Music, Modernity & Pop Culture: Analyzing Film Style in Ayub Khan's Era

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Abstract

Grounding my research in theories of transnational cinema, this paper deconstructs the visual representation of modernity and globalization by conducting a narrative structure analysis of Urdu films of the 1960s. In analyzing filmic narratives of displacement, I establish a correlation between modernity and migration in conjunction with Ayub Khan's educational reforms. I explore the influence of mid-century modernism on set design, with emphasis on furnishings, in *Armaan* (dir. Pervez Malik, 1966), *Fasana-e-Dil* (dir. Shabab Keranvi, 1969), *Dil Mera Dharkan Teri* (dir. M.A. Rasheed, 1968) and *Naila* (dir. Sharif Nayyar, 1965) and trace the aesthetic intersections and dissemination of recurring themes and styles that are subsumed by the local transculturation process. By examining the instrumental and musical composition of *"Ko Ko Korina," "Rakh Diya Qadmon Mein Dil Nazrana"* and *"Subhan Allah Ye Chehra,"* I delineate the homogenization of global musical forms that engage with local cultures. This paper also establishes the role of Urdu cinema in diffusing popular culture and the simultaneous contribution of popular magazines in facilitating the flow of cultural products, images and information. In doing so, my research reviews the influence of transnationality and modernity on film style in Pakistan within the specified time frame and argues that Urdu films were a site of reflecting cultural and ideological changes that emerged in the Ayub Khan era in a moment of global interconnectedness that hybridized and localized transcultural exchanges.

Keywords: Transnationality, Modernity, Style, Rural-Urban Migration, Mid-Century Modern, Popular Culture

Introduction

During Ayub Khan's time in power (1958-1969), Pakistani Urdu films were produced in an increasingly interconnected world. This time frame generally comes to stand as a signifier for the growth of transnational cinemas. Drawing on Stephen Rawle's work on transnational cinema, in this paper I delineate the transnational exchanges of people, capital, ideas and technology within Urdu cinema. Thinking about cinema as a "series of transnationally connected industries … that

reflect the experience of individuals and social groups within a transnational system" (Rawle 1), I identify the connectivity between these industries and establish the role globalization plays in making borders porous. Aihwa Ong defines transnationality as a "condition of cultural interconnectedness and mobility across space" (4), which builds upon Berghahn and Sternberg's definition of the term transnational as a "generic category that comprises of different aspects of film production, distribution and consumption which transcend national cultures" (22). In examining the influence of transnationality on film production, I refer to the dominant transnational forces at work precipitated by modernity and globalization in an effort to understand the changing dynamics of national boundaries, migration, economic development, and the flow of cultural material. Following this claim, I employ a narrative structure analysis of Urdu films to explore themes of migration in storytelling and establish their correlation with notions of modernity. Moreover, I examine the influence of Western design movements on set furniture and trace the fusion of different musical elements in creating an identity for Pakistani film music resulting from transcultural exchanges. This paper also explores the role of Urdu cinema and print advertising in perpetuating a popular culture prompted by a global circulation of images, commodities, and information.

Modernity Reinforcing Migration

Central to the study of transnational cinema, I mobilize the concept of migration and explore individual filmic narratives of displacement in Urdu films. Following Hannerz's (1996) definition, I employ Bergfelder's argument for the term transnational, offering a substitute to the generalized approach of the term globalization in comparison. Where globalization regularly refers to "political, social, cultural, or economic processes that cross national boundaries, [Hannerz's definition of] the term transnational is more attuned to the scale, distribution and diversity of such exchanges," impacting local levels with a perception that these exchanges may include "effects within or beyond the nation-state" (Bergfelder 321). As a result, this rationale for a preference for the transnational over the global allows for a productive analysis of post-independence Urdu cinema under the rubric of transnational cinema.

