BOLLYWOOD FİLMLERİ VE HİNT DİASPORASI:
HİNT DEĞERLERİ NASIL YENİDEN İNŞA EDİLMEKTEDİR?

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Öz

Çeşitli nedenlerden dolayı bir milletin nüfusunun başka yerlere yayılması anlamına gelen 'diaspora' Hindistan'da, İngiliz İmparatorluğu'nun yönetimi altında plantasyon bölgelerine 'yeni köle' olarak adlandırılan 'ödünç isçilerin' gönderilmesi ile başlamıştır. Hint diasporasının zamanla hem ülke içerisinde hem de ülke dışarısında yaşanan gelişmelerin etkisiyle evrildiğini gözlemlemek mümkündür. En önemli gelişmelerden birisi küreselleşme dönemidir. Çünkü küreselleşme, göç etmeyi tercih eden ya da göç etmek zorunda kalan diasporalar ve anavatan arasında kültürel akışın bir göstergesi haline gelmiştir. Küreselleşme ile birlikte bilgi ve iletişim teknolojilerinde meydana gelen gelişmeler, yerel özellikleri küresel ile buluşturan bir glokalleşme örneği olarak Bollywood filmlerinin, hem anavatan ve diaspora arasındaki bağı kurmasında hem de Hint diasporası için Hint kültürünün yeniden oluşturulmasında en etkili araç olmasını sağlamıştır. Bu noktadan hareketle, bu çalışma üç Hint filmi aracılığıyla Bollywood sinemasının hem diasporik Hint toplumlarını anavatana bağlama konusunda hem de Hint geleneklerini ve değerlerini devam ettirme ve koruma konusunda nasıl bir etkiye sahip olduğunu göstermeyi amaçlamaktadır.

Anahtar Kelimeler: *Diaspora, Hint diasporası, Bollywood, Hint olmak, Glokalleşme*

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BOLLYWOOD MOVIES AND INDIAN DIASPORA:

HOW INDIAN VALUES ARE RECONSTRUCTED?

Abstract

The word of 'diaspora' that refers to the dispersal of population to other places due to various reasons started in India with the sending of 'indentured labor' identified as 'new slavery' to the plantation regions under the administration of British Empire. It became possible to observe that Indian diaspora has transformed with the contribution of developments in both within the country and out of country. One of the most remarkable developments has been the period of globalization. This is because; globalization became the manifestation of cultural flow between homeland and the diaspora who had to migrate or preferred to migrate. Along with the development both information and communication technologies with globalization, Bollywood movies as an example of glocalization which brought together global with local became the most influential instrument of providing linkage between diaspora and homeland and reconstruction of the culture and values of India over Indian diasporas. Starting from this, this study will try to expose how Bollywood movie reconstruct Indian values for Indian diaspora. It also will be demonstrated how Bollywood cinema has an effect on both connecting with the homeland for diasporic Indian society and protecting and maintaining of the Indian customs and values with the help of three Indian movies.

Key Words: *Diaspora, Indian diaspora, Bollywood, Indianness, Glocalization*

Introduction

The word 'Diaspora' means 'scattering' or 'dispersion.' This term has been used since the late twentieth century to define any ethnic population who lived in the countries other than their own homeland. Because of containing within itself the meaning such as forced displacement, victimization, alienation; it also has carried the negative meaning. On the other hand, there have been different approaches to the diaspora issue. One of these approaches belonged to the Cohen. He formed a typology that categorizes diaspora as 'victim diaspora', 'trade diaspora', 'labor and imperial diaspora', 'cultural diaspora' and 'global-deterritorialized diaspora'. Cohen also suggested some aspects that demonstrate the diaspora such as a collective memory, a return movement, dispersal from an original homeland often traumatically etc. According to the Vertovec, there are three recognizable meanings of diaspora as social form which refer the continuation of intense relations and ties between diaspora and country of origin, type of consciousness which emphasized on experiences and sense of identity and mode of cultural production that refers the diasporic communities in globalism and trans-nationalism (Bhargava, Soodabeh, & Sharma, 2008).

