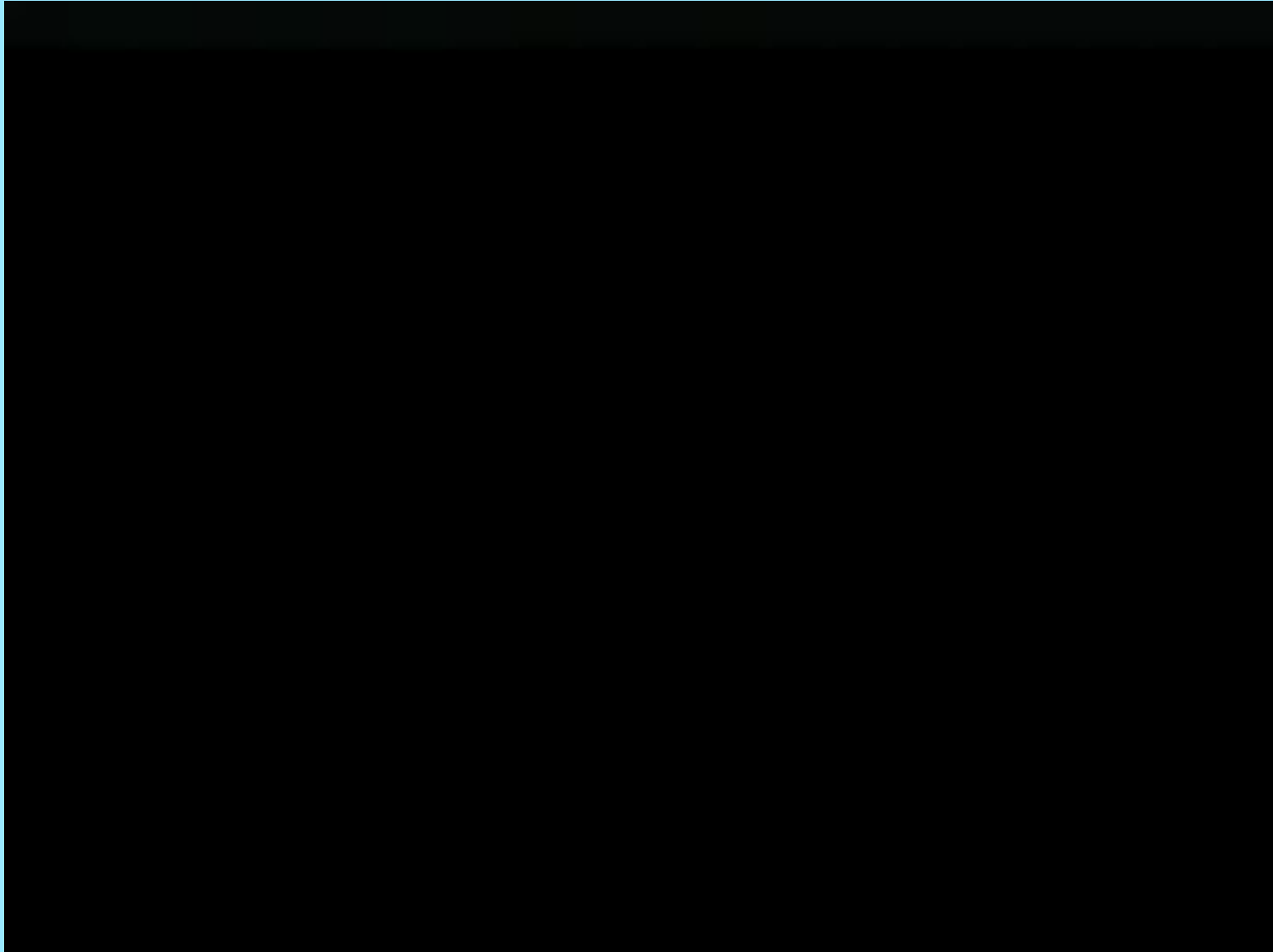
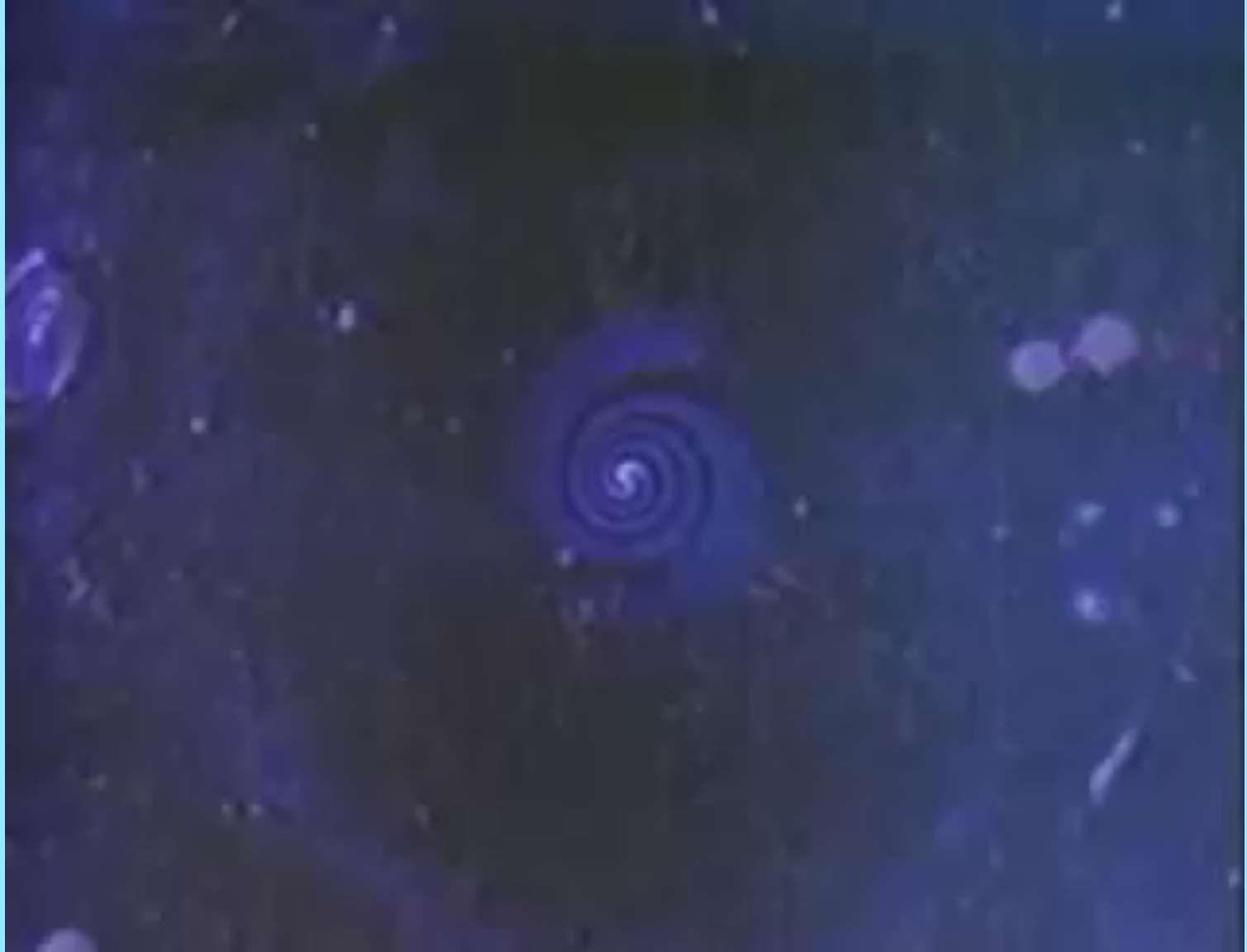
