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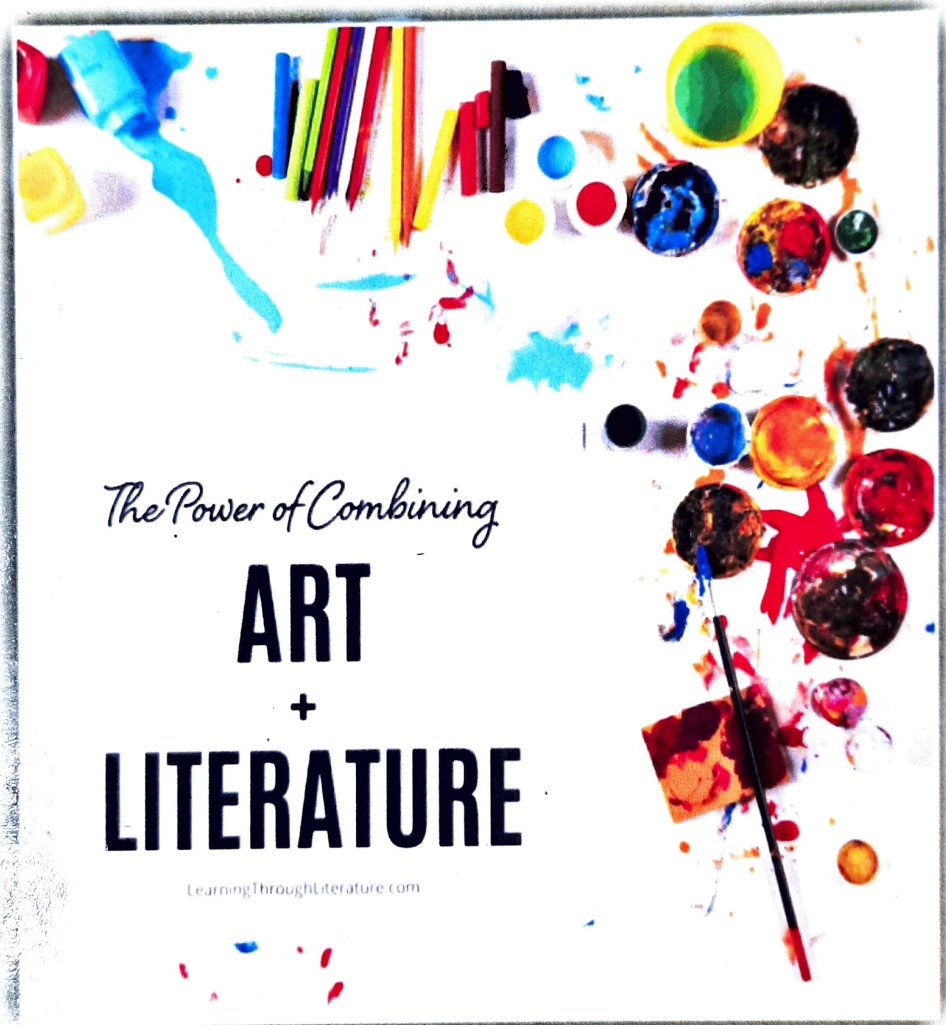
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The Role Of The Media In A Post-Truth Society

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Introduction

A Post-Truth society is nothing short of a revelation. It is proof of the dynamic nature of society, because it shows the evolution of thought among humans. Often defined as a society that thrives on multiple truths at once, a Post-Truth society has taken shape among us in the last decade. This paper is so entitled as an ode to the very same pluralistic idea of Truth in society. We, as a modern society, believed in the paramount value of facts, and consequently, that of the truth. However, with a growing divide between people over their own beliefs, we must now be a part of a society that allows individuals to decide their own truths for themselves.

This particular shift in thought came in the middle of the last decade, when Donald Trump started running for the Presidential Election in the USA. It was the affirmations made by him, as well as his followers, that truly represented the crude decline in the value of the fact. The gold-standard of the "fact" was then revoked and it became prudent for each man to decide his own facts. With different facts come different beliefs, and each of these beliefs was perceived to be the truth.

Now, with the world becoming a battleground of multiple truths, we are faced with the issue of which truth to side with. We are clearly seeing a demerit of pluralism in action, where it is unclear what the truth is. We have defied our own belief that truth can be only one. Who, then, can point us toward a society less volatile, less divided, more peaceful, and committed to a singular truth?

This paper aims to discuss the position of the Media, the news media along with some aspects of social media, in the Post-Truth world of



today. We aim to compare the role that the media played in the past with the one it is expected to play today, and arrive at a conclusion about the merits of each one. Lastly, this paper pleads to society to enable its media to guide all men towards peace.

The Notion of a Post-Truth Society

"Action without a name, a who attached to it, is meaningless." - Hannah Arendt

In the current scenario, it is not difficult to find people usually in their 40s or 50s who believe what their leaders say on the TV, cast their vote based on emotional appeals often lacking any real relevance and make important decisions considering the partial facts as presented in front of them in the media. This often implies ignoring the facts and choosing to believe the thoughts of an authoritative figure. In this context, we find that people's actions are guided not by the objective truth, but by what they believe to be the truth. The inception of such thought was found to be the 2016 US Presidential Election campaign of Donald Trump, where his statements were far from the truth but still managed to sway a considerable chunk of the population to his side. Additionally, the UK's infamous Brexit from the European Union was built on the foundation of such post-truth beliefs. Philosophers, both medieval and contemporary, often deliberate the importance of truth in society, and they commonly arrive at the conclusion that truth is absolute. They suggest that truth is the only safeguard of beliefs among the population, and that all rational thought should bend towards the truth. The pertinent question, therefore, is - what exactly does Post-Truth mean?

The word "post" is a common Latin prefix. It is used widely to mean "after", in common parlance. However, we believe that in the term "post-truth", the meaning needs to be interpreted as "beyond". That is because we live in times where truth is no longer the paramount commodity. We are, in effect, beyond the need of truth, and therefore the nomenclature "post-truth" should refer to a society that is beyond the need of truth. It is a society that no longer needs truth to function, simply because we are moving ahead by accepting multiple truths as a possibility.

The Marvel Cinematic Universe (MCU) has recently created a phenomenon called "Multiverse" in its movies. The writers claim that the multiverse is made up of many individual universes existing



simultaneously, and when a person from one universe moves into another one, there is a possibility of *Incursions*, which are devastating events for those universes. This imagery is a great metaphorical parallel for a post-truth society. When multiple truths clash, it often results in a similar incursion of thoughts and ideas. While the idea of a society where truth is not absolute is not an impossible one, we must also think about the conflicts arising from the plurality of truths and the impact thereof.

It is, therefore, abundantly clear now, that our actions are always fuelled by something, and that the fuel in this post-truth world has been our beliefs and feelings. We are sprouting truths out of our own personalities and clinging to those branches, making our way through life. Is that working out for us as a society? Is it a good decision? Can we really survive without a single uniform truth?