Although the notion of 'diaspora' which refers to the people who have spread or been dispersed from their homeland to different locations has been used as regard to the Jewish for a long time, it undergone a significant transformation and came into use with migration. Due to this change, it is possible to observe that any migrant group is labeled a diaspora. (Amrith, The Making of Asian Diasporas, 1850-1930, 2011) This is because, migration evokes the diaspora and diaspora reminded the migration for many people. However, definitions for diaspora include some features as follows;

"Diasporas are formed by the forcible or voluntary dispersion of people to a number of countries. They constitute a diaspora if they continue to evince a common concern for their `homeland´ (sometimes an imagined homeland) and come to share a common fate with their own people, wherever they happen to be." (Vanore, Ragab, & Siegel, 2015)

As migration began to change itself throughout the history, it also started to shape the countries and even continents in which it has took place. In addition, diaspora has transformed based on changes in the migration. Thereby, there has been increasing debate relating whether diasporas are inherent results of migration and spread of population. On the other hand, history has witnessed not just Jewish diaspora but also encountered other considerable diasporic instances followed by the beginning of the colonial period.

While the word of diaspora was started to be used another groups except Jewish after 1950s, it became possible to encounter the various and evolving meaning of diaspora. For instance, the Black Diaspora which started with the slave trade and Palestinian diaspora which showed itself with the emergence of conflict following the establishing of State of Israel were evaluated under the concept of 'Victim Diasporas' that refer to the dispersal of people from their homeland forcefully due to religion, ethnic, cultural, language or violence. (Haque, 2013) Later, it became possible to confront with the concept of 'trading' or 'commercial' diasporas at the end of the 1960s and the 'labor' or 'proletarian' diasporas in 1976.

Even though the reasons that forced the population to migrate can vary from diasporic communities to another, it is possible to say that diaspora can also take shape due to the epidemic diseases, civil wars, financial crisis etc. For instances, the African migration after the post-colonial period showed itself again because of civil war, famine, economic failure and instability in political process and it was called as a 'new' African diaspora.

On the other hand, the reason of migration in Irish population was the famine named as 'potato famine' that caused the death and migration of many people. Following the withdrawal of Britain from Palestine lands, the Israel army that came to fill this gap caused the population of Palestine to leave their homes. The birth of Israel has become a forerunner of exile, alienation and dispersal. Lastly, the movement of Chinese people to other parts of Asia and also to other continents was due to the economic forces.

When it is wanted to be mentioned about the South Asian diaspora, in general it should be considered the histories of Indian, Pakistani and Sri

Lankan diasporas to refer two crucial phases in their history; colonial and postcolonial. These phases were identified as old diaspora of 'exclusivism' and new diaspora of 'the border' by Vijay Mishra. The first one was relating the sending the indentured labor to the colonies with the aim of production of sugar, tin and rubber for the thriving British and European markets. The latter one was a post-1960s case that marked the entrance of economic migrants into the important centers of the former empire. (Giri & Kumar, 2011) While most of migrants in the old Indian diaspora composed of unskilled or semi-skilled workers before the twentieth century, it was possible to observe the alteration following the post-Second World War. With the removal of the 'Immigration and Nationality Act' in the United States in 1965, many of those who migrated from the South Asian to the United States were the migrants who had very well education and professional skills such as lawyers, doctors, engineers. (Tirumala, Bollywood Movies and Cultural Identity Construction among Second Generation Indian Americans, 2009)

The first remarkable moment that marked a turning point for migrations to another country within the subcontinent was the division of country as India and Pakistan in 1947. Second moment that had an effect on migration was the separation of Pakistan in 1971. These divisions affected the movement of people living in different places of the subcontinent. Thereby, the South Asian diaspora coincides with the end of the colonial process of British Empire in India and ongoing struggle for independence and then the separation of the country. (Ariu, 2017)

