

# Relation Between Indian Diaspora and Bollywood Cinema in The Context of Globalization

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## Abstract:

*Diaspora are those human groups who have history and experiences of migration and the attendant anxiety of displacement, homelessness and a wish to return to homeland. The term diaspora is derived from the Greek composite verb dia(through) and Speirein( infinitive) literally meaning 'to scatter' or 'to spread' or 'to disperse'. Before exploring the inter relationship between Cinema and Indian diaspora, it should be known that how effectively it works on the life of diasporic people. Actually Cinema or Bollywood is unique confluence of literature and art. Bollywood as a globally successful phenomenon can be attributed to the alignment of the film industry towards the Indian diaspora and a wider audience outside India. As we know literature always is the cumulative image of the temper of people. Those who bestow with creative imagination talent will be able to depict the social realities in literature .On the other hand cinema is a very effective medium of communication and due to advanced technologies it's accessibility to the audience all over the world from the place of production itself has increased tremendously. Films on diaspora contain facts about everyday life of people in diaspora and hence give knowledge about them.*

**Keywords:** Hindi cinema, Bollywood and Indian Diaspora, Attachment of migrants, Filmmakers and Diaspora communities.

## Introduction:

Before we come to the core issue of our study let us define certain concepts which have been used in this journal in the light of diasporic life .We should understand both diaspora and Bollywood diaspora are those human groups who have history and experience of migration and the attendant anxiety of displacement homelessness end of wish to return to homeland on the other hand Bollywood is the biggest film industry in the world situated in Mumbai, India. Film production activity has been given the status of industry very recently by Government of India .Bollywood films are very popular in audience throughout the world, in diasporas and local Indians as well.

It can be argued that the people of Indian origin living in different countries share similarity of experiences while watching Indian Movies, which thus contribute to the construction of a public culture. The similarities of experiences exist among Indian Diaspora because of their common Indian origin, history of migration and their nostalgia to homeland. Thus, the structure of the cinema must be such that the individual finds himself to be a part of the larger whole which constitutes his surroundings. And Hindi popular cinema represent the Indian social realities in such a way, that people like to see their literature .Here, it must be noted that the diaspora shares this similarity of experiences also with the Indians in the

homeland ,as these movies are primarily made for home audiences.

### **Relation between Diaspora and Indian Cinema or Bollywood:**

It is a well-known fact that the success of Indian movies at the global level since the late 1990s has attracted much scholarly attention. For Indian immigrants living across the globe, movies from India are an essential part of their popular culture. Bollywood films are a resource for Indian Diasporas to restore the memory of homeland and provide them culture and emotional feedback.

For the Diasporas the only connection with India is Hindi film and Hindi film is India for them. Scholars have argued that Indian popular movies are one of the most significant and visible components of Indian popular culture both at home and in Diaspora. Indian movies personify what Hannerz has described as the culture 'flow' of images across the globe ,a characterizing features of globalization, albeit in a direction counter to the normative west to east media flows. Scholars of films study and filmmakers agree on this point that audiences of Bollywood films are present in every corner of the world. Indian commercial cinema has been a transnational phenomenon almost throughout its history, whether this is a matter of its appropriating and adapting foreign elements .techniques and narratives, or of Indian films being shown in Africa, the Middle East, Greece, Turkey, China, South East Asia, Russia and Eastern Europe since the 1940s and 1950s. Every year the Indian film Industry produces million see a movie in the country, a billion more people a year buy tickets to Indian movies, and these numbers are growing.

When we see the impact of globalisation in India, on public culture and Indian Diaspora, we find that world today is connected in an extraordinary way. Due to large scale advances in transportation, media technologies, and flow of capital among other things have made it possible for persistent interaction and exchange across distance and time. In this sequence international co-production of films ,exchanges of stars and distribution of Indian movies across the globe are constructing a global identity, and

negotiation occurs between national identity and Diasporic identity in the film texts, thus helping to construct hybrid identities .To understand the above phenomenon ,Bollywood movies must be situated within the context of globalisation and its new emerging features.