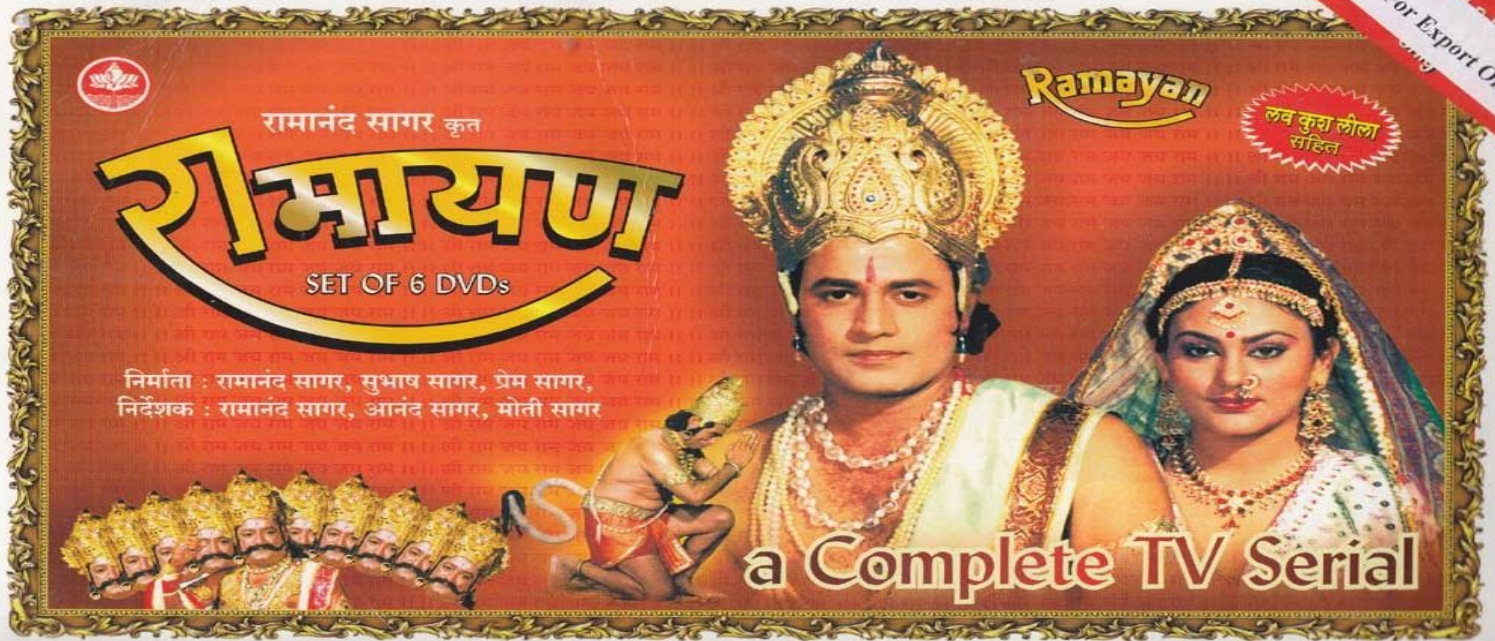