The production of Urdu films in an independent Pakistan was already underway during Ayub Khan's military regime. Ayub Khan was the second president of Pakistan who had seized power through a coup in 1958. He is credited with the country's supposed economic success during his reign, which his advocates view as the "decade of development." This notion of development was mainly predicated on acquiring education; Ayub stressed the importance of educational reforms that were "in line with the requirements of and realities of modern life" and believed that "no economic planning, social progress or spiritual enlightenment [could] make headway without a sound, solid and realistic base of good education" (Saigol 9). His statements and speeches highlighted a persistent concern with making Pakistan a nation-state that was modern, progressive, and economically developed. He also argued that the history of advanced countries reveals a pattern of transformation elicited by the acquisition of technical and scientific skills, where the "spread of [such] skills was made possible by the expansion of education" (Saigol 23). Many of these suggestions were included in a comprehensive report prepared by the Sharif Commission. Constituted in 1958 by Ayub Khan's government, the commission was responsible

for "reorganizing and reorienting the educational system of Pakistan" (Saigol 1). The report, published in 1959, had a "heavy input from American educationists and universities, including Indiana University, Carnegie Institute of Technology, FORD Foundation, and UNESCO" (Saigol 30). A move inspired by the West, Ayub Khan assured the nation that only science, education and technology could deliver higher standards of living. In his keynote address at the All Pakistan Science Conference in March 1964, he claimed, "The greatest image of our times is the multitudes in Asia and Africa, who have recently won independence, [and] are now being borne forward by the high tide of aspirations for a better life" (Saigol 33).

Engaging with narratives employed in *Armaan* (dir. Pervez Malik, 1966) and *Fasana-e-Dil* (dir. Shabab Keranvi, 1969), I focus on the exchange and interactions between characters that face loss and displacement in search for a better life, aligning with Ayub Khan's exhortation of postcolonial nation states towards aspirational modernity. In establishing a correlation between migration and modernization, I refer to Qadeer's interpretation of mobility in the form of "movement of workers and families from one region or town to another, migration from rural areas to cities … and circular movements between hometowns and places of work on a cyclical basis" (23). Post-independence development contributed to a substantial rise in rural to urban migration in Pakistan due to the conception of industrialist cities like Karachi paving way for the movement of workers and augmenting Ayub Khan's vision of a modern and progressive nation state. During this period, Urdu cinema quickly began to incorporate themes of migration as a marker of modernization in storytelling and character development. In the mid-1960s, Karachi produced *Armaan* which "broke all previous records of receipts and claimed its place as the first platinum jubilee" (Gazdar 100). At the very beginning of the film, Seema narrates her sorrowful story regarding her beloved Suhail. The character of Seema can be seen to isolate herself from the world due to conceiving a child with her beloved out of wedlock. As soon as she finds out about her pregnancy, she rushes to meet Suhail. Without getting a chance to tell him, Suhail shares that he has been offered a job with a steamship company on a two-year contract. He is determined to take the job as it has been his lifelong dream. Following this assertion, Seema seems to be dreadfully aware of what this movement entails; in this scene, we see her body language communicating her internal conflict concerning Suhail's move. Although the characters appear to be in the same proximity, there is a visible emotional and physical disconnect between the two.

Similarly, the film *Fasana-e-Dil* introduces a song called *"Mere Pardesi Babu"* ('My foreign beloved') that opens with a long shot of Zubaida. Hailing from a mountainous region, where she lives in a *basti* (a rural or informal settlement) with her aunt, Zubaida is shown running across the frame towards her lover and circling him in hopes of ensuring that he comes back to her after his visit to the city. By observing Zubaida's movements in isolation, a sense of hesitance from her end is revealed, where she is seen to have reservations about her beloved leaving but ultimately holds back because she has no other choice. This feeling is amplified by a series of close-ups of Zubaida, framing her to the side and away from the center, with the negative space foretelling the literal distance from her lover. Before the song sequence, Zubaida expresses to her beloved by saying, "*Shehr ja kar mere liye sach mai pardesi na ban jana*" ('Don't actually become a foreigner [for me] once you leave for the city'). The lyrics of the song also present a similar sentimentality as she sings "*meri pardesi babu, mujhay tum bhool na jana*" ('my foreign gentleman, don't forget me'). The word *pardesi* translates literally as foreigner, but in this context of this film, it hints at movement even within the country from one city to another,

particularly rural areas to industrial cities. Ironically, a foreigner is someone born in or coming from a different country but in the context of the national landscape, this wordplay highlights the contribution of modernization in creating a distance between rural and urban populations due to movement between hometowns and places of work.

