**HARC1009: Bollywood and Beyond**

**Response Assignment #4**

**Due at the beginning of class on Wednesday, 21 January**

The two blockbuster films that most epitomize the 1990s were *Hum Aspke Hain Koun!* (1994) and *Dilwale Dulhaniya Le Jayenge* (1995). These films were adored by millions of Indian viewers, and also highly criticized by others. They came at a time when there were profound changes in India’s relationship with globalism and internal economic policies. As India increasingly liberalized its economic policies, there was a fair amount of anxiety, as noted by Monika Mehta in her “Globalizing Bombay Cinema: Reproducing the Indian State and Family” (*Cultural Dynamics* 2005:17 (2), 144: “It is important to note that debates about the liberalization process in India centered not just around economic disadvantages of opening up the markets, but also about the impact of the “West” on “Indian culture.” Both supporters and opponents of the process framed their arguments in terms of the need to protect ‘Indian culture’ from the West and of the strength of ‘Indian civilization.”

Choose ONE of the films to respond to, selecting an episode(s) not analyzed in detail in the readings, to answer the question “HOW is ‘Indian culture’ represented in your chosen film? What values is your film trying to promote, and how? Are there any issues with the promotion of these values? What might be the ‘hidden agendas’ not seen in these films?

1. Patricia Uberoi, “Imagining the Family: An Ethnography of Viewing *Hum Aapke Hain Koun...!*” (note: very ethnographic/anthropological—concentrate on her summary/concluding sections)

2. Bharucha, “Utopia in Bollywood: “Hum Aapke Hain Koun…!” (highly critical—pair with Uberoi)

OR

3. Patricia Uberoi, “The Diaspora Comes Home: Disciplining Desire in
 *DDLJ*”

**Please note: *NO LONGER ASSIGNED***

***-M.K. Raghavendra, “Structure and Form in Indian Popular Film Narrative***

***-Ronald Inden, “Transnational Class, Erotic Arcadia and Commercial
 Utopia in Hindi Films”***