Hum Log (“We People”)

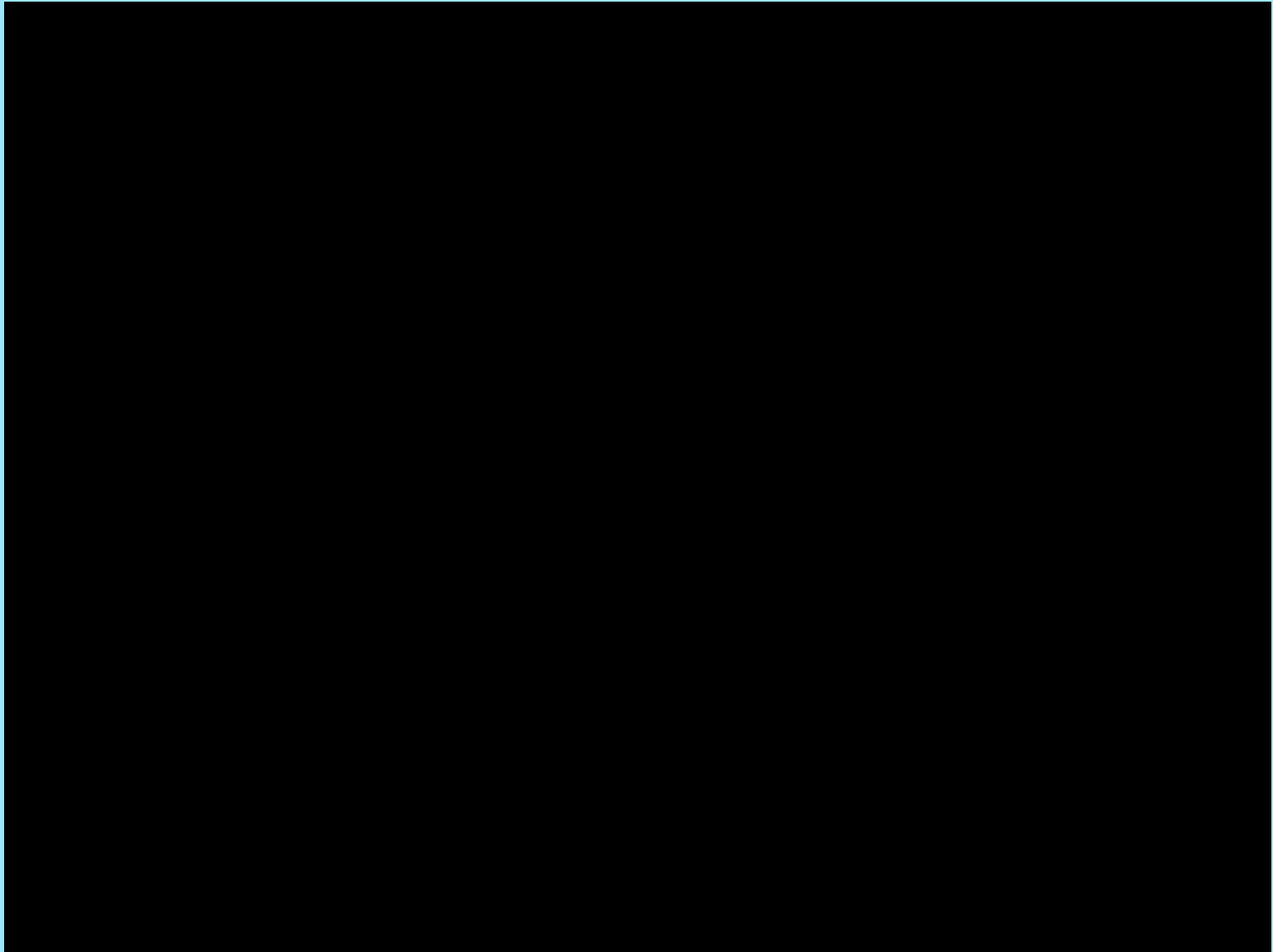


Ramanand Sagar TV *Ramayana*, begun