As established earlier, employment prospects are an integral factor in motivating migrants to leave their familial surroundings. Although this might improve a family's welfare overall, it often also incurs a cost to individual family members. Statistics reveal that the outcome of migration may vary between males and females as the husband's career is often given more consideration (Snaith). Since migration seems to be generally beneficial for males, the move towards a different city or a country leads to reorganization of family structures directly influencing female members of a family, as reflected in the aforementioned Urdu films. In addition to direct ramifications from the movement, it compromises the migrant's social ties and assets in their place of origin. Following the human capital approach introduced by Sjaastad (1962), I link this with the notion that "investments in human capital include actions such as education, training or moving, which allows individuals to expand or enhance their knowledge, skills or physical and mental capabilities" (qtd. in Nivalainen 11). This ties in closely with Ayub Khan's prioritization of educational and vocational reforms through the centralization of education in an attempt to modernize the nation. His military regime manifested an overarching proposition of becoming an industrialized and economically developed nation, equipped with scientific and technical knowledge. According to the Sharif Report:

> A modern technological society based on the application of industrial processes to the exploitation of the forces and resources of nature, can only be built and function when there is a large body of skilled and literate workers, apart from the engineers and technicians who help create it. The availability of such a body of manpower can only be ensured when some part of education is made compulsory and so universal. (171)

The studied nuances of rural-urban migration activity in Pakistan can be compared with Nivalainen's description of the urban concentration in the Finnish migration system after the deep economic recession; much like the observed migration patterns into Karachi in the 1960s, "migration flows [were] heavily directed towards the few largest urban centers located mainly in the southern parts of the country" (26). From a population of about 1,900,000 inhabitants in 1961, Karachi grew substantially to about 3,500,000 inhabitants by 1972—an outcome of increased rural out-migration from surrounding provinces (United Nations). This pattern coincides with the migration narratives being brought forward in Urdu films and reflects Ayub Khan's vision of a progressive and industrialized nation-state in which social and spatial mobility were linked to modernization. With an increasing emphasis on scientific and vocational education, the movement of workers into cities (accompanied by expectations of higher standards of living) was an essential consequence of transnationality colliding with the state's constitutional and educational reforms, stimulated by Pakistan's close ties with the United States in the 1960s.

Ubiquity of Mid-Century Modern Design

Sets provide a physical framework for films to propel their narrative on a fundamental level. Attention to set design allows for insight into the "geographical, historical, social, and cultural contexts and associated material details" that aid in determining a film's genre and supplementing its narrative (Bergfelder et al. 11). Due to the expansion of film as a medium and its attendant technological advancement, the role of a set designer or an art director became integral to the production process, and can be traced to commercial filmmaking practices in studios of Hollywood and Europe from the 1910s to the 1930s. Towards the latter half of the 1930s, the professional title of a 'production designer' developed to describe a "supervisory figure overseeing a large workforce and exerting a considerable influence over the production process" both in Hollywood and in Europe (Bergfelder et al. 12). Although it plays a considerable role in creating a filmic image, relatively fewer studies have delved into the contribution of production design in merging various forms of stylistic, cultural and historical influences, mainly due to its tendency of blending into the literal background.

