Hum Log (“We People”)
Ramanand Sagar TV *Ramayana*, begun July 1984
the “return of romance”

(“Who am I to you?,”
Sooraj Barjatya, 1994)
(Hum Aapke Hain Kaun)
• majoritarian perspective
• upper-middle-class Hindu values as normative
• focus on material wealth
• invisibility of minorities
DILWALE
DULHANIA
LE JAYENGE

(“The true lover will take the bride,” a.k.a. “DDLJ,” 1995)
Directed by Aditya Chopra
Produced by Yash Chopra
Filmfare Awards, 1995

* Best Movie (Yash Chopra)
* Best Director (Aditya Chopra)
* Best Actor (Shahrukh Khan)
* Best Actress (Kajol)
* Best Supporting Actress (Farida Jalal)
* Best Comedian (Anupam Kher)
* Best Lyricist
  (Anand Bakshi for the song *Tujhe dekha*)
* Best Male Playback Singer
  (Udit Narayan for the song *Mehndi lagake rakhna*)
Chaudhury Baldev Singh

(Amrish Puri)
Dramatis personae:
“Ghar aa-ja Pardesi, tera desh bulaye re”
Lajwanti Singh ("Lajjo")

(Farida Jalal)
Simran Singh

(Kajol)
Raj Malhotra

(Shahrukh Khan)
Dharamvir ("Pops") Malhotra

(Anupam Kher)
some notable scenes:
Some relevant backgrounds:

- Globalization
- Market liberalization
- Consumerism (from mid-1980s)
celebration of “family values”

“tradition”
“tradition” as spectacle
Karwa chauth (women’s annual vrat ritual)
the Diaspora reclaimed:

utopian West
dystopian West
the NRI
“non-resident Indian”
Welcome, NRIs.
“Jai Jagdish Hare”
(“Hail to the Lord of the World”)
Forget him, my child
For the sake of his happiness, can I not make this little sacrifice?
But only when Babuji gives me her hand, of his own volition