The Threshold Of Subjectivity

● Defining A Point Of No Return

A post-truth society thrives on the plurality of truths. Such a society is created when every individual's beliefs guide their actions by dressing themselves up as the truth. These beliefs are often not generated by a person themselves but are the result of rubbing off from a charismatic authority. Repeating the talking points of a personality an individual believes in is a common symptom of a post-truth world.

The presence of a Media, especially the news and social media, often guides a society to the truth. That was the role of journalists - truth-tellers. The Media was an authoritative personality that clearly and coherently told the truth to the masses, which in turn guided their actions. As we stated before, the fuel to man's actions was the truth told by the media, especially the news. This media consisted of people like Walter Cronkite, a journalist who was called "the most trusted man in America". The media, with laudables like that, was a thriving dispenser of truth. However, ever since the world has woken up to the phenomenon of fake news and disinformation campaigns, the faith in the media has been shaken up. Journalists have lost credibility, and it is difficult to sit before a TV screen and blindly accept every word on the headlines to be true. In a post-truth world, an individual chooses the news he wants to listen to. He, therefore, chooses the facts he wants to believe in.



Ultimately, the role of the media has diluted into that of a truth-negotiator. The news media is no longer in the business of hunting for the truth and publishing it for the benefit of all. It has now, thanks to abundant yellow journalism, the influx of business and profits into the news, and disinformation schemes, been reduced to an institution that puts all truths before you to choose. Mind well that the media is still a mirror that reflects the status quo. However, that mirror is losing transparency fast.

We would like to argue that there is a need for a threshold of post-truth beliefs today, where truth would lie beyond the threshold. We are at a point in history where post-truth society is recognized only by its vices - fake news and disinformation - and we must therefore create a demarcation, a point of no return for the truth. It is critical that we find and define the truth in these tumultuous times. In contemporary times, no news media outlet has the character to define the truth. However, the idea of no concrete truth leaves too much room for every individual to gain an iota of extra power.

Therefore, we must all, at least on an individual level, find a threshold of belief for ourselves. When it comes to sharing faith in the news media, we must decide for ourselves the threshold of our belief in the media, especially our news media and social media because the media is a moral authority in the world. It has the license to decide the good and the bad in society, be it a modern, postmodern, or post-truth society.

● **The Moral Authority Of The Media**

The media indeed plays a big role in the life of an individual by facilitating the connection between him and his surroundings, including society. It is a key organ of the State, and is often referred to as the Fourth Pillar of democracy. We could clearly see that a post-truth society that lacks belief in the media corrupts the foundation of democracy. Donald Trump was able to corrode the ideals of democracy using disinformation tactics, due to lack of oversight by the media.

The media, as we discussed earlier, is the moral authority on information, facts, and the truth. It previously, over the waning portion of the 20th century, played the role of the truth-dispenser or truth-teller. That role shifted to that of a truth-negotiator, and often also delved into that of a truth-builder. The news is instrumental in



documenting the whereabouts of all charismatic authorities. Therefore, political figures like heads of States often keep a stronghold over their news media in order to maintain control over their public perception. In effect, a news media institution that was asleep on the job has often facilitated the debacles of democracy.

American news giants CNN admitted after the 2016 US Presidential Election that airing Trump's political rally speeches in their entirety did less for the public discourse than what the news channel could do in its full potential. Such is the manner in which news media often fuels the rise of charismatic authorities instead of clarifying the truth for the populus. The media is the guardian of the Overton Window, a threshold of rational belief that the population is willing to accept. Political authorities are ecstatic to shift the Overton Window according to their whims and beliefs in an effort to control the minds of the population and stay in power. However, the media controlling the shifts of the Overton Window is integral to society. Such is the role of the media in the post-truth climate of today. The media is supposed to decide for the welfare of society because that is, quite literally, their job description. It is, to some extent, still the deliverer of truth, because it negotiates between rational or irrational trains of thought and allows the public to form an opinion. The media is the metaphorical stork delivering the baby to your doorstep.

Conclusion

The media is a noble institution. It may be diluted in its contemporary form due to the evils of society, but it is still a proficient and necessary part of society. It needs to fulfill its role to the fullest as a close friend of the Truth, even in a Post-Truth society. Bringing society closer to the truth seems to be the only reasonable and prudent goal for our civilization, and the media, with its news and social proliferation instruments, can do a good job, if we allow it to.



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Critical Social Science Perspectives on Indian Cinema

Edited by
Anirudh Deshpande
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Reflection of Socialism Through Hindi Cinema

Sandhya Pandit

Cinema is that magical something which reflects the society, its ideas, beliefs and also entertains the audience in the process. Cinema is a form of entertainment which essentially is based on technological development. It can be used as a tool for bringing forth social realities so that the people could be made aware of them. It is sometimes influenced by the ideologies that are prevalent in that period. In case of India, Hindi cinema was the mainstream cinema as far its viewership was concerned, though regional language cinema was also equally powerful as in the case of Bengali, Marathi or Tamil cinema, and others. Therefore, cinema was and still is an art form which reflected the then society and continues to do so even today. The question is do we find such reflections of the Indian society in the Hindi cinema? A systematic study of cinema through the ages has shown that the prevailing ideologies, influences and happenings are always reflected in the cinema. The nature of cinema changes from time to time or periodically depending on these factors. For example conventional cinema, entertaining cinema, parallel cinema, cinema conveying messages, cinema which brings forth the problems lurking upon the society—this can be the nature of cinema which changes. In this chapter I will be dealing with the post-independence Nehruvian period—what was the content of the cinema, what was depicted, what influences were there in the cinema or on the makers of cinema will be discussed in this chapter. We find two genres primarily: one was entertainment and the other was cinema



dealing with the contemporary problems in the society and conveying messages to their audience. The twentieth century was dominated by ideologies like Capitalism, Socialism, Marxism and others. These ideologies, particularly socialism, can be discerned clearly in the films of Bimal Roy and certain other directors like Raj Kapoor and Guru Dutt.

This takes us to the next main theme of this chapter, Socialism. It is important to understand what we mean by socialism to enable us to see and judge whether this ideology was reflected in Indian cinema. Socialism, to put in layman terms, is the socio-economic-political thought which emerged in the nineteenth century in opposition to capitalism. The public ownership of the means of production is at the heart of socialism. In a socialist system goods and services are distributed among people in accordance with their need and not greed which guides conspicuous consumption in an unequal and unjust capitalist system. Many kinds of socialism from Utopian to Scientific (Marxist) emerged as a social reaction to capitalism and its excesses during the nineteenth century. The philosophy of socialism became a historical force because of the Bolshevik Revolution of 1917 and the other anti-colonial popular movements in countries like China, Vietnam, Indonesia and some South American and African countries in the twentieth century. In the pre-independence India, it was nationalism which was depicted suggestively or indirectly in Indian cinema. However, in post-independent India a new spirit was reflected in cinema—new hopes, new ideas, new opportunities, new aspirations that came with the newly gained freedom.