Ayub Khan's emphasis on modeling Pakistan as a 'modern' state inspired a multitude of design influences on Urdu films. During my research on set design, I was cognizant of the challenges associated in speculating about particular elements on set because of the difficulty in obtaining access to primary sources around this. Therefore, I made use of visual sources ranging from film stills to interior design magazines and photos shared on the internet in order to establish a connection between modernity and production design. The inherent hybridity of set production led me to focus particularly on the furniture design of romantic and musical Urdu films. One of the central features of set design is the furniture on screen—a pronounced and dominant element that can reflect the aesthetic intersections between different regions of a globalized world. Here, I examine the influence of 'mid-century modern' style on the furniture design in *Armaan*, *Fasana-ee-Dil*, *Dil Mera Dharkan Teri* (dir. M.A. Rasheed, 1968) and *Naila* (dir. Sharif Nayyar, 1965). Mid-century modern is a design movement dating back to developments in the middle of the 20th century, mainly after the Second World War. This time frame is a modifier for the larger modernist movement which has its roots in Germany's Bauhaus style, commonly characterized as a "new way of thinking" linked with "a radical modernization of the arts" (Bau). Due to migration from Europe after the Second World War, designers brought this type of interior decoration to the United States.

Mid-century modern design has a straightforward interior style focused on functionality, durability, and simplicity. A very prominent feature of this design includes wooden tapered legs, which delicately separate the furniture from the ground and create a floating feeling. This specificity in mid-century modern design can be attributed to Paul McCobb, who, much like the Bauhausian designers, focused on the simplicity of form and a distinct lightness. This element is incorporated in *Armaan* through the tapered legs of furniture such as an accent chair and a coffee table in the living room. Additionally, upon closer examination of a particular scene from *Fasana-ee-Dil,* an iron mesh chair placed in an outdoor setting is observed. The chair is markedly similar to those designed by Charles and Ray Eames, a "variation of an organically shaped one-piece seat shell, combining transparent lightness with sophistication" (VITRA). This design is primarily rooted in the functionality of American modernism in the post-Second World War period along with a close association to American pop culture of the 1950s. Similarly, *Dil Mera Dharkan Teri* appears to have a Thunderbird sofa in the living room, which was a hallmark

of the 60s. Built with a visible wooden frame, this sofa has an inverted V-shaped cushioning and winged-out arms. It was previewed at the 1965 International Home Furnishings Market in Chicago, showcased by the Iowa company Flexsteel. Aleck Eglinton, a senior designer at Flexsteel who led a design team in redesigning the Thunderbird sofa in 2013, remarked that he could not determine exactly who designed the first Flexsteel Thunderbird sofas. The company was "rocking busy back in the 1960s, there were tons of furniture designs, likely with a pretty decent sized team of designers" (Kueber). Another furniture design featured in these films are slipper chairs, which in fact made their first appearance in Europe in the early 18th century. This low-slung chair was only used in bedrooms to accommodate voluminous skirts and allow low profile maids to "kneel and slip footwear onto their ladies" (Stamp). It remained largely behind closed doors and was originally born out of necessity rather than the aesthetic; Victorian women "began their days by donning layers of heavy petticoats and having their corsets laced up… thus, putting on one's shoes or slippers was no small task" (Stamp). Billy Baldwin, an American designer, reimagined the slipper chair by bringing it into the living room in the 1950s. Clean-lined and simple, it is defined by its graceful armless design and a deep sumptuous seat with short legs sitting closer to the ground.

In the late 1940s, American designers created an innovative system of modular shelving—a revolutionary approach to the American storage system that enabled a functional arrangement of smaller compartments. Created from metal frames and/or plywood, it included a combination of exterior shelves, drawers and double-door and drop-front cabinets. Jaquin Tenreiro, a Brazilian designer, followed suit and built a slight bigger but "equal functional storage system" that resembled a Polish modular system designed by Boguslawa and Czeslaw Kowalscy ("Modular Shelves in the Mid-Century Style"). The prototype of the Polish modular shelf, termed the 'wall unit,' made it possible to integrate different furniture pieces into a coherent and functional whole. The wall unit changed the concept of storage and set a trend of combining the functions of individual furniture segments—a much needed response to the changing conditions of housing after the Second World War. Large apartments were divided into smaller ones paving way for personalized arrangements of shelves and countertops. It offered a practical solution to a need of the time and began to evolve taking on lighter forms. Such storage also appears in Urdu films of this period.

