

**Globalization and Culture**  
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**Lecture – 16**  
**Planet Bollywood**

In this module we would look at the flows of another South Asian culture namely Bollywood Cinema.

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I call it South Asian culture rather than Indian culture although it is Indian culture, because I would also be referring to the flows of cinema from the Indian subcontinent prior to the division of undivided India into India and Punjab. But before we look at the flows of Bollywood cinema I would like to make a distinction between Hindi Cinema, Indian Cinema and Bollywood cinema.

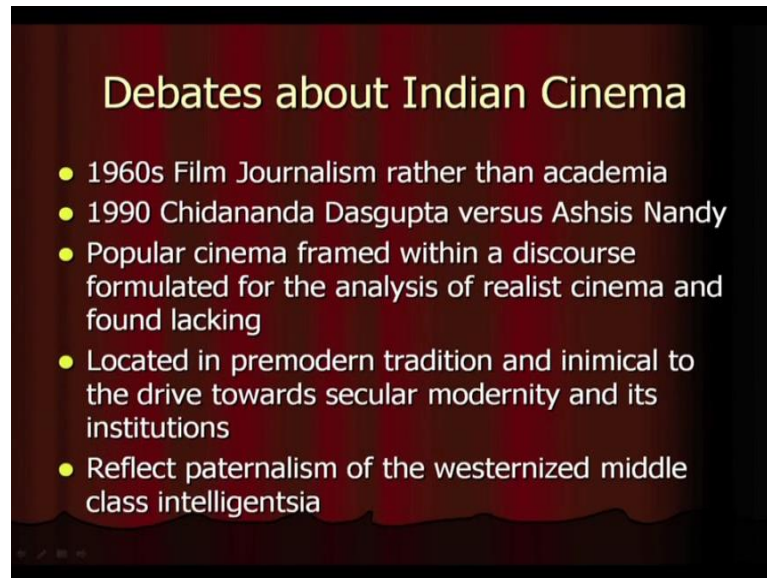
Although these terms are used interchangeably now with some going as far as to say that Slum Dog Millionaire is a Bollywood film, it is very important to understand that whole of Indian Cinema is not Bollywood cinema. And we need to understand what exactly we mean by Bollywood cinema. So, we will begin by understanding what we mean by Bollywood cinema even though the term is used synonymously with all of Indian Cinema

So, these groups of participants do not really need to have a history of Hindi Cinema particularly the participants in India, because not many people would need to know what Hindi Cinema is. I am referring to Hindi commercial cinema rather than Arthouse Cinema. As we know that a Hindi Cinema itself has two streams. Indian Cinema has many kinds of Indian Cinema. The commercial popular Hindi Cinema is one and the other is Arthouse Cinema which was called parallel cinema in the 70s. We are now talking about the flows of Arthouse Cinema even though they do occur. We are looking mainly at the flows of the disparaged disavowed commercial Hindi Cinema and of cinema in other languages of India, but mainly the commercial cinema in those languages.

Bollywood, when we define Bollywood we find its often used as a term for Indian popular cinema in general, but or its interchangeably used with Hindi Cinema or even Bombay Cinema as the film theorist Vijay Mishra calls it. But for our understanding we will define we use it as a in a more technical more specific sense Bollywood is used to look at the films produced after post liberalization films. And the term Bollywood is suggest denigration because its gestures to the denigration of popular cinema in India not only by the elite by the westernized elite, but also by the stage and a view which was a willingly endorsed by the film industry which did not have any potential to call itself a high or Arthouse Cinema.

The term Bollywood also suggest has this relationship of subordination, secondariness and imitation; the common view of Bollywood as a poor copy of Hollywood shared by many of its critics as well as some commercial filmmakers.