One more spirit which was reflected was the idea of Socialism that was becoming dominant. Socialism was not new to India. Leftist groups already existed and some prominent political leaders also had leftist/socialist leanings. Pandit Jawaharlal Nehru, who became the first Prime Minister of India and hence was in a position to initiate the country's policies was under the influence of socialist ideas. Especially after the success of the Communist Revolution in Russia in 1917 socialist ideology was gaining popularity in India. Under Nehru, the Indian National



Congress adopted socialism as an ideology for socio-economic policies in 1936. Nehru's emphasis on the policies that would make India modern and strong to become capable of facing new challenges in the post-Second World War era is ample proof of this ideology. Construction of dams, modern industries and acceptance of new technology were the key words of this era. Gone were the days of old ways of domination based on class/caste differences. In socialism, everyone was equal having an equal share in money and property. This opened a new horizon to express oneself which was reflected in cinema as well. Idealism in socialism and actual social realities were however, different.

The Indian psychoanalyst, Sudhir Kakar, says, "Hindi cinema represents a collective fantasy—a group daydream, containing unconscious material and hidden wishes of a vast number of people. It is not overly complex—the producers and directors, etc. are strongly motivated by the very reasonable goal of making a lot of money. The daydream they develop is not idiosyncratic. They must appeal to those concerns of the audience which are shared; if they do not, the film's appeal is bound to be disastrously limited."¹ This is exactly what we see in the Hindi cinema of Nehruvian times.

In the Hindi cinema some producers-directors like Bimal Roy or Raj Kapoor and many others came under the influence of socialist ideas and they attempted to put their ideas in some of their movies which were a harsh or glaring critique on the rich and poor, class differences, class conflict and such glaring social issues.

As Shyam Benegal pointed out, "Hindi films, through the vehicle of fantasy and the process of identification, temporarily heal for the audience the principal stresses arising out of Indian family relationships and everyday life."²

These movies brought out the lumpenised character of the marginalised poor who could only dream of being a part of the aristocratic world as was shown to them by the politicians of this new India. The Indian audience wanted a change from



the form of the feudal family romances which were typically a tale of love and adventure to realistic stories. The filmmakers confessed that there was more preference for realistic films because "Whenever big-budget films failed, leading to a crisis, the press would repeat its advice: the audience has rejected the old *masala* film, it wants realistic, authentic stories, not songs and dances".³ However, filmmakers used the songs and the lyrics in their narratives to authentically bring in the realism of the times and connect with the audience (as will be seen in the second half of this chapter). The nationalist fervour was strong in the country and every section excitedly awaited, with childlike enthusiasm, expecting something optimistic to look forward to from the independent Indian government. People of the industry were hopeful that the role of the cinematic industry in providing the medium of cinema for mass education of new ideologies would be acknowledged by the government and this industry too would get the encouragement that was planned for other industries in independent India. However, this was not to be. "Nehru himself had remarked that the film industry was not a priority for the new nation,⁴ causing considerable anxiety in industry circles. Despite attempts to portray the industry as sharing the government's (and in particular Nehru's) views about the role of cinema, and the assertion that it was the state's duty, in a capitalist society, to develop entertainment facilities, nothing concrete materialised."⁵

All this said and done, the Hindi cinema continued its close bond with the government's ideology in promoting the socialist bent of mind through its stories. Raj Kapoor's films, for instance, provided a cultural dimension to the Indo-Soviet friendship due to which he had a special status in Nehruvian India. The song '*Mera joota hai Japani, ye patloon Englishtani, sar par laal topi Russi, fir bhi dil hai Hindustani*' from his movie *Shree* 420 continues to be very popular and loved by the Russians to this day. It shows the affection the two countries share due to a common ideological connect deep down. That brings us to the movie made by Raj Kapoor which we will now discuss:



Shree 420—1955 (Mr. 420 which means a fraud)

Characters of importance in the movie—Raj played by Raj Kapoor, Vidya played by Nargis, character of Seth Dharmanand, Lady Kelewali played by Lalita Pawar,—and Maya played by Nadira—who introduced Raj to the world of wealth.

The story revolves around the protagonist Raj who comes to Mumbai to gain work. He is educated, wants to work loyally, has won an award for his '*imandari*' aka honesty, but does not know anyone in Mumbai. He is totally clueless with the ways of the world and when robbed of his money by a few goons, he ends up mortgaging the gold medal he had won for his honesty which is symbolic of his pure soul. The entire narrative structure of this movie weaves through the fabric of the society clearly showcasing the huge divide between the rich and the poor, how the rich get richer using dishonest and unfair means and how the poor are clueless of being cheated by the power hungry, wealthy class. The following scenes and episodes are very striking in its content:

1. The Footpath Episode: When Raj is looking for some space to rest for the night, even if it means to sleep on the footpaths of Bombay, which readily embraces anyone in need like a mother comforting her child after a day's work, the poor people who already have made that footpath their home, are willing to lease the space to Raj at a cost. The interesting part what decides the rent for the night is the fact that the aroma of delicious food from Seth Dharmanand's mansion which blows with the wind and engulfs the air they breathe makes them charge a higher rate of Re 1 and a half (*Pagadi*) from Raj for sleeping on the same footpath. This incident shows us that Raj is treated as an outsider here and even when there is no divide of wealth, the poor are also capable of exploiting the poor.
2. Reality is also woven simplistically and directly in



this narrative when a beggar gets annoyed with Raj when he is trying to join the dots of the magic land he has set foot on, in the commotion of the busy Bombay streets. The beggar without mincing words tells Raj that begging is his business (*dhandā*) and he should not waste his time. This explicitly shows the audience that a demeaning act like begging can also be a means of livelihood and there is nothing shameful about it. If one wants to interpret this shot one can say that Raj Kapoor is trying to show that in this new India there are still people who are hungry, homeless and helpless all in one breath.

3. On the other hand you have the Lady Kelewali who offers her unflinching support to Raj, saves him from being cheated in the footpath episode mentioned above, and could identify herself a lot with him and his problems. Though poor, she is nice and genuine at heart and is shown as being ready and more than willing to share with others what she had. This brings out how during the difficult times of the new age that some people with little or no money were also willing to help the others in need—in other words, how one poor rushes to help the other poor in need. The next two instances of the movie bring out the glaring and infuriating attitude of the rich people to exploit the poor and feel no repentance of cheating and robbing the poor of their life's savings.
4. Seth Dharmanand represents the rich class. In a phone call with someone whom we can assume was his assistant, a conversation is shown of the requisition of a 1,000 tonne rice required for supply. However, the Seth is informed that only 800 tonnes of rice are available. One is taken aback with what the Seth replies without blinking an eyelid. He says, "If rice is not available but at least 200 tonnes of *kankar patthar* i.e. gravel stones are available to make it 1,000 tonnes, isn't it?" Through the expressions of the Seth and for



the people who witness this conversation it is a clear message conveyed that the Seth does not feel an iota of guilt about using deceitful means in his business and is absolutely not concerned with the people who are going to consume this consignment of his.