Borrowing from these elements of furniture design, the influence of mid-century modern on the set production of Urdu films can essentially be characterized as an absorption of a balanced aesthetic, clean lines, curves, and smooth surfaces. The transnational mobility of designers after the Second World War disseminated these visions, themes, and styles to a wider audience. In the age of globalization and political upheaval, the hybridity of visual decorative arts becomes an important factor in engaging with transnational cinema studies, especially the ways in which art and culture permeates national boundaries. Iwabuchi's analysis of the processes in which Japanese cultural products move and are localized around East Asia demonstrates how "global cultural flows have decentered the power structure and vitalized local practices of appropriation and consumption of foreign cultural products" (35). Such processes of appropriation and hybridization have localized products across borders and deconstructed the hierarchical flow to the ways in which cultural meanings circulate around the world. In a similar vein, the ubiquity of mid-century modern design on the sets of Urdu films complements Iwabuchi's claim of "transnationally circulated images and commodities … [that] become culturally odorless in the

sense that origins are subsumed by the local transculturation process" (35). Viewed from this perspective, the adoption of American and European style innovations on the furniture design of Urdu films affirms that in the context of transnationality, film is an ever-evolving modern innovation that continually absorbs and popularizes elements of various art movements as a cultural practice due to the interconnected nature of the medium itself.

Popular Music and Transnational Reimagination

Improvement in technologies with a simultaneous commodification and commercialization of cultural products has ensued a homogenization of cultural forms. In relation to music, Adorno argues that "rock music has been subject to global processes [due to] the proliferation of technologies such as radio, the cassette and compact disc" (qtd. in Kong 22). As a result, these technologies have standardized and homogenized music across borders. When it concerns musical production, there are a variety of local sounds that are produced in particular settings bearing specific elements (Halfacree and Kitchin) combining them into an "interplay of language, lyrics, melody and instrumentation" (Kong 23). In recognizing musical forms that "originate within, interact with, and are inevitably effected by, the physical, social, political and economic factors which surround them" (Cohen 342), it helps to identify unique local sounds in spite of the wider transnational forces that tend to encourage homogenization. This is not to say that global and local cultures are oppositional, rather they are relational to an extent that they work together to produce sounds which can be derived from local contexts. The import of pop can be in fact a "resource of new sounds, instruments and ideas which local musicians can and do use in their own ways to make sense of their own circumstances" (Hatch 1989). Following this notion, I examine the instrumental and musical composition of Urdu film songs such as *"Ko Ko Korina," "Rakh Diya Qadmon Mein Dil Nazrana," and "Subhan Allah Ye Chehra,"* to understand the influence of global musical forms on the local music industry.

The song *"Subhan Allah Ye Chehra,"* from the 1969 film *Ladla* (dir. A.H. Siddiqui), employs strings, guitar, and an accordion and utilizes the compositional technique of a call and response pattern. Arriving in American music via Sub-Saharan African cultures, this technique was often used as a form of democratic participation in religious rituals and family gatherings. It works similar to a conversation, usually succeeded by a musical phrase that can either be vocal, instrumental, or both. Call and response simplistically carries ideas and messages to its listeners, due to which it has been linked to various musical forms ranging from classical and rock and roll to pop and folk songs. In addition to compositional formats, songs such as *"Rakh Diya Qadmon Mein Dil Nazrana"* (from *Dil Mera Dharkan Teri*), incorporate blends of local instruments into transnational pop music. This song features tabla, flute, strings, and an accordion and is composed of four sections of four tabla beats each. The tabla has been the principal percussion instrument of Hindustani classical music and has grown to be frequently used in popular music performances in Pakistan. In another example of the blending of instruments and styles in films of this era, the song *"Ko Ko Korina"* (from *Armaan*) is a local take on rock and roll and uses instruments like the electric guitar, drums, shaker, accordion, and body percussion in the form of clapping. Sohail Rana composed this song by heavily borrowing from elements of western music genres, especially surf pop, a form of rock music that is closely associated with surf culture. Originating in Southern California in the 1950s and 1960s, this genre can be distinguished by its