### **Diasporic Film making and Bollywood cinema :**

We have discussed briefly how and when Bollywood film makers began depiction of foreign locale and diasporic Indians .In the decade of 1960s Bollywood produced films with such composition and plot and established new tradition and genre, for instance 'Sangam'(1964),Love in Tokyo (1966), 'An evening in Paris'(1967), 'Purab aur paschim'(1970), 'Des pardes'(1978)and 'Naam'(1986) to name just a few were such films ,which depicted Indian Diaspora. The decade of 1990s brought a new dawn of diasporic films. Few milestone products of this stream are 'Dilwale dulhania le jayenge' or DDLJ(1995), 'Pardes' (1997), 'Jeans'(1997), 'Aa ab laut chalein'(1998), 'Proud to be an Indian'(2001), 'Yeh hai jalwa'(2001), 'Kabhi Khushi Kabhi Gam'(2001), 'Kal ho naa ho'(2003), 'Salaam namastey'(2005), 'Namastey London' (2006), 'Tara ram pam'(2007), 'Bombay to Bangkok' (2008) and many more.

No doubt this is a large list of Indian films which are related to diaspora or we can say there are a big emotional connection between both.However, this is to prove the point that number of NRI genre movies are growing day by day .This list also indicates that Bollywood has become global and number of its audiences is growing instantly .The audience is not only diasporic community but also members of host countries .There are many producers and Directors belonging to Indian diaspora community who are making films based on the everyday life of Indian diaspora. For instance, Deepa Mehta,Mira Nair,Gurinder Chadha and Jagmohan Mundhra to name just a few ,are prominent producers and directors who have produced films on Indian diaspora.Thus ,depicting Indian Diaspora has become a well-established stream of film making.

### **Diaspora filmmakers and depiction of diaspora communities:**

The world market for Bollywood cinema expanding continuously and this expansion NRI film makers are also playing a vital role. Besides Yashraj films and Mukta Arts other production companies have less impact and space in world's market. Hindi Films produced in India have 12-15 per cent accessibility in world market rest 85 per cent market is covered by NRI film makers of USA, U.K, France, Germany, Japan, China and South Africa. These films have become quite popular and have drawn attention of many however these films still draw a lot from Bollywood cinema. Some of such films are 'Bhaji' on the beach (dir, Gurinder Chadha) 1993, Hyderabad blues, and Bollywood calling (dir, Nagesh Kukunoor) 2001, Monsoon Wedding (dir, Mira Nair) 2002 and Provoked (dir, Jagmohan Mundhra).

The success of recent films by Deepa Mehta (Fire, Earth, Water) Gurinder Chadha and Mira Nair in particular have been discussed as attempt to present a feminist reckoning of south Asian diasporic cultural production and politics.

Some other filmmakers in diaspora are also doing well and are depicting experiments of their life relations in their movies. The Bollywood movies in terms of its camera work, song and dance routines, dialogues, melodrama and grand colourful set and lavish outdoor locations generally shoot in India and foreign countries.

The above discussed films have been made by diasporic Indians. They have incorporated in these films themselves experienced life routines, their suffering and discrimination they have faced in the alien land as an insider's view. That is why the depiction in films looks more real and authentic. It is also included in our analysis that an Indian name, dress, feelings, strong family means acceptance of Indianness at all level is major issue in Bollywood diasporic movies. Bollywood has successfully explored this aspect of Indianness by portraying minute details.

#### **Conclusion:**

This journal has dealt with the representation of Indian Diaspora in Bollywood cinema from its inception till date. It also focuses about the expansion of Bollywood films around the world from its emergence to present time chronologically. One could observe in the article that forms

and are content of films depicting diasporas are being changed and its universe is also expanding around the globe.

In this journal vividly explores about Bollywood is expansion and includes various facts to prove it. Further it is explained here about post liberalisation era and its impact on Bollywood cinema. In such scenario, films depict Indian Diaspora, their settlement, arrival and everyday life and connecting them Indian culture and society. This whole development has extended horizons of Indians to understand Indian diaspora through films in a better way. If we observe carefully, Bollywood patriotism, nationalism, homeland return and overall supremacy of Indian culture over Western society and culture. This attitude continues from first classical movies of this stream 'Purab aur paschim' (1970) till latest release films on diaspora.

This journal explores the recent shift in focus of popular Hindi films from domestic characters encountering social issues, to members of the south Asian diaspora negotiating their ethnic identities. Moreover, recent diaspora centric films are openly utilizing the diasporic characters as a safer experimental platform to negotiate these complex issues. Thus, cinematic is an effort of Bollywoodizing them to their original homeland India.

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