5. As the movie progresses and Raj is employed by the Seth and is introduced to the ways of the rich by Nadira, he gets carried away into using deceitful means to make it big in the city. The Seth connives to use the confidence the poor people have in Raj to his advantage and initiates various schemes outwardly meaning to benefit the people. For example, he announces a scheme of building houses for the poor for Rs. 100. The Seth is aware that all that the poor ever dream of is having their own home. He uses Raj for marketing this scheme as he has a connect with the poor and they will believe and trust Raj as he was always very honest. However, he plans with other stakeholders to take the money and run away. When Raj realises the Seth's plans, his conscience at last doesn't allow him to cheat the poor with their hard earned money and life's savings and Raj discloses Seth's plan to all involved and gets him punished. Raj's love interest Vidya plays a key role here in awakening Raj's lost consciousness and honesty in the flow of becoming rich. Vidya reminds Raj of the symbolic gold medal won for honesty which he had mortgaged and decides to leave him because he has lost the honesty for which she loved him. This makes Raj realise that in order to become rich he was stepping on the dreams of the poor people who had once accepted him as being one amongst them.

This movie shows the striking differences between the rich and the poor, how the rich people exploit the poor people, cheat them without feeling any remorse and can play with their dreams as well. The movie ends on a very optimistic note with the scene where the houses have been constructed and



the only dream the poor have ever dreamt being fulfilled. This hints at how the contemporary government would also work towards fulfilling the dreams of the needy and covering the divide between the rich and the poor.

Do Bigha Zameen—1953 (Two Acres of Land)

Characters of importance in the movie—Shambhu Mahto played by Balraj Sahni, Landlord/*Zameendar* Thakur Harnam Singh, Parvati aka Paro played by Nirupama Roy and his son Kanhaiyya.

The main theme around which this movie revolves is this small piece of land which is not even an acre but is the sole means of survival and livelihood for this poor farmer family which will feed four mouths and one which was on its way. The entire narrative is structured around Shambhu's struggle for saving his *do bigha zameen* from the landlord Thakur Harnam Singh from whom Shambhu had borrowed money and mortgaged his land against that loan. Thakur Harnam Singh owns land around Shambhu's land and has plans of making a mill/textile factory there which he says will benefit all the villagers and provide them with employment. This is what exactly hints at the growth of industrialisation in post-independent India and how people were willing to let go of their lands for establishing industries on it. The only obstacle which the landlord faces is of Shambhu's land which doesn't give him a huge piece to build the factory easily. The entire movie shows Shambhu's struggle, his grit and determination to earn money to repay the loan and save his land from being auctioned off. However, the end of the movie is quite depressing as it shows the hopelessness and helplessness of the farmer's plight as against the deceitful ways of the landlord to go to any extent to take advantage of the farmer's situation forcing him to give up on his land.

The following scenes and episodes are very striking to show us how the landlord exploits the poor farmer who is engulfed in debts due to the famine and has devastating consequences:



1. Shambhu doesn't want to give away his land to the *Zamindar*. According to Shambhu's and his old father's calculation they owe a debt of only Rs. 65 to the landlord. However, the *Zamindar* forges his accounts and shows Shambhu owes a debt of Rs. 235-8 *Annas* (1 *Anna*=4 *pice/paisa* and 16 *Anna*=1 *Rupee*, i.e. 64 *paisa* made one *rupee*) according to his calculations. The *Zamindar* goes to the Court asking for justice and since Shambhu is illiterate he cannot prove to the court how Thakur Harnam Singh has cheated him. The court therefore gives Shambhu three months to pay the money. This is the beginning of the tragedies and miseries that are to befall Shambhu. He, with his son Kanhaiyya, goes to Calcutta to earn money where he is robbed. These two episodes show how the poor come to the rescue of the poor and there is no 'Other' amongst them.
2. Shambhu's set of trials and tribulations begin with his son falling ill, which forces him to rent out a room increasing his expense. He works as a daily labourer to be able to pay rent for the room. With the help of a rickshaw-puller whom Shambhu befriends, he obtains a license and then pulls the rickshaw. This also shows the sympathetic and empathetic attitude of the needy for each other which emotionally binds them together and develops a camaraderie as can be seen in socialist countries.
3. As the plot progresses, his wife Paro comes to Calcutta and searches for him. She meets with an accident and in a twist of fate, Shambhu has to pay all the money he had saved for the land for her treatment instead.
4. In his village the land is taken by the *Zamindar* because he could not repay the loan. Shambhu and his family come to the village to see their land for the last time. To his utter dismay, he witnesses the construction of the mill in progress on his land. He takes the mud of his land for the last time in his hands hoping to carry it with him as memories of the lost treasures of his land. However, the guard of the land does not let him to do



that as well and forces him to throw the mud back, making him go empty-handed—a lost man—clearly showing symbolically that he had lost everything that he once owned. This scene clearly shows how the guard too does not understand Shambhu's emotions attached with his land. The contrasting behaviour seen of the watchman to the once land owner makes one lose hope in humanity and how draughts and famines had economical and emotional consequences on the small-income farmers.

This movie moves the audience to its core on seeing the "rich and poor divide, indicated by the rhetorical and ideological stances of the *Zamindar* and the peasantry, deep-rooted in the soil and its legendary connection."⁶

Naya Daur—1957 (The New Era)

Characters of importance in the movie—Shankar played by Dilip Kumar, Seth played by Nazir Hussain, Rajni played by Vyjayanthimala, Kundan, rich landlord played by Jeevan, Shankar's friend Kisna played by Ajit.

The story is based against the backdrop of post-Independent India when Nehru being influenced by socialism and Stalin's five-year plans is seeking to develop India as an industrialised nation. He tries to bring industrialisation into mainstream nationalist agenda. This movie exemplifies the crisis that the people face in walking the path of a new sort of development seeping into their lives wherein manual or animal labour will be replaced by machines. It invokes this crisis of villagers when the plight and indirectly the livelihood of the *tongawallas* (carriage) (being led by Shankar) gets threatened by the rich landlord (Jeevan) who is bent on introducing the bus service in this village to ply people from one place to another. In other words, his intention was to replace the horse-driven carriages, drive the *tongawallas* out and thus make good profits through his new venture which had become possible due to the government's favourable policies. The narrative structure used in this movie is quite



realistic wherein to prove which is better and who would have a right to ply on that route, a race between the bus and the manual-driven *tonga* is announced by the nemesis. The point of desperation of winning this race is not to be viewed from the gaze of wanting to be a victor to be seen in the protagonist but from the gaze of a fight for survival with the faintest hope of winning as the livelihood of many depended on this work. The end does portray an unrealistic victory of the *tonga* over the bus. However, the journey the movie takes shows the resistance that people faced to the new age developments that were being implemented by the government. The following scenes and episodes are very striking in hinting towards the helplessness of people in the post-industrialisation era:

1. The Seth unlike his son Jeevan believed in the equal share of his workers in the money or profits that would be earned out of the new ventures. The *Munshi* (accountant) repeats what the Seth always told him about how everyone is equal and each person's contribution is important when it comes to running any business. The capital is not the only thing essential but the hard work and labour put in by the people becomes extremely necessary for the business to survive. Hence, the owner and the worker have an equal share in any business and neither is doing the other any favour—