The most striking shift in the history of Asian migration was the era of globalization which started in the 1970s. Globalization which refers to the increasing economic, political connectedness with the expansion of trade, production, communication and human migration enhanced the influx of migrants for highly-qualified Indians. (Peng, 2014) Along with the origins of interaction among the world societies is quite old, the speed and prevalence of this interaction has showed substantial rises during the end of the twentieth century thanks to existence of satellite, the place of computers and internet in daily life, the developments in the transformation technology. On the other

hand, the twenty-first century has witnessed the decrease of the importance of the geographical borders among the countries and the world became the 'global village' that has made it accessible from sea to shining sea. (Varol, 2017) The term of 'global village' coined by Marshall McLuhan was used to emphasize the transformation of world to the global village associated with the prevalence of electronic communication. The facilities offered by electronic communication technology has made the world society closer and increased the interplay among them. According to Giddens, this alteration which is named as 'globalization' had three driving forces and these are the development within information and communication technologies, economic and political factors. The existence of these three impetuses provided globalization an opportunity to show itself within the fields such as economy, financial, environment, culture, political. (Varol, 2017) The most important portion among them was of the 'media' which accelerated the communication among the culture. Media became an important tool which had an effect on globalization and impressed by globalization itself. Globalization has not just caused the change of economic, cultural or political relations, but also it caused the alteration of human relations. Different communication tools as a result of technological development have raised the significance of process for cross-cultural communication. (Kara, 2013)

This alteration named as 'social globalization' is identified as the 'spread of idea, information and also people' and involves the increasing of trans-national elements in the daily life of people, pattern of communicating, life style, language used and increasing circulation of people between the countries. The most effective means for the spread of these transnational elements has become the movies for making contact with in particular diaspora. The reason why the cinema has an importance is the existence of the cultural codes within itself. Transnational publications that include the symbols, values, traditions belonging to the life styles of the countries from which they came provide these values, traditions , symbols an opportunity to pass the borders in the cultural sense. Movies and television programs which can reach many people as visual aids contains within itself the specific cultural

codes of the place of production. The aim of including cultural codes in the movie is to provide the adaption of these codes by the target audience. For this reason, movies became the important factor which supports the cross-cultural communication at the point of decreasing of bias and both identification and understanding of different cultures each other. (Kara, 2013) Moreover, cinema can be said the most important tool that provides the being marketed of a cultural model across the world by effecting the population. In this context, Indian movie as one of the most effective examples for presentation of cultural model has gained importance thanks to reflection of the cultural codes such as colorful traditional dresses, different kinds of dance, Indian family structure and religious rituals both in India and in various countries around the world.

The Indian Diaspora

It is possible to state that Indian diaspora set an important example of diaspora that was formed as a result of both colonial process and its effects over the structure of country. Moreover, the Indian diaspora is the second largest diaspora; with its over 20 million people all over the world.

For this reason, Indian diaspora can be considered as one of the most diverse and complex diasporas. What makes the 'Indian diaspora' so unique in comparison to other diasporas is its heterogeneous structure that encompasses different religious groups such as Hindu, Muslim Buddhist, Christian etc., ethnicities such as Bengali, Punjabi, Naga etc., harmony of different cultures and languages with its sixteen official languages. (Bandyopadhyay, 2008) Thereby, the formation of Indian diaspora within Asia developed from the different features of Indian migration in the nineteenth and early twentieth centuries.

The origins of the Indian diaspora as the second biggest diaspora later the Chinese diaspora date back to the Britain colonialism and its relationship with the British Empire.

It is composed of four streams following the various situations that caused to the migration of Indian people. The immigrants of the 'first stream' were

the third and fifth generation descendants lived during the mid-nineteenth century.