July 1984



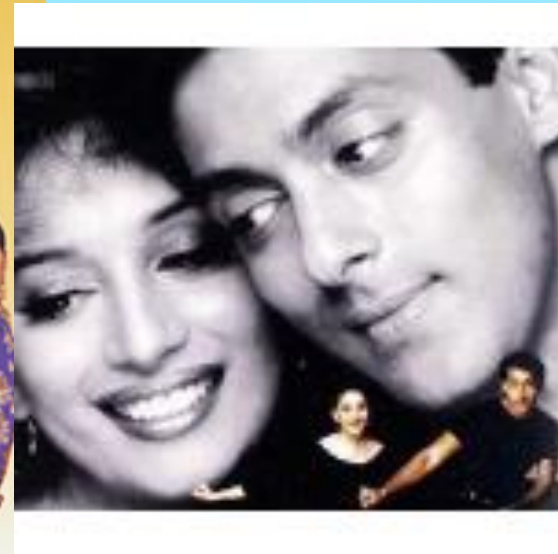
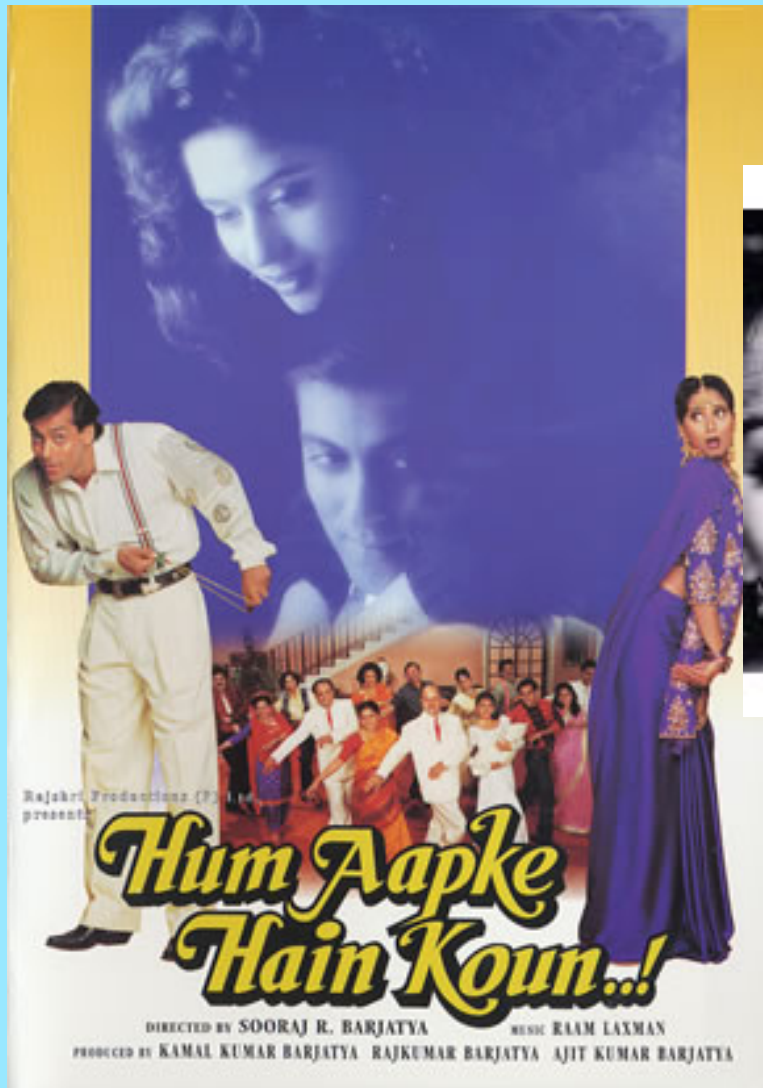