*Unki mehnat aapka paisa
Aapka paisa unki mehnat — sab barabar hai
Koi kisi par ehsaan nahi kar raha hai
Woh bhi utne hee haqdaar hain*

2. There is an incident wherein the Seth doesn't like or want to be called Malik (owner) because the Seth is quite liberal and does not consider himself to be superior to his workers in any way. This is characteristic of the socialist ideology wherein all are equal.
3. The Seth wanted to set up a tree-cutting factory in



the jungle because this work till now had involved manual labour. However, he had no plans of replacing these workers with the machines and was keen on continuing to employ them in this factory. Before the factory could be set up, the Seth decides to go to Kashi on a pilgrimage. His son Kundan—*Chhote Babu*—comes to the village and he wants to introduce machines in the factory there. Once he introduces the machines he tells the people that these machines will be operated by machine-operators. So there won't be any work for them from then onwards. This was in complete contrast to his father's intentions and well-being for the workers. A conflict ensues between *Chhote Babu* and the workers where the workers feel disheartened that the machines took away their work. This dialogue below shows the effect of industrialisation that people had to move out in search of their livelihood.

Logo ke ghar barbaad ho gaye

Log basti chhod kar baahar jaane ki soch rahe hain

Some workers turned to their original work like being an ironsmith. However, Shankar tries to tell Kundan to find a solution which would have been done by his father, the Seth who was very considerate about the people working for him. The tussle between the rich and the poor and the conflict of manual labour versus the machine in the nascent phase of industrialisation is brought out strikingly in this movie by B.R. Chopra.

This movie depicts the spirit of the age, how people would work together and the camaraderie that they shared with each other. Even if the other *tongawallas* could not resist the determination of Shankar's foolishness of the impossible hope of winning against a machine, they all stand by him and in their heart of hearts deep down wish and pray for Shankar's victory in the race.



Each of these movies discussed above embodied the harsh realities existing at that time and encapsulated the plight of the poor, the exploitation of the rich in both subtle and harsh ways tugging at the heart of the audience to question the ideologies that these kinds of cinema tried to showcase. These movies and many more of this kind clearly prove that reflections of the Indian society are definitely seen in the Hindi cinema—*Kal, Aaj Aur (shayad) Kal Bhi*. It makes me agree with Saeed Mirza stating that a certain kind of cinema exists definitely because a certain kind of state exists.

Part II— Music and Cinema

Research scholars and experts in the field of music would have perhaps analysed cinematic music in terms of ragas, notes and tunes in addition to the voice quality of the playback singers. However, what also needs to be studied and analysed is the lyrics of the song as written in any given period not only in the temporal context but also in relation to the political and socio-economic context of the region being studied. In this second part, an attempt has been made to understand the meanings of the song lyrics as seen through the lens of the political or ideological influence on the lyricists in post-independence India. Music is not only a piece of entertainment placed in the larger framework of the film but it is something that leaves a lingering and profound impact on the minds of the viewers/listeners with its meaningful content helping in understanding the message of the film better. Song writers like Sahir Ludhianvi and Shailendra, themselves being influenced by socialist ideologies, played a significant role in using the song as a narrative to strengthen the plot and convey the message of the changing times. The Nehruvian era brought with it new hopes and aspirations which were to be conveyed to the common man thus leading to a need to create songs supporting the undertone of the political situation which will draw an immediate connect with the emotional sensibilities of the people. This was not only in conformity with the storyline of the film but also with the personal beliefs of the lyricists. These were the song writers



whose thematic content was clearly reflective and exhorting of the socio-political conditions of the times conveying a message of the change which is to come in post-independent India, very often referred to as the 'New India' by many.

These songs not only brought out the inequalities and contradictions that existed in the Indian society but also gave hope to the people that it is in comradeship/being together that their strength truly lay in. The trials and tribulations experienced by man positively manifested in the hopes, dreams and aspirations of the people supplemented by Nehru's socialism.

As pointed out by Pankaj Raj in his paper which studies the music compositions through the ages, he rightly said, "a new style of music in a changing, independent India that was witnessing large-scale, urban migration and a consequent dilution of the traditional strains of family and society"⁷ was being created. He further states, "Independence in 1947 brought about a scenario of hopes, dreams and exultation, and it meant the coming of a new music with a newly found freedom, almost as if music, too, was breaking the shackles of servitude and emerging with a new persona."⁸ This breaking away from the shackles of servitude is also seen through the lyrics of the evergreen classics from *Pyaasa* "*Jinhen Hind par naaz hai woh kahan hain*", where they are questioning their own people in power who showed a different dream for new India and are now disappointed with their dreams, hopes and aspirations being unfulfilled.

Speaking about the music compositions made by Salil Choudhary, he embodied a trend in himself which he used in his songs sung by the masses in movies. Most of these songs were against imperialism and the resultant socio-economic exploitation witnessed by the Indian society. Thus, according to Pankaj Rag, Salilji gave a "new proletarian definition of music as an art form and established music out of the community's blood, toils and struggles as a genre—music, for Salil, was situated not simply within the elitist confines of art for art's sake but within the struggles and aspirations of the common people".⁹



Being heavily inspired by the socialism of Russia, this idea strongly seeped in not only the intellectual thought of the 1940s India but also the cinema that was made here. The Indian People's Theatre Association, popularly known as IPTA, which came into existence on May 25, 1943 attracted many creative leftist artists into its foray. It is often said that the people's cultural movement in the country and the history of IPTA runs parallel to each other and relates to the emotion that ran strong in the country at that time of optimism for a new India. IPTA, therefore, attracted leftists like K.A. Abbas, Kaifi Azmi, Bimal Roy, Sahir Ludhianvi and Shailendra to name a few.

There is unanimity in the belief that Sahir Ludhianvi contributed greatly to Hindi film songs. "The extraordinary lyrics of Hindi film songs owe an enormous debt to Sahir for his huge contribution to Indian film music."¹⁰ That Sahir Ludhianvi was a Marxist was known to all and being a part of the progressive movement, he used the power of his words and wove it into 'socially-engaged purposive poetry' supporting Nehru's nation-building project. As written by Rajesh Pallan in his article in the *Indian Express*, he writes of Ludhianvi as having "displayed a rare sensitivity to the plight of the dispossessed and the downtrodden." He envisioned "an ideal society where the 'have-nots' would walk proudly with the 'haves'."¹¹

He dreamt of an egalitarian society. "He had a deep understanding of the collective psyche because of his communist leanings. He wasn't impervious to the sufferings and small needs of the masses and that's the reason he could write with hope and conviction, 'Woh subha kabhi toh aayegi.' Khayyam, composer of this song, told this writer in an interview that it was one of Sahir's finest creations, an anthem for the proletariat."¹²

The Nehruvian era, for many people, had been an unsuccessful regime with a sense of disillusionment reeling in the sentiments of the masses. Such emotional sensibilities of the common man are brought out in the song 'Ye mehelon ye takhton ye tajon ki duniya...'

