the troop. The film shows the real folk setting, local instruments and shot as a folk sang in deep desert. The has adopted another beautiful folk song called, 'Moriya Achheo bole re, dalati raat me'. What the filmy song done to the folk is people even in wedding and festival enjoy new version of the song as the folk was not recorded properly. The lyrics, as usual, are differs in transformed version expect opening stanza.

Moriya Achheo bole re, dalati raat me original folk song	Morni Bagame Bole Aadhi Raat ma in Film Lamhe
Moriya Achheo bole re, dalati raat me, O mare hiwade me bahagi qatar Dawadi me toh bole re maari mauz me, O thare keen beeth bahagi Qatar, Moriya pihu oihi ki vaani choor de,	Mhare hiwde ne pai gayi re qataar re Moriya chhore bolyo re dhalti raat ma Morni бага ma bole aadhi raat ma Chhanan chhan choodiyen khanak gayi Dekho sahiba

<p>mahara pihuji basah paradesh Moriya pihu pihu ki vaani choor de Davadi pihu pihu vaan bol sue Ho mhara Mauz udah hai deen raat Moriya tharh baagah me kai kai nipajh jyamah aavah, sungadhi baas, Moriya – 2 Morani mharah baagah meravo kevado -2 O jinki aavah reh sunghndhi baas. Moriya Achheo bole re, dalati raat me, O mare hiwade me bahagi qatar</p>	<p>Main to laaj ke maare, ho gayi paani paani Sab logon ne sun li meri prem kahani Munh se baat nikal gayi baat baat ma Sajan sajan main karoon Mera sajan milne na aave Jad dekhoon chandri odh main Mere naina meh barsaavein Jaane kaun ghadi main nikle sajan ghar se Main ghoonghat mein jal gayi kitne sawan barse Meri pyaas na bujhi re barsaat ma, barsaat ma Sooni sej pe saiyan sari raat main jaagi Tere peechhe peechhe meri neend to bhaagi Mera chain bhi gaya re tere sath ma Oh re dhola Oh re dhola Re mera neda phoote re dhola Mhaari chhaati dukhe Mhaari choola phoote dhola Re dhola mat aa aa aa Re dhola mat ja ja ja Re dhola mat ja ja ja</p>
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Hum Dil De Chuke Sanam (1999) a super successful emotional towards end of century; created the magic of family bondage among middle class. The film adapted a entertaining Rajasthani folk bhajan titled *Nimbooda* in a grand family function where actress dances mix form of Rajasthani and Bollywood dance. The filmy song’s lyrics, composed by Mehboob, differs in the sense from the one which sung by maganiyar community of Rajasthan; and sung by professional singers Kavita Krishnamurthy and Karsan Sargathia. In original, folk song varies its alap and opening lines individual to individual because the song is completely for entertainment so folk singers contextualizes according to the circumstance with the help of folk music instrument asharonium, ravanhhatta, kartal, anddholak. The life performance of *nimbooda* is always like a pop concert of western music as it is song happiness, celebration and joy. Original song explains, when balam (husband) is going out to town, the girl asks him to bring some lemons from the garden he encounters in the way. Narrator addresses her husband as her sister-in-laws’ (nanad) brother, which explains that in rural Rajasthan woman still restrain themselves from uttering their husband’s name, mostly folk songs use the Piya or Dhola for address husband. In the film version of the song which begins with same opening stanza in original without the alaap; later, the garden changed into field because current audience is unfamiliar with the fact that in gardens they produce lemons; then, speaker alerts and suggests those who are in love because lovers have chances to be attacked by ill power and some difference may come in the relationship, so they get some lemons cut it with a sharp knife and let be kept with your beloved ones to keep them away from witch haunting when the go out; because lemon will protect them from unwanted ill power; finally, explain that sore taste of lemonremains for just few seconds, similarly lovers may have differences, but gap between them never last for long as the test of lemon. The lines with providing meaning are given in below table:

Original Nimbooda	Film Hum Dil De Cheke Sanam
Aiyeee (alaap), Baago jyaijo the, balama, Arehh Nimbu laijo char,	Aye nimbooda..aye nimbooda.. Dhinak dhinak dhin dhinna Nimbooda nimbooda nimbooda