Mahabharata TV Serial (1988)





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)

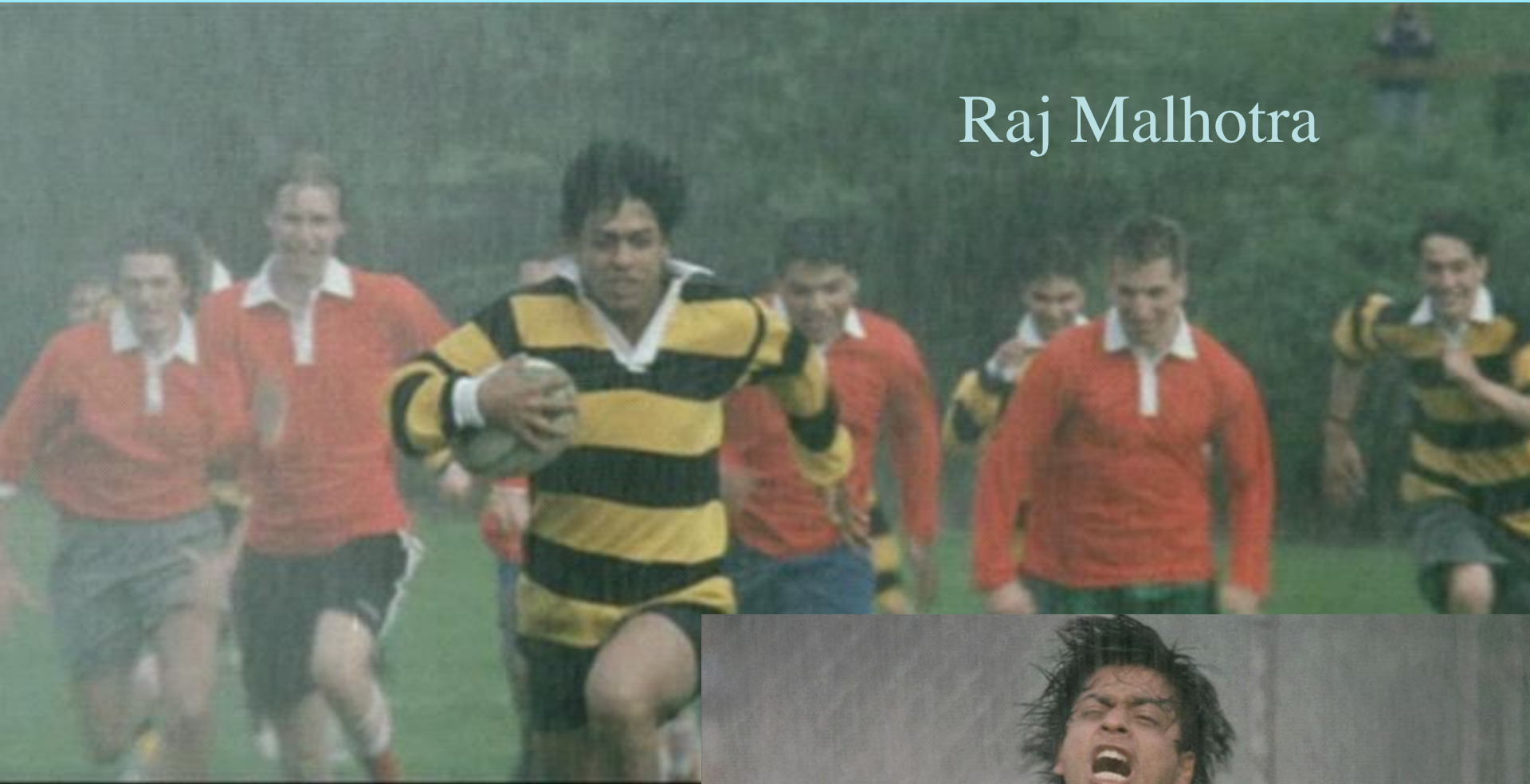
Simran Singh



(Kajol)