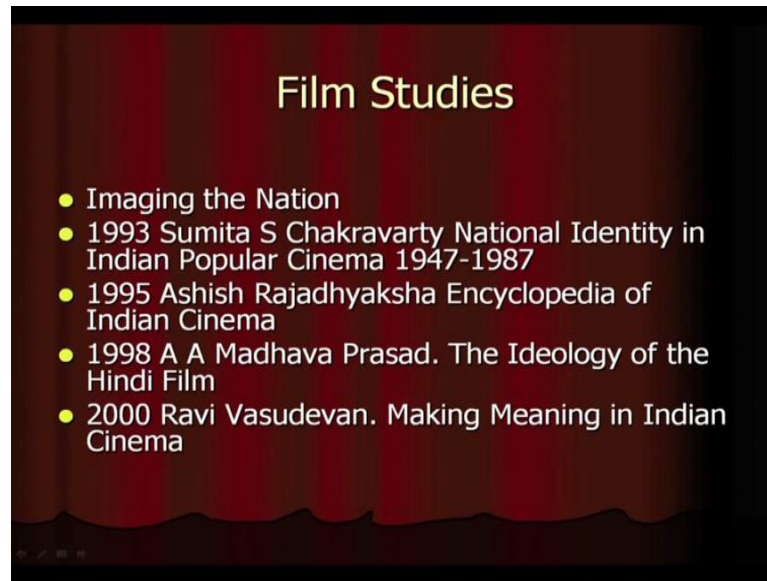
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What exactly is Bollywood cinema? So, they were these debates about Indian Cinema in the 60s. And these debates were largely in film journalism rather than academia. In the 1990s we had this debate between Chidananda Dasgupta versus Asish Nandy, sorry for misspelling Ashish Nandy's name it is single s and has an h at the end, so a s i s h.

And then these debates popular cinema was framed within a discourse formulated for the analysis of realist cinema and found lacking. Now cinemas located in premodern tradition and inimical to the drive towards secular modernity and its institutions; and these debates reflect a paternalism of the westernized middle class intelligentsia towards the commercial cinema of India.

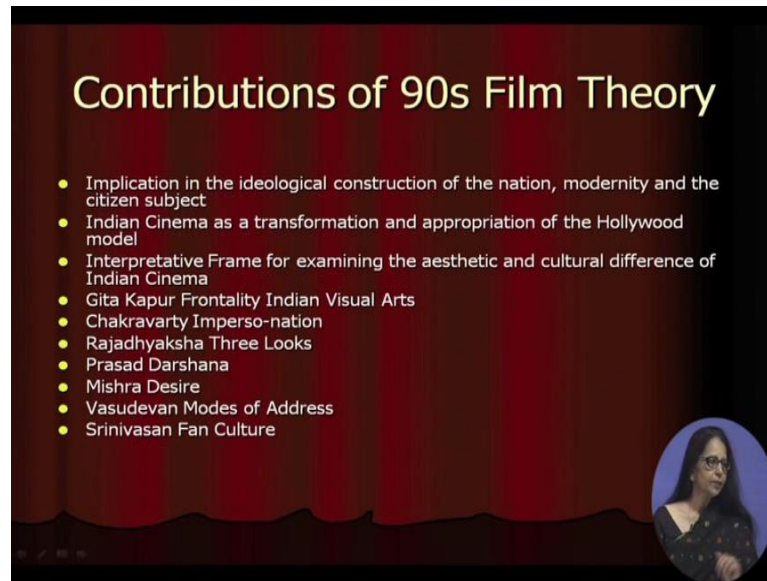
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And then we have the beginning of film studies in the 90s, we are not talking about the emerges of film studies as a discipline by the interest of in Hindi or Indian Cinema in the academia particularly by South Asian scholars based in Metropolitan Universities who took up this cinema as a subject of study.

And a number of books appeared in the 90s beginning with Sumita Chakravartys National Identity in Indian popular cinema, 1947 to 1987. And 1995 Ashish Rajadhyakshas (Refer Time: 06:25) breaking Encyclopedia of Indian Cinema followed by A A Madhava Prasad's the ideology of the Hindi Film and some of Ravi Vasudevans essays edited book making meaning in Indian Cinema.

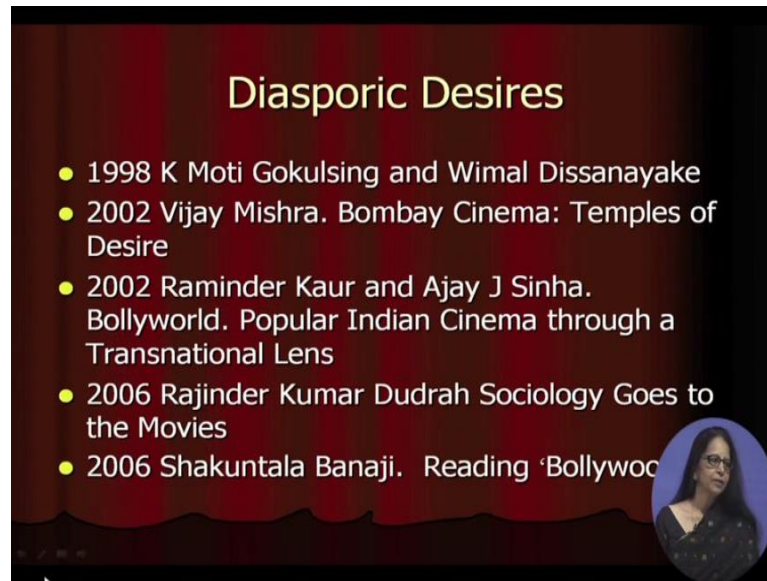
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Contributions of the 90s Film Theory to the understanding of Indian Cinema; it cause attention to its implication in the ideological construction of the nation of modernity and the citizen subject of Indian modernity. Indian Cinema is seen as a transformation and appropriation of the Hollywood model. And this is used as an interpretive frame; it provides an interpretative frame for examining the aesthetic and cultural difference of Indian Cinema.