<p>Areh Balta laiyo Binani, Mhare sayab re uniyar, Mali Terah bag me, nimbu neepje daar m daar, Ae Been baaga bin ras na mile, Piya thori si darker, Nimbooda nimbooda nimbooda Nimbooda nimbooda nimbooda Nimbooda nimbooda nimbooda Nimbooda! Arre laayi do, laayi do, laayi do Arre laayi do, laayi do, laayi do chhota chhota, kahha kachha nimbooda, laiyade Maari sagi nanad ra beera, Arre laayi do, laayi do, laayi do Arre laayi do, laayi do, laayi do Jodhan jodhan jodhan o jodhan, halo halo halo o halo, Lariya laiyo, O mari sagi anand ra beera Arre laayi do, laayi do, laayi do Arre laayi do, laayi do, laayi do chhota chhota, kahha kachha nimbooda, laiyade</p>	<p>Nimbooda nimbooda nimbooda Arre kaacha kaacha, chhota chhota Nimbooda laayi do Arre laayi do, laayi do, laayi do Arre laayi do, laayi do, laayi do Neebu laayi do Ja khet se hariyala nimbooda laayi do Deewanon ki buri nazar se Bachna ho to sun lo Arre khatto khatto neebu Tez chhuri se sar pe kaato Phir chhota chhota nimbooda Kya jaadu karega dekho Ke buri nazar woh khatti hoyegi Phir chauraste pe woh utar giregi Itta sa hai par hai to raseela nimbooda! Chatkhara bada deta hai chhabeela nimbooda! Iski khushbuon se hi lalcha jata hai yeh man Rakhe jubaan par to bas aayi aayi aayi aayi Lekin chahat mein sajna sajni ko Lagti hai ik dooje ki nazar Tab unmein aksar hoti hai meethi takraar Nimbooda bole hai yehi pyaar Hurrrr to laayi do, laayi do, laayi do Haan laayi do, laayi do, laayi do Meri soni sahelion ja ke zara laayi do Chhota nimbooda laayi do</p>
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2. CONCLUSION

One argument provides the liberty to bring the change in original folk songs and bring with contemporary context and share traditional cultural form with mass audience across boundaries; that enhances the interest to learn about vanishing cultures, retains the spirit of songs, music and dances. Film industries must be bridge between far forgotten music and urban technologically advance public, to maintain an ethnic relationship with cultural elements and keep their memory, and to translate its sense to next generation, even though original folk songs are drastically changed while composed for films and music albums. Counter argument has always been there, that editing of folk songs and mixing dance styles in films is a cruel suffering for the original songs and is a endangered situation for the source text, context, lyrics, and platform of performance. Of course, modifications to the cultural heritage, mixing it with modern style of music and dance sometimes destroy the sense heritage because of the setting this folk music has got. In Rajasthan folk music and dance is always sung and performed by the lower-class communities and there are specific untouchable communities to sing folk like Langas and Maganiyar, Bheel, Meena, Bhopa, Mirasis, Nayak, Sansi, Nats, Banjaras, Dholis etc. these communities with such rich heritage are still live measurable life wondering place to place and singing to gain stomach full meal of day. Their life has not worth in the world of technology, theaters, multiplexes, personal responsibilities, life of commitments, and large number of unemployed youths who has more interest in getting a job rather than enjoying the folk songs. In Rajasthan and Hariyan, a new kind of senseless, vulgar, worthless, loud disco songs is establishing a market which is mostly played on disco sound systems in weddings with loud drum beating without any tone, note, beat. This new kind of sounds isendangering situation firstly, for traditional folk songs and dance, and secondly for the communities which used to earn their bread and butter through folk

songs. Coming back to the fact that, films are destroying cultural music than, who would think of eradicating the poverty of those uneducated and unemployed and unskilled communities meant for singing and dancing, and if they are given chance to education then, certainly, they would not sing and dance for mere a meal of the day. These communities were always cut away from mainstream society as they were not allowed to be settled down on one place for permanent, but now government has started developing them and trying to provide them space for permanent residence for forever and issuing them registration for the place they are settled on. In this case, educational and development will arise the value of their life and consequently, they would not sing and dance for food alone, so very clearly, the cultural heritage would be gradual at danger end. The responsibility to save the historical heritage of songs and dance lies upon everyone belonging to the location and in that if films and television is producing and distributing such folk culture even if in beat and piece sitting at home irrespective of class and caste one belongs. Traditional culture and folk are on the way to being destroyed whether films re-produce them or not. We are anyway not able to stop the decay; therefore, I consider films and internet a powerful medium to retain the spirit of those rich traditions to share with urban localities and inspire them to connect back with folk songs along with the modern music styles. In the era of industrialization, commercial films desire to sell songs into the minds of youths and thus, re-production would get modification to receive more popularity above the fact of cultural heritage being edited, modernized, destroyed the original. After all the arguments and protest, films, television, and internet would be only mediums to maintain the spirit and essence of folk songs and dance to connect back with tradition and historical heritages of music. So, it is better to enjoy the beauty of folk song at both the level of modernized folks at films and enjoy the aesthetics listing original folks, if found.

3. REFERENCES

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