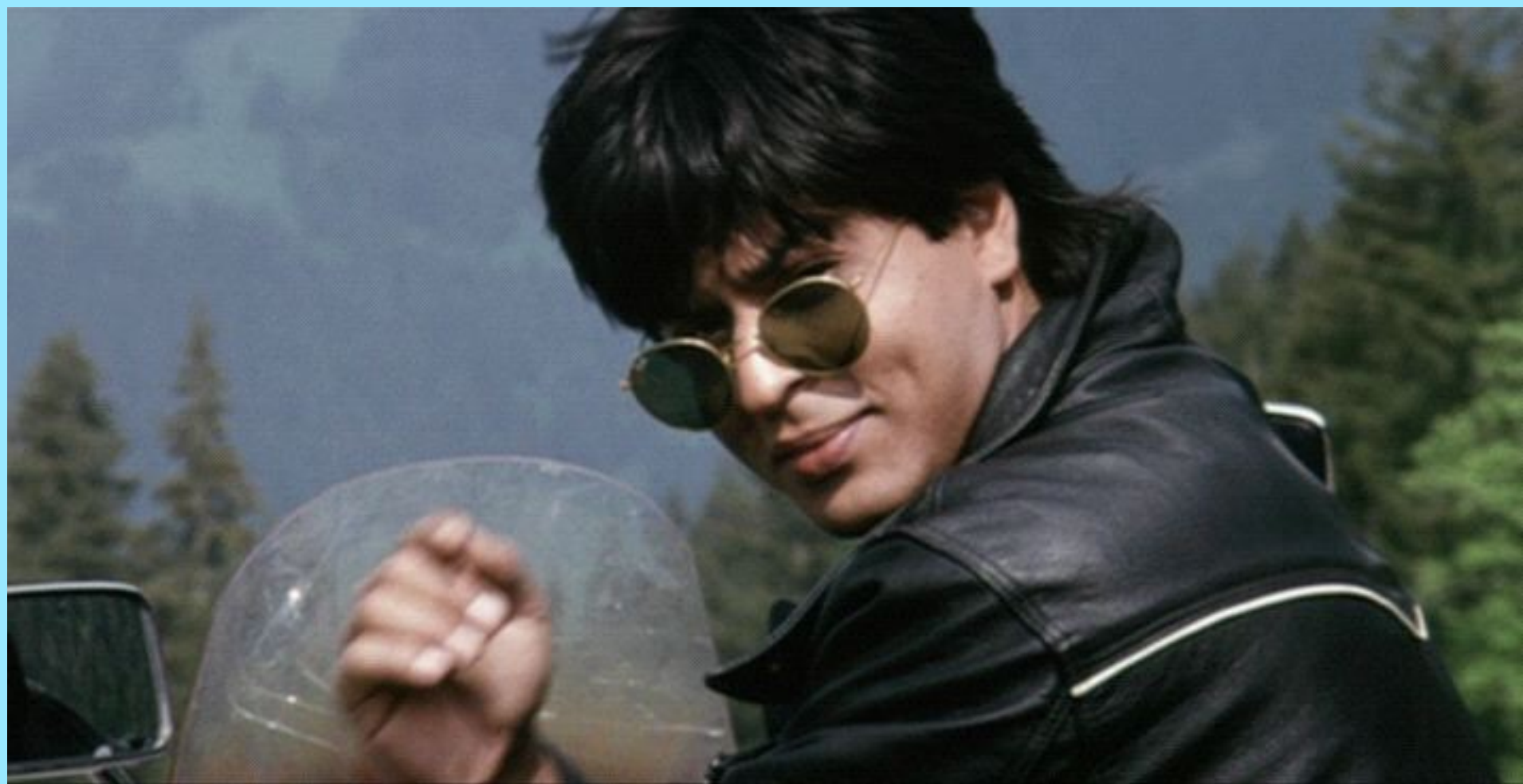


Raj Malhotra



(Shahrukh Khan)





Dharamvir (“Pops”) Malhotra



(Anupam Kher)





Kuljeet Singh



(Parmeet Sethi)

some notable scenes:



Some relevant backgrounds:



globalization, market liberalization, and consumerism
(from mid-1980s)



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celebration of “family values”



“tradition”