So, with Gita Kapurs idea of Frontality in Indian Visual Arts, Chakravartys hand of imperso nation. Rajadhyaksha's Three Looks. Prasad's idea of the Darshana, and Mishras focus on Desire. Vasudevans emphasis on modes of address, and Srinivasans fan culture. These have made a major contribution to the understanding of Indian popular cinema and also provided new respectability.

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## Diasporic Desires

- 1998 K Moti Gokulsing and Wimal Dissanayake
- 2002 Vijay Mishra. Bombay Cinema: Temples of Desire
- 2002 Raminder Kaur and Ajay J Sinha. Bollyworld. Popular Indian Cinema through a Transnational Lens
- 2006 Rajinder Kumar Dudrah Sociology Goes to the Movies
- 2006 Shakuntala Banaji. Reading 'Bollywood'



Similarly, Indian Cinema was being studied in the diasporic by number of scholars K Moti Gokulsing and Wimal Dissanayake. In 2002 Vijay Mishras influential book Bombay Cinema: Temples of Desire was followed by an anthology edited in anthology by younger scholars Raminder Kaur and Ajay Sinha called Bollyworld and Rajender Kumar Dudrahs Sociology Goes to the Movies - Shakuntala Banajis reading Bollywood which focus on the audience of Hollywood Cinema.

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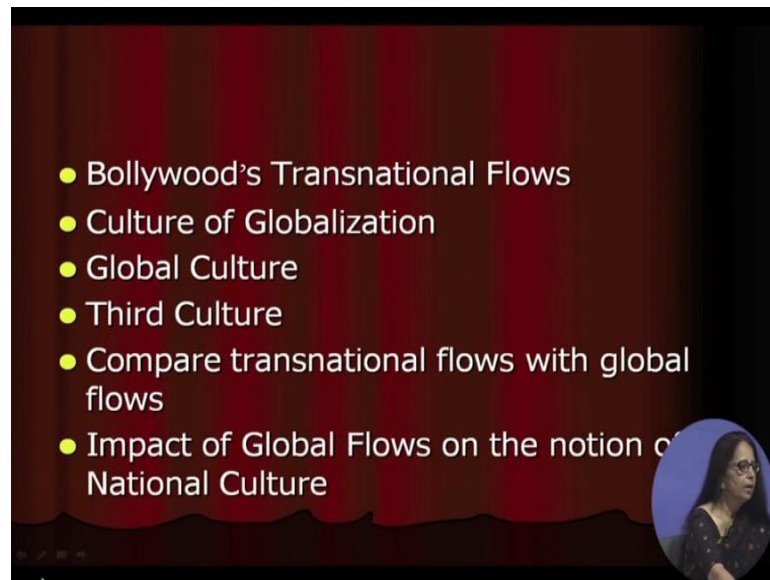


## New Trends

- Diasporic Desires and Indian Cinema
- Old Diasporas
- New Diasporas
- Role in the construction of other third world modernities
- Transformation of Bombay film industry post liberalization
- New Modes of Address

Now, these new trends in which diasporic desires and Indian Cinema the Old Diasporas and the New Diasporas and the role in the construction of other third world modernities. And the transformations of Bombay film industry post liberalization are very important for understanding what we mean by Bollywood Cinema.

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So, we are going to look at Bollywood's transnational flows. We are going to look at Bollywood as a culture of globalization. As a global culture, as a third culture, and what we would do in this module is to compare the transnational flows of Bollywood cinema with the global flows. And we look at the impact of global flows on the notion of national culture.