Socialist ideologies had an appreciable influence on his mind and he was convinced that for a poor country like India



it was socialist principles which could provide a way forward, especially post-independence. He mocks the patriotic elite through his song from Guru Dutt's *Pyaasa* –

ये कूचे, ये नीलामघर दिलकशी के
Ye kooche, ye neelamghar dilkashi ke
ये लुटते हुए कारवाँ ज़िन्दगी के
Ye lutte huye karwaan zindagi ke
कहाँ हैं, कहाँ हैं, मुहाफ़िज़ खुदी के
Kahaan hain, kahaan hain, muhafiz khudi ke
जिन्हें नाज़ है हिन्द पर वो कहाँ हैं
Jinhen naaz hai Hind par woh kahaan hain

:
:

ज़रा मुल्क के रहबरोँ को बुलाओ
Zara mulk ke rehbaron ko bulao
ये कूचे, ये गलियाँ, ये मंजर दिखाओ
Ye kooche, ye galiyaan, ye manzar dikhao
जिन्हें नाज़ है हिन्द पर उनको लाओ
Jinhen naaz hai Hind par unko laao
जिन्हें नाज़ है हिन्द पर वो कहाँ हैं
Jinhen naaz hai Hind par woh kahaan hain

(Note: The English translation of these songs is available on the internet)

He tried to highlight the social injustices not only of an unequal society but also of the deplorable conditions of the women that “plagued the very fabric of the Indian society at large.”¹³

The other song that can be identified as the anthem of the socialists promoting community culture was also written by Sahir Ludhianvi of the movie *Naya Daur* –

Saathi haath badhana,
Ek akela thak jaayega, mil kar bojh uthana

(Note: The entire song and English translation of these songs is available on the internet)



The lyrics of this song, deeply and quite appropriately depict the philosophy of socialism in every word that was written. It spoke of how the unified efforts of the community can improve their living and nothing is impossible for them if they work together.

Though Nehruvian modernisation was juxtaposed against regressive feudalism, what continued to capture the imagination of filmmakers as well as lyricists was the call for building a modern country and a vibrant economy.¹⁴ Thus one sees that the narratives, form and structures adopted by Hindi cinema and music tugged at the very core of the country's ideological beliefs and aspirations it had as a nation. What one also observes about these movies is not only the glaring divide between the rich and the poor or the urban-rural divide that they portray, but more importantly that the rich were always shown in a negative light—powerful with the intention of exploiting and cheating the poor—the only exception being the Seth of *Naya Daur* and the poor are always naive, decent humans who are always depicted in a positive light. These movies conveyed a socialist message and the hope of creating a new society which would be based on equality, devoid of class differences, and having new hopes and promises. The writers shared the dreams of the leaders who imagined the young nation to be based on this. Though the tenor of Hindi cinema was optimistic at the same time it showcased the challenges that lay ahead. They were also aware of the disillusionment that was creeping into the society at the same time. Hindi cinema in all its glory exemplified the good and the bad, through its stories and its lyrics that it wove beautifully in the weft and warp of the nation's dreams of a new wave and a new India that it had visualised.

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Study of Light Pipe in Room Illumination

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Abstract. Application of daylight technology for illuminating areas cut off from natural light helps in reducing the temperature of the building and pollution. It can produce significant savings as compared to electrical distribution using nonrenewable sources of energy. Light pipes have been found to be very efficient in the lighting of interiors where daylight is unreachable, such as high-rise buildings. This can reduce the cost of energy consumption and cost in buildings. The geometry of the pipe, the internal reflectance factor, and the location of the light pipe with respect to the ambient help in determining the illumination in a specific area. The main focus of this paper is to study the effect of illuminance in a room by varying the height over the working plane by using a single light pipe and studying the threshold illuminance on the illumination area for a 10m x 10m room using the software HOLIGLIM 4.4. The illuminance required for a comfortable working area is taken to be between 300 to 500 lux. To achieve this, the number of light pipes has been increased to two and three. The distance between the pipes is varied to achieve the desired illumination level.

INTRODUCTION

In commercial buildings most of the rooms are illuminated through the windows at the perimeter. The daylight limit in such cases is up to 15 feet from the perimeter. Here there are chances that the illuminance is not uniform with higher intensity near the glazing and lower concentration at the deep cores of the building especially at the ducts and corridors. So these areas depend upon electrical lighting to obtain the required illumination. This causes increase in energy consumption and cost as mentioned by Nadal, 2005 in her MS thesis (1). The light pipe is a concept used to direct the sunlight and skylight through a hollow tube into areas that are inaccessible to daylight. The light pipe consists of a dome at the rooftop to collect sunlight and skylight, a hollow tube having high reflectance to transmit the collected light, and a diffuser at the bottom to spread the light uniformly on the indoor surface. The performance of a light pipe is affected by various factors including the solar altitude, sky condition, geometry of the pipe, and materials used to construct the pipe as concluded by Zhang and Munner, 2000 (2). As suggested by Alejandro P. D. in his Master's thesis, it is preferable to use simple light pipes in mid and low latitudes with ubiquitous clear skies, whereas in higher latitudes optical redirecting systems (ORS) could be used for better results. Critical design parameters for light pipes include aspect ratio and specular reflectance of the pipe (3). Thanyalak S., Kyosuke H., 2019 showed that light pipes can be used to bring daylight for illumination in deep interior spaces (4).

Ayodeji Omishoren et al., 2019 observed that mobile concentrator heads with roof heliostats are efficient in temperate climates. They also observed that roofs sloping towards the south are better (5). Light pipes possessing laser-cut panels can provide sufficient lighting in deep plan buildings during daytime as experimented by Hansen and Edmonds, 2003 (6). Stanislav Darula et al., 2010 developed the "software HOLIGLIM 4.4- The Hollow Light Guide Interior Illumination Method which can calculate indoor illuminance distribution considering standard



daylight situations and real light propagation through hollow tube” (7). This software also helps to study the light illumination in various climatic zones. (8)The aspect ratio of the light pipe is a crucial parameter in the daylight autonomy (DA) and continuous daylight autonomy (DAc) for evaluating daylight. The length of the light pipe is a decisive factor when it comes to reduction of glare and solar irradiation during summer. Since the sky conditions are not the same throughout the year, the light pipes have to be integrated with artificial lighting sources to ensure sufficient visual comfort during the daytime (9). S. Ahmed, A. Zain-Ahmed et al., 2006 found that “the transmitted illuminance and the distance from the light pipe could be linear or non-linear, depending on the minimum distance from the light pipe” (10, 11). Hanlin Li, Dan Wu, Jinzhi Zhou, 2021 concluded that in a moderate climate zone, an increase in the opening size of the tube in a tubular daylight guidance system (TDGS) enhanced the daylighting performance but the heating/cooling load increased in the hot and cold regions. The TDGS system works more efficiently for clear skies as compared to the overcast sky (12). Aluminum alloy pipe has a better reflective and light transmission performance as compared to zinc alloy (13). The paper describes how the illuminance obtained by light pipes can be categorized based on the Indian standard code of practice for industrial lighting IS: 6665-1972 for different industries (14). Accordingly desired illuminance specifications can be obtained by varying different parameters of the light pipe and observing the area of illuminance. The scope of the paper is: (a) the illuminance obtained by a single pipe for different diameters and to extend it for two and three light pipes (b) vary the height of the pipe from the working plane to optimize it.