use of electric guitar and rapid alternate guitar picking characteristics. Surf pop gained popular exposure when it was proliferated by groups such as the Beach Boys. "*Ko Ko Korina" is* also rhythmically inspired by the early 1960s twist dance culture. At its most basic level the dance consists of a simple twisting of the hips with arms pushed forward from the elbow and slightly bent knees; it was introduced by the Philadelphia singer Chubby Checker and was heavily associated with early rock and roll music.

In detailing the aforementioned instrumental and musical composition of Urdu film music and tracing the connections to global cultures, I maintain that the process at play is one of transculturation—a bilateral process which merges and dilutes culture concurrently. This becomes apparent when musicians derive inspiration from their local cultural traditions and contribute to a music industry's transnational standard formulating "local music with a transnational flavor or transnational music with a local flavor" (Wallis and Malm 132). The process of globalization foments the familiarization of such music and intensifies localization more so than homogenization. Giving rise to the production and perpetuation of distinctive cultural practices, the concept of transnationality offers engagement with a range of local cultures. Particularly in genres such as film, music plays a significant role in the formation of a global culture by amalgamating a range of musical elements and diffusing localized cultures into the production of film music.

Popular Culture: An Overview

Popular culture permeates the daily lives of individuals by incorporating global elements that are prompted by technological advancements. It is difficult to distinguish the influence of global processes embedded in local cultures as questions of culture, subjectivity and everyday life have to be considered against the presence of hybridized transcultural exchanges. Scholars studying globalization recognize this "collective awareness of growing global interconnectedness" as a defining condition of contemporary times (Pieterse 16). It plays a new role in imagining a social life for individuals that "negotiates their own locality through their engagement with flows of cultural products, images and information" (Darling-Wolf 1). In an attempt to delineate these cultural flows, I focus on Urdu films and examine specific markers of pop culture credited to globalization. Additionally, I acknowledge the role of magazines in advancing the flow of images and information and democratizing transnational influences on local culture.

In inspecting the transnational effects on popular culture precipitated by Urdu films, I examine scenes from *Armaan* and *Fasana-e-Dil* containing props that can be linked to global cultural products. Situated in the setting of a nightclub, the song "*Ko Ko Korina"* from *Armaan* is shot against the backdrop of a bar adorned with several images of the Coca-Cola bottle with a few of them placed on the counter. The Coca-Cola company is an American corporation that manufactures carbonated beverages; over time, this beverage has become a global symbol of American pop culture. In a similar vein, a still from *Fasana-e-Dil* displays a VAT 69 bottle of whiskey placed on a coffee table in the living room. VAT 69 is a Scottish blend of whiskey created by William Sanderson. Along with several Urdu films, this brand of whiskey has frequently appeared in association with Bollywood villains from the 1970s, as well as in Western films such as *Our Man in Havana* (dir. Carol Reed 1959). Although in competition with local

brands of beer, vodka and whiskey, VAT 69 was stocked as a popular imported brand at most bars and nightclubs in Karachi (Paracha).