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We look at Bollywood as one of the resisting cultures which resist the homogenizing drive of the so called Global Monoculture. And we look at a cinema which appropriates the global to reinvent the local. It leads to deterritorialization and also global appropriations, and produces a new bond brand of cultural nationalism.

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So, what we find is that we find a significant alteration in the production, address, consumption and affect of Bollywood cinema beginning sometime in the mid 90s.



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## Bollywood



- Bombay or Hindi Commercial Cinema
- Indian Cinema
- Multiple Ethno-linguistic Streams
- Bengali Kolkata
- Marathi Mumbai
- South Indian Languages
- Tamil, Telugu, Malayalam, Kannad



So, I will quickly give you an overview of the kind of films that emerged, and how to deconstruct the original surgeneology of the term Bollywood. Bombay or Hindi commercial cinema is chosen to changeably with Indian Cinema, but Indian Cinema has multiple ethno linguistic streams. It is Bengali cinema with its base in Kolkata, Marathi and South Indian languages including Tamil, Telugu, Malayalam, and Kannada each of which is a major film industry.

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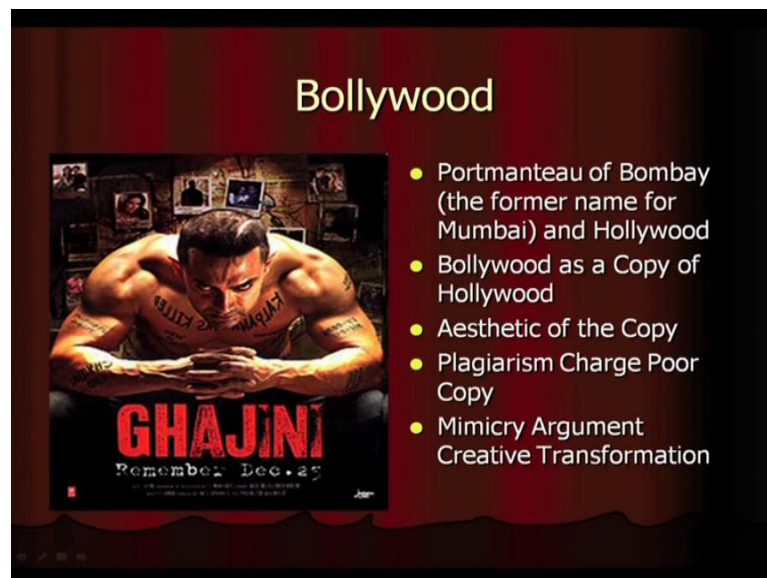
## Genealogy of Bollywood

- 1932 Tollywood Cinema of West Bengal
- 1970s Derogatory Term used by the English Language Tabloids
- Amit Khanna and the journalist Bevinda Collaco
- Displayed Middle Class English Language Film Critics' Bias Against Popular Culture
- Criteria Designed for Arthouse Cinema Employed in Evaluating Commerical Films

So, the term Bollywood is believed to have begun with the use of the term Tollywood in the 1932 more than 80 years ago by in a telegram sent by somebody. And this term which collated tollygunge where the cinema of studios were located to rhyme it with Hollywood is the first use of the term wood in relation to Indian Cinema. Now in the 70s this term was used as a derogatory term in particularly by English language tabloids and Amit Khanna and the journalist Bevinda Collaco take the credit of having invented the term even though we have seen that was used for much earlier.

Now this term displayed the middle class English language film critic's bias against popular culture. And they used the criteria design for Arthouse Cinema was in evaluating commercial films.

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**Bollywood**


- Portmanteau of Bombay (the former name for Mumbai) and Hollywood
- Bollywood as a Copy of Hollywood
- Aesthetic of the Copy
- Plagiarism Charge Poor Copy
- Mimicry Argument Creative Transformation

So, as a product of as in the 70s one be caught watching a Bollywood film at least the anglicized lead would not own up to having watched a Hollywood film even though it was a secret fetish for most of the film goers in 70s at old times one can say. But there was a kind of guilt about the pleasure of enjoying a Hindi commercial film in the 70s particularly among the anglicized alley not among the masses, but among the anglicized allied.

Now, Bollywood is a portmanteau of Bombay the former name for Mumbai and Hollywood. And Bollywood as we saw is often seen as a copy of Hollywood a poor copy of Hollywood and charges of plagiarism have often been a lunched against Bollywood

cinema including this poster that I displayed this film which is believed to be a copy of memento. And while some look at it as a poor copy other see it as a creative transformation.