EXPERIMENTAL SECTION

The main aim of this experiment is to study the room illumination using different light pipe dimensions and varying the height over the working plane for a single light pipe using the simulation set-up as shown in figure 1. The software HOLIGLIM 4.4 is used to study the illumination pattern for a room having dimensions 10m x 10m and calculation resolution of 0.15m x 0.15m. The model selected is Sky model CIE Overcast 1:3 (I.I. ISO 15469:2004) with an altitude of 73.4 deg (90 degrees = sun is in zenith), Azimuth of 180 deg (180 degrees = sun is in south) and the latitude of the room is 40 deg on 30/11 at 10 AM (Sun’s position from date and time). The cupole or dome’s transparency is taken as 0.95. The internal reflectance of the tube is taken as 0.800 which is closer to that of aluminum sheet and the length of the tube is 2m. The optical interface has the transparency of Lambertian (whole optical interface is diffuse) part of 0.750 and outer diameter as 1m. The grid density for diffuser illuminance is medium resolution and low resolution for luminous intensity solid.

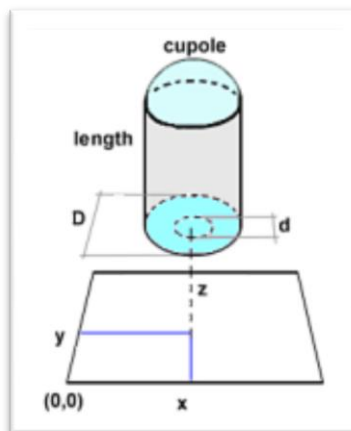


FIGURE1: Light tube set up in HOLIGLIM 4.4 (7)

The illuminance is calculated with the room co-ordinate system at x position and y position as 5m x 5m and the z position as 2m which is the height over the working plane. The area of illuminance is calculated for the isolines obtained especially for the area below the light pipe and the illuminance in lux is noted down for the same in the light pipe for a length of 2m and outer diameter varying between 0.50m to 2m.

The simulation is extended by keeping the length of the tube and outer diameter of the optical interface constant at 2m and 1m respectively and varying the height over the working plane i.e., the z position between 0.1m to 8m.

The area of illuminance formed just below the light pipe is calculated from the isolines obtained and the lux range noted down for the same. The required threshold illuminance for the given area of illuminance is tabulated and height of the working plane was optimized for illuminance range comfortable for human interactions. The experiment is extended to two pipes and three pipes under similar conditions. The same observations are taken by varying the distance between the pipes.

RESULTS AND DISCUSSIONS

The light pipe is placed in the center of the room at 5m in a 10m x 10m closed room. The length of the tube is kept constant at 2m and the diameter of the optical interface is varied between 0.5m to 2m. It is observed that the area of illuminance increases with the diameter of the light pipe. The area of illuminance just below the light pipe is less but the illuminance in lux is more. As the distance is increased from the center of the room toward the corners, the area of illuminance increases but the intensity of illumination decreases. The required threshold of illuminance is calculated by interpolation of the illuminance obtained for the different areas illuminated by the light pipe as shown in table 1.

TABLE 1: Required threshold illuminance for light pipes of different diameters with area of illuminance

Required Threshold	Area (m ²) D=0.50m	Area (m ²) D=0.75m	Area (m ²) D=1.0m	Area (m ²) D=1.25m	Area (m ²) D=1.50m	Area (m ²) D=1.75m	Area (m ²) D=2m
300	0.69626962	1.4809463	5.896678026	4.326113	7.059965	11.5676935	16.0456974
250	0.81461518	1.744392	6.577138409	5.10964	8.393548	13.3281723	17.8775893
200	0.987170162	2.1314212	7.517718836	6.264251	10.37321	15.851475	20.40707283
150	1.264632307	2.7597152	8.931499582	8.145884	13.6295	19.821982	24.20301028
100	1.792994041	3.9718625	11.38683549	11.79532	20.02584	27.1625154	30.78162208
50	3.256609403	7.4014898	17.24725617	22.21007	38.66056	46.5447061	46.43038547

When the height of the working plane is varied from minimum of 0.1m to maximum of 8m, the illuminance range decreases as shown in table 2 i.e., the height of the working plane is inversely proportional to the illuminance obtained. The largest area has lesser illuminance covered. The length of the tube can be determined by changing the height of the working plane if the area to be illuminated for a particular application is known. When the height of the working plane is 2m, lesser area is illuminated but with comfortable illuminance for human interaction. The height of the working plane required for a better illumination in the z position is 2m.

TABLE 2: Height of the working plane and illuminance

Height of the working plane (m)	Area of the first inner isoline (m ²)	Lux Range	Area of the second isoline (m ²)	Lux Range
0.1	4.523893	4000-9000	12.56637	1000-4000
0.5	7.068583	2000-4500	24.63009	500-2000
1	11.34115	1500-2500	60.82123	300-1000
1.5	19.63495	400-900	63.61725	100-400
2	12.56637	250-500	69.39778	50-200
2.5	0.502655	150-350	63.61725	50-150
3	52.81017	100-250	201.0619	50-100
3.5	47.78362	80-180	211.2407	20-80
4	32.16991	60-140	226.9801	20-60
4.5	3.141593	50-110	75.42964	10 -50
5	50.26548	40-90	128.6796	10-40
5.5	19.63495	30-70	153.938	10-30
6	105.6832	30-60	243.2849	15-30
6.5	63.61725	30-50	211.2407	15-25
7	28.27433	25-45	201.0619	15-25
7.5	63.61725	25-40	153.938	10-20
8	18.09557	20-35	113.0973	10-20



This result was extended by applying these conditions to two light pipes with length 2m and diameter of 1m. In the first case the pipes are placed 2m apart at (x, y) position 4m x 5m and 6m x 5m and in the second case the pipes are placed 1m apart at (x, y) position 4.5m x 5m and 5.5m x 5m respectively. The work plane illumination for the same is as shown in figure 2. It can be seen that when the light tubes are placed far apart larger area will be illuminated with lesser illuminance. It is observed that when the light pipes are placed close to each other the area of illuminance decreases but total illuminance increases.