The presence of the May 1967 issue of *Modern Screen* magazine in a scene from *Fasana-e-Dil* reveals the consumption of yet another global product. The cover features actors Richard Burton and Elizabeth Taylor in the film *The Comedians* (dir. Peter Glenville, 1967). Based in New York City, *Modern Screen* was a fan magazine that included interviews, articles and photographs of movie stars and music personalities. Magazines such as *Modern Screen* were a major tool for film promotion and had gained global popularity, including in Pakistan. Similarly, *Eastern Film*, a publication of Eastern Film Studios, was a Pakistani English periodical that circulated widely amongst cinemagoers. Asif Noorani, the editor of *Eastern Film* magazine during the 1960s, recounts that at that time "the circulation had risen to 28,000 copies per month." Another film magazine, *Nigar*, produced by Ilyas Rashidi, was launched as a weekly magazine in Urdu in the late 1950s. Although experimentation in popular entertainment created a variety of mediums that mediated global cultural trends, print and film advertising flourished in the 1960s (Muhajir). Magazines incorporated style inspiration from movie stars and musicians and disseminated popular style markers; one such icon of popular culture was bandanas which a prominent style choice of the decade. In addition to bandanas, women opted for shorter cuts and exaggerated hairstyles; the pixie cut worn by Shabnam in *Nazneen* (dir. K. Khursheed, 1969) was developed by Vidal Sassoon. Similarly, Margaret Vinci Heldt introduced the famous beehive hairstyle worn by Shabnam in *Naya Savera* (dir. Jameel Akhtar, 1970) ("Women's 1960s Hairstyles: An Overview"). Adoption of these hairstyles in Urdu films and by the wider public was led by famous musicians like The Ronettes and film stars such as Mia Farrow. Furthermore, western-influenced clothing, as seen for instance in the uniforms worn by early flight attendants of Pakistan International Airlines, had permeated into various levels of society, business, and industry through magazines like the *Pakistan Times* (Virdee). These clothes were often associated with modernity and predominantly served as a reflection of the 'liberating' effect that progressive aspirations were thought to have on local culture. Since women were a significant target audience for magazines such publications highlighted various gendered aspects of modernity, supplementing the modernist vision of Ayub's Era in Pakistan.

Recognizing the plurality of popular culture as a concept, the resulting hybridized products of a transnational interconnectedness are key in understanding the flow of such products and situating the negotiations between the local and the global. The notion of the global is solidified in cultural texts such as films and magazines, which carrying reflect an imagination of the global. Popular culture thus collides with these cultural exchanges and reimagines the binary of tradition versus modernity.

Conclusion

In an attempt to navigate transnational flows and global interconnectedness into the stream of Urdu cinema, this paper dissects filmic narratives of migration and displacement to understand the influence of Ayub Khan's educational and economic policies which propelled a progressive vision of a modernized and industrialized nation. By exploring the aesthetic intersections of

visual decorative movements, I assert that the assimilation of mid-century modern design into the furniture on set of Urdu films was an outcome of increasing global flows that emerge in the site of films, popularizing modern transnational innovation. Reimagining transnationality in the context of music production, I examine the instrumental and musical composition of film music in order to establish connections with global music cultures, and maintain that musicians diffused distinctive global practices into local cultural traditions through processes of transculturation. With a frequent localization of transcultural exchanges, I assess specific markers of pop culture in Urdu films of the 1960s, in conjunction with magazines, to examine how the flow of images and information represents negotiations between the local and the global. Thus, in reviewing the role of modernity and globalization on film style in Ayub Khan's era, this paper provides a contextualization of the cultural and political undercurrents on the language of film and engages with hybridized transcultural exchanges producing a globalized footprint on Urdu cinema.

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Filmography

Armaan/Desire (dir. Pervez Malik, 1966)

Dil Mera Dharkan Teri/My Heart Your Heartbeat (dir. M.A. Rasheed, 1968)

Fasana-e-Dil/Tale of the Heart (dir. Shabab Keranvi, 1969)

Ladla/Cherished (dir. A.H. Siddiqui, 1969)

Naila (dir. Sharif Nayyar, 1965)

Nazneen/Beautiful (dir. K. Khurshid, 1969)

Naya Savera/New Dawn (dir. Jameel Akhtar, 1970)

Our Man in Havana (dir. Carol Reed, 1959)

The Comedian (dir. Peter Glenville, 1967)