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**A Different Genealogy**

- Ashish Rajadhyaksha
- Bollywoodization of the Hindi Cinema
- Denote Hindi Films after Liberalization 1990s
- Cinema as Industry
- Distribution, Marketing, Audience
- Change in Address from the Nation to the Diaspora

Now, let us look at a different genealogy of Bollywood based on Ashish Rajadhyaksha's definition in his essay. Bollywoodization of Hindi Cinema where he used the term to denote Hindi Films after liberalization in the 1990s. And there were some major changes in the films produced after 1990s. And we are talking about the post globalization era; first of all there is a change in the address to begin with from the nation to the Diaspora. And I will go into the reasons why the change occurs like in a while.

But the other major changes because of this for the same reason are also an accompanying change in the distribution, marketing and audience of Indian Cinema of Hindi Cinema. And finally, the elevation of cinema to the status of an industry the corporatization of Indian Cinema which did not happen until turn of the century other major changes which are important in a differentiating Bollywood cinema from all Indian Cinema.

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## Hindi Commercial Cinema




- Popular Culture
- Forbidden Desires
- Moral
- Aesthetic
- Irresistible Kitsch
- The Indian Subcontinent, Asia, Middle East, Africa, USSR, Indian Diasporas

Now, Hindi commercial culture commercial cinema refers to the popular culture of India. And it is irresistibly its kitsch, but it is irresistible kitsch and its travel all across the Indian subcontinent Asia, Middle East, Africa, USSR, Indian Diasporas for a long time.

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## Bollywood after 1995



- Changes
- Address
- Locale
- Audience
- Content
- Uses and Contexts

But Bollywood after 1995 define that there is a major change in the address, in the locale in audience, in the content, and the uses and contexts of Indian Cinema. I use this film but the change occurred earlier with another film called Hum Aap Ke Hain Kaun, which

was released earlier than 1995. But just after the liberalization of India a film which barely has a narrator has been summarized as fourteen songs a marriage and a death. But it was this film which proved to be such a big hit for reasons which seemed unknown then, but in hind side it looks like and this film which was initially dismissed as an extended wedding video. Answered the needs of address one of the earliest responses to globalization to the impending globalization of the India economy of Indian society and a in aesthetic response to how globalization would impact India.

So, this crisis in the nation as Madhav Prasad has said that Indian Cinema has always responded has been a reflector and has responded to the form that the state would take in his book ideology of the Hindi Film Now, we find here that India at the cusp of globalization finds a similar aesthetic response which is encapsulated in this film Hum Aap Ke Hain Kaun which reflects a crisis in the Indian polity, in Indian economy, in Indian society in particular about the rise of global capitalism and global consumerism, and what it would mean for traditional Indian values or the earlier ethic of denial rather than consumption.

Now the film effectively married traditional modernity. And the success of the film lay in its effective, in its very seamless marrying of modernity and tradition of consumption and renunciation which seem to answer the needs of a large number of people in not only in India, but also in the Indian Diasporas because this was an image of India that was being circulated among the Diasporas, the image of shining India. But the Diasporas have always looked at Hindi Films as a reference point for performing Indian tradition and the film which was a series, which consisted of sharing of rituals beginning from birth to death was actually being used as a reference point, as a reference checks for the performance of those rituals; not only weddings but all the elaborate rituals that the film various (Refer Time: 19:00) depicted.

But it was this film in 1995 a film we find a change in the address in the audience and a context of the cinema a film called Dilwale Dulhania Le Jayenge; DDLJ which is still running Maratha Mandir more than 20 years after its release for number of reasons. We will not have time to go into those reasons. But this film was different in from all other films and why did this film happen. I think we need to go into the crisis in the Hindi Film industry.

A crisis brought about through the emergence of cassette culture and the video boom of the 80s when cinema going particularly among the middle classes diminishes as people preferred to watch films and the privacy of their homes or in the comfort of their homes. As a result their ticket prices the earnings of the film industry from ticket prices dropped. And this crisis, the Hindi Film industry met through belated realization that there was a huge market for the Hindi Film waiting to be tapped. And this huge market for the Hindi Film was in the Indian Diasporas overseas.

Even though Indian films had enjoyed huge popularity in the Diasporas and the Indian film industry was aware of this it had not quite capitalized on this trend until it was confronted with the crisis, economic crisis due to the dwindling of film going to the theaters and the risen piracy and the video boom in the risen piracy, and the inability of the state to control piracy.