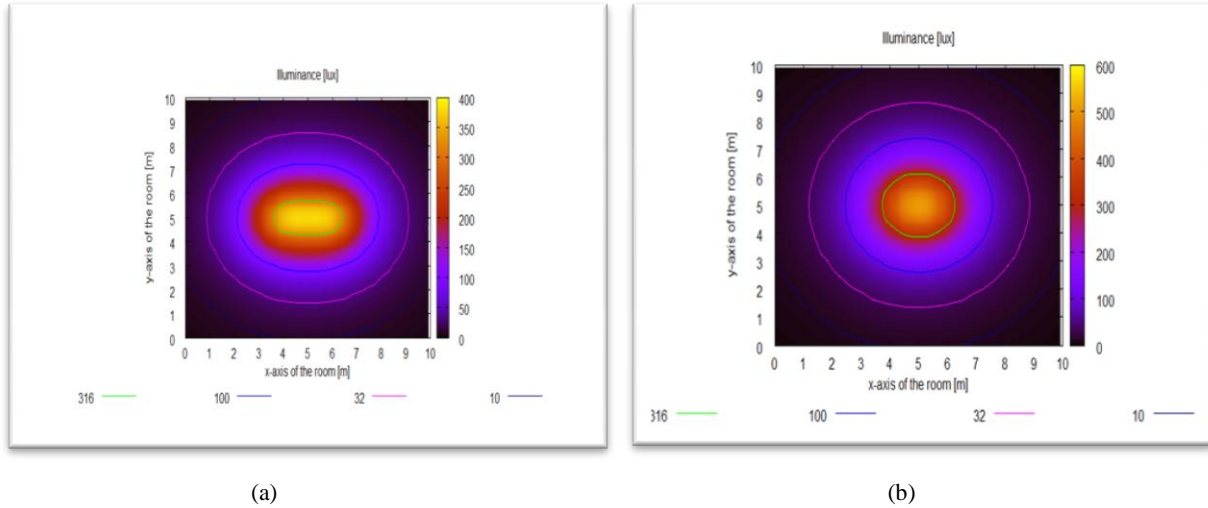


FIGURE 2. Illumination by two light pipes (a) 2m apart (b) 1m apart

The same concept was repeated with three light pipes. In the first case the light pipes are placed 1.5m apart at (x, y) position 3.5m x 5m, 5m x 5m and 6.5m x 5m and in the second case it is placed 1m apart at (x, y) position 4m x 5m, 5m x 5m and 6m x 6m respectively (15). The work plane illumination for the same is as shown in figure 3. The area of illuminance is more when the number of light pipes are increased. Uniformity is better when the light pipes are placed close to each other.

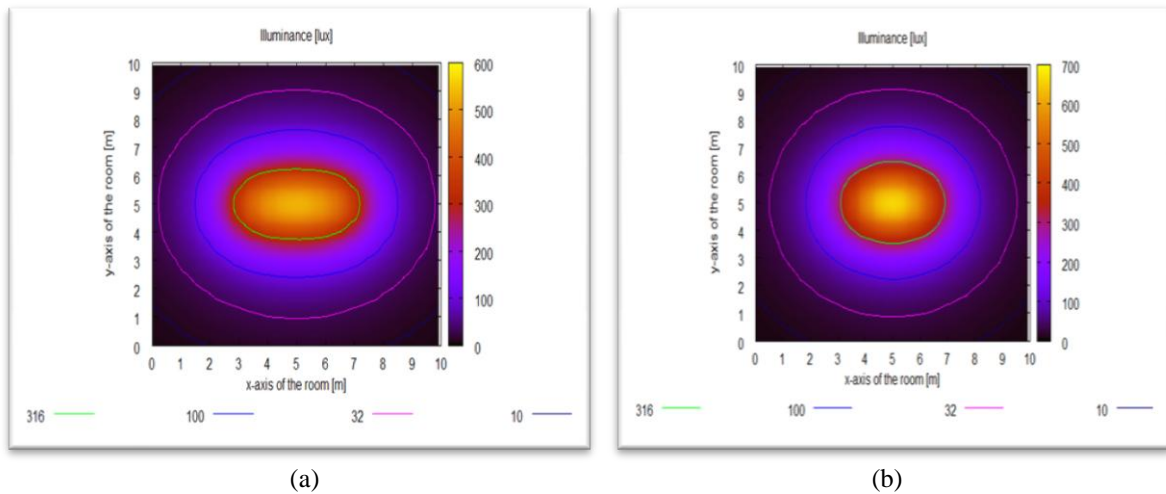


FIGURE 3. Illumination by three light pipes (a) 1.5m apart (b) 1m apart

The results show that a light pipe of a suitable length and diameter placed at the correct height and coordinate can provide required illumination thereby bringing down the energy consumption to a greater extent. The readings are consistent with the results noted by Jiraphorn M., Atthakorn T., 2021 while comparing the performance of aluminum and zinc hollow light pipes by varying the incident angle and diameter of the light pipes (13). The illuminance obtained in a particular area is the function of the diameter of the light pipe (16). If the task of room



illumination is not fulfilled by a single light pipe then the number of light pipes can be increased and placed at appropriate positions to sufficiently light the room. So number of light pipes depend on the room dimensions and the architectural design (16).

These results show that the position and dimensions of the light pipe and the area of illumination help to decide the nature of task that can be performed in an Industry. High precision operations require more illumination especially at the shop floors as compared to the medium illumination required at the administrative office. The number of light pipes and their positions at the workstation can be modified according to the illumination required. Therefore the number of light pipes required in a particular area depends on the type of utility that is to be executed.

CONCLUSION

The research work reported in this paper points to the application of light pipes in efficient lighting as an energy saving alternative by using daylight. From the simulations performed on HOLIGLIM 4.4 it can be concluded that if requirement (threshold) of illumination lux level is reduced the area of illumination gets increased. To improve the illumination range more light pipes can be added at appropriate positions but care must be taken not to cause discomfort due to excessive illumination. The threshold of illuminance for industrial buildings and processes can be categorized into three parts: 1) for highly critical applications illuminance greater than 300 lux (2) moderate applications between 100 to 300 lux and (3) below average applications less than 50 lux. From the IS: 6665-1972 standards as shown in table 3 it can be seen that illuminance greater than 300 lux is required in Jewelry and Watchmaking industry, Clothing and Textile industry, Boot and Shoe factories, Assembly shops etc. In most of the industries illuminance between 100 to 300 lux is sufficient. Illuminance less than 50 lux is mostly applicable in farming industry, Electricity Generating Stations: Outdoor locations etc.

TABLE 3: Required illumination in industrial applications (IS: 6665-1972 standards)

HIGHLY CRITICAL	AVERAGE ILLUMINATION IN (LUX)	MODERATE	AVERAGE ILLUMINATION IN (LUX)	BELOW AVERAGE	AVERAGE ILLUMINATION IN (LUX)
Aircraft factory and Maintenance hangers	300-450	General areas	factory	100-150	Factory areas outdoor 20
Fine work, for example, radio and telephone equipment, typewriter and office machinery assembly	700	Bakeries		100-200	Boiler houses-Boiler rooms and outdoor plants 20-50
Very fine work, for example, assembly of very small precision mechanisms, instruments, Jewelry & Watch making	1500	Electricity Generating Stations : Indoor Locations		150-300	Electricity Generating Stations : Outdoor Locations 20-50
Boot and shoe factories	700-1000	Breweries & Distilleries		150-200	Farm buildings-boiler houses and stables 50
Clothing factories	300-1500	Chemical Work		100-300	Gas Works 20-50
Dye sinking & dye works	300-2000	Collieries		100-300	Iron & Steel works-Marshalling and outdoor stockyards 10-20
Glove making	300-1500	Book binding		200-300	Garages-Parking area (interior) 70



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