“tradition” as spectacle





Karwa chauth (women's annual *vrat* ritual)

the Diaspora reclaimed:



dystopian
West

utopian
West



the NRI
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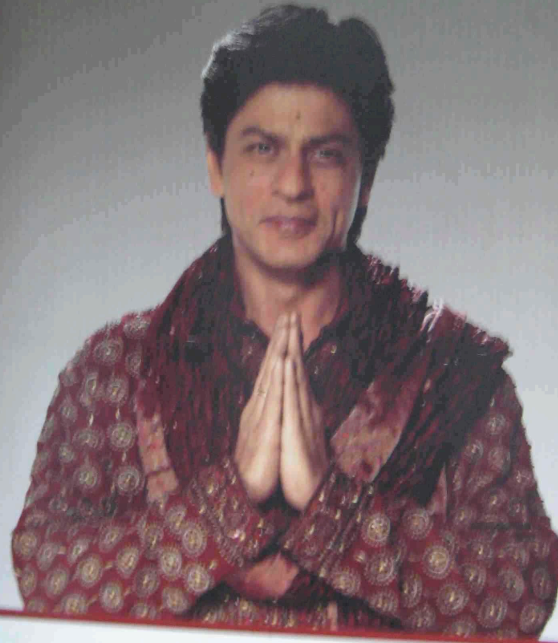


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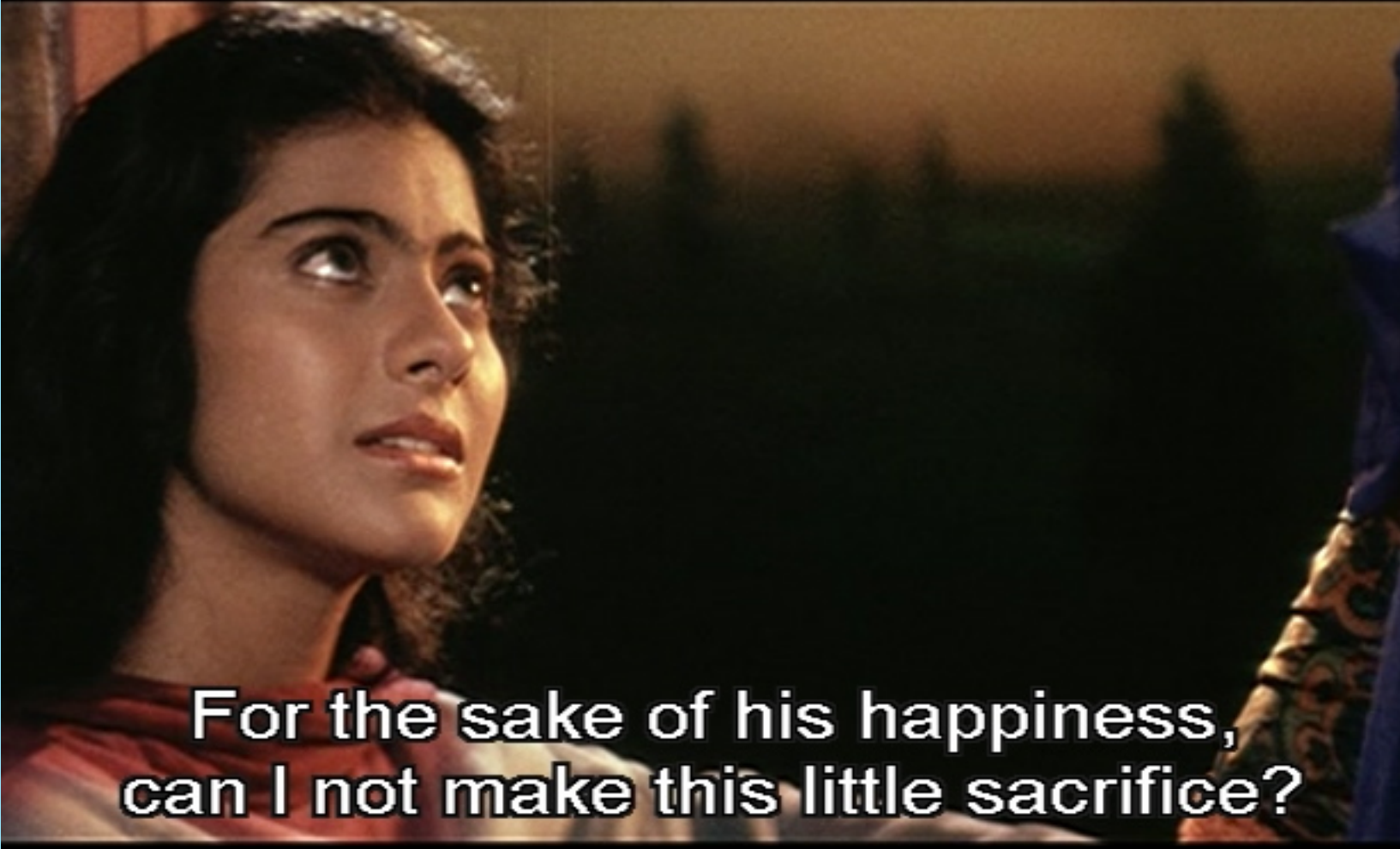