The Hindi Film set its sides on the diasporic market. And since now the Hindi Film was targeting the diasporic market it had to willingly change its address. We find a big difference in the address. Now as the films scholar Vijay Mishra puts a postcolonial and films scholar Vijay Mishra puts it. This is a first time that diasporic subject is integrated into the economy of the Hindi Film. How is the diasporic subject integrated? How was the diasporic subject imagined in mainstream Hindi Cinema? And how did it change after this film? Let us look at some of the earlier films to see how the perception of the diasporic subject changed in the mainstream Hindi Film.

Let us go back to this iconic film called *Purab Aur Paschim* which (Refer Time: 22:18) India and the Diasporas, the diasporic Indian and the resident Indian as polar opposites. And the Diaspora is the source of all corruption, moral turpitude, and lack of integrity, westernization and the loss of traditional Indian values.

Now it is not that the Diaspora or the diasporic such settings are not taken place in the Hindi Films, but this is the way Diaspora was depicted. And we will look at another clip from another iconic film called *Hare Rama Hare Krishna*. And this is how it is about the separation of a NRI parents to UK and separate it is about how the daughter lives with the father and the mother's conspectus with the son and the daughter son turns to drugs and to become a hippy.

So, this is of the anglicized morally corrupt Indian nonresident Indian is this is the idea of which is symbolized by the diasporic character in the Hindi Films even until the in the 70s in films like Purab Aur Paschim or even in films like Hare Rama Hare Krishna.

Now, there is one interesting film Des Pardes which is a more which is very different in the sense that it is a moralistic and more compassionate or more sympathetic representation of the Diaspora. It deals with the problem of abundant rights and a very rampant problem particularly in a Northern state Punjab about a young bride who goes to goes to UK to find the husband who has abundant. How she is by the hero in the film.

So, compared to the other films which take us to the Diaspora as per our, this film was more realistic in its representation of diasporic characters. Now other than diasporic characters we also have diasporic settings featuring in a number of 1990s and we will begin with some of the early Hindi Films let us begin with the 60s film.

60s film, this is Shammi Kapoors film called Singapore in 1960s film by Shakti Samantha. A film which is interestingly at a recent in exhibition on Singapore in the 60s in 2009, Singapore state used this film as a documentation of life in Singapore in the 60s because some of the places which are depicted in this film do not exist in Singapore anymore. And it was very normal in terms of it is including a Singaporean a Malay character of Malay actor who the heroine forms a close bond with.

In addition to Singapore we had number of other films which were set in the Diasporas. I will play quickly some clips from these films for you. So there is An Evening in Paris, which is set in Paris about an Indian who mascurates as a French man, but he is not really a French man. These two films incidentally they are all Shammi Kapoor films, they all include diasporic characters, and they are not just used as a background song and dance unlike rest of the films in the beginning of 60s.

And we a have another song which is set in An Evening in Paris. And you can see that the west is represented as the signifier of moral definition. This is the image of the west that is depicted in the mainstream Hindi Film until in 90s.

Now, with this if we come to 90s let us begin with the iconic again the first film we talked about mainly Dilwale Dulhania Le Jayenge. And we see how the NRI characters in this film, and the NRI character becomes a subject of Hindi Cinema rather than a



rampant or ridicule or morally corrupt figure, because it is the first time that the diasporic character is integrated into the economy of the Hindi Film and plays a central role.

Not only that the Diaspora becomes the contrarian of traditional Indian values as suppose to films like *Purab Aur Paschim* which where it is shown as the antique pieces of traditional Indian values. And this longing in the Diaspora to return home is captured very badly in this film.

And then finally, we go to this exoticization of India for the cultural the return of cultural noshes and in the age of globalization with the diasporic characters not really becoming the custodian of traditional values, but the diasporic character also triggering a new brand of cultural nationalism in the nation with a film like this film called *Pardes*. Where the woman becomes the symbol of India and the NRI character takes the Ganga character who stands for India to reform his morally corrupt son in US.

I am yet to find that in these films, it is character from India who comes as a sense savior the (Refer Time: 32:39) in *Kal Ho Na Ho*. So, this complex the education of the diasporic character first in US, UK, then to UK and subsequently to all other parts of the world shows how the subject of Hindi Cinema has now meet from the Diaspora to the from India to the Diaspora. And there is a corresponding change in the distribution consumption and even production of Hindi Films.