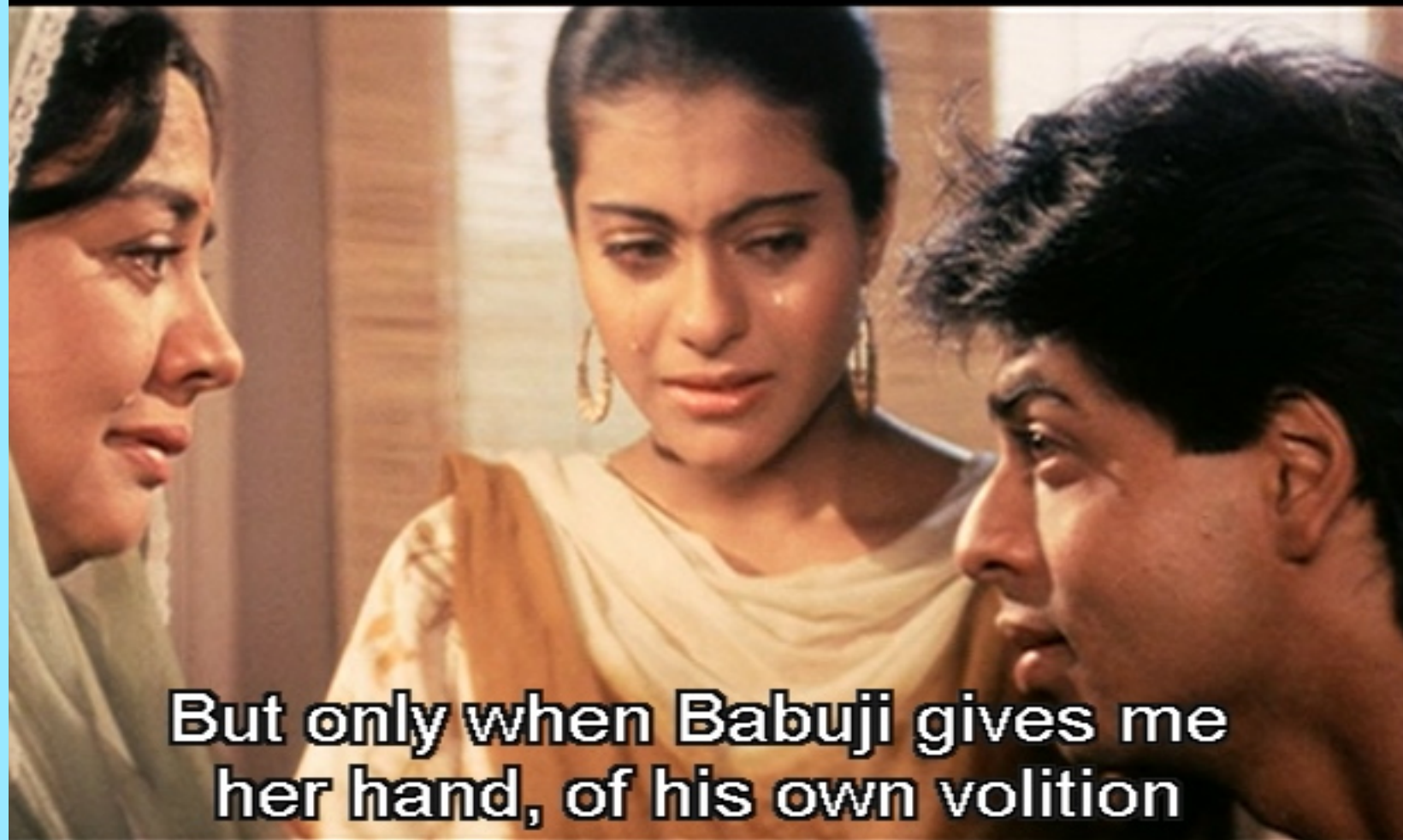
“Jai Jagdish Hare”
(“Hail to the Lord of the World”)



Forget him, my child

A close-up shot of a woman with dark, wavy hair, looking upwards and to the right with a pleading or desperate expression. She is wearing a red garment. The background is dark and out of focus, suggesting an indoor setting at night. The text is overlaid at the bottom of the image.

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**