The first travel for them was towards to the British and European colonies in Africa, Fiji, Mauritius, South Africa, and Caribbean as plantation labor and railway workers under the 'indenture system'. It was the earliest sign of international migration from India. The underlying reason of this action implemented by Britain was to overcome the labor shortages following abolishment of slavery in the British Empire in 1834. The situation of Indian indentured workers identified as a 'new slavery' who were deployed in the plantations of European colonial lands was named as 'labor diaspora', 'imperial diaspora' or 'trade diaspora' by Cohen. During this process, it was possible to observe that many of them lost touch their connections with their homeland including their 'native language' due to the forbidden access to the tools of transportation and communication so that this period was called as 'Old Diaspora' due to the deprivation of more favorable terms for immigrants. (Bhat & Narayan, Indian Diaspora, Globalization and Transnational Networks: The South African Context, 2010) Over the course of their traveling by ship to the destination colonies, this unknown togetherness transformed into a 'ship brother' named as 'jahaji bhai' and this bond forged has been passed down among the descendants. (Bhat & Bhaskar, 2007)

This first type of migration was not voluntary, rather forcefully and this situation continued from 1830s until 1920s. However, 1920s referred the beginning of the hostilities and increasing competitions between the Asian immigrants and white workers due to the growing number of "Asiatic". The expansion of population mobility around Asia carried with it the new ideas, new and different cultural applications, and also new institutions.

While this migration process as a first wave was backed by British Empire, the emerging developments in the 1930s and 1940s forced the Indian people to migrate another place. During the World War I and World War II, many Indians were brought to fight as a part of British Army under the colonial administration of Britain. (Gautam, 2013) The transformation process was the direct result of war and the warfare referred to the undermining of European

imperial rule in Asia. Therefore, the map and borders of Asia were redrawn between 1945 and 1950 along with the new flows of people and new states were established after independence process. This period triggered the advanced movements of refugees who stayed on the 'wrong' side of the new borders. This situation can be observed better in the case of the partition of Indian sub-continent in 1947. (Amrith, 2011)

During and after the separation, India and Pakistan confronted the largest human migrations throughout their history and this event caused the human crimes, fatalities, miseries, refugees, and displaced people. During this period, Indian people had to migrate the commonwealth countries which provided convenience for entry.

The migration wave occurred in wartime formed a basis for earlier networks of migration. It is possible to realize that during the post-colonial period, the internal migration advanced its field towards new nation-states. But, the international migration showed a decrease in this period in that the existing of new states set measures to borders against the migration. Also, this new era found out the 'other' that caused to be differentiated the citizens within the society.

The pioneers of the second stream concerning flow of migration were the trained and skilled immigrants who went the developed countries of the West during the mid-twentieth century. On the contrary the first wave of migration, within this process, immigrants continued to apply their practices via the interplay with the homeland. Thereby, this constitutes the 'New Diaspora' in view of enabling the communication with the places of origin through the contribution of advancing technology.

On the other hand, while first stream refers to the forced indenture labor that took place in the lower castes in terms of social position of immigrations, second stream is constituted by the professionally trained and skilled immigrants belonging both the upper classes and the upper castes. Forming the third stream migration, immigrants encompassed both unskilled and highly skilled that migrated to the West Asian countries and Gulf countries.

They were in fact the Non-Resident Indians (NRIs) or the expatriate Indians. They were not accepted as a citizen in the country where they migrate to work so that they had still connection with their homeland. However, it was not possible to consider them as a diaspora for they were rejected membership in the host society. Because of that, they were named as a 'transitory' diaspora. (Bhat & Bhaskar, 2007) The migrants of 1960s and 1970s were professionals like doctors, engineers, upper-caste Tamil and Bengali families who formed the effective upper layer of society and they also have taken place in important positions in political, economic, scientists and professional arena. Many metropolitan centers of Asia were outputs of earlier periods of migration and those centers were formed through diaspora and effective relationships between another communities and states. Increasing immigrants of high-skilled people as an indication of increasing globalization accelerated with the liberalization of immigration policies implemented within many countries. The reason of this action was the benefit provided to the 'host' societies by the immigrants.

There was also increasing migration in the internal migration that enabled the development of cities in Asia as well as expansion of international migration. Thereby, globalization contributed the largest and most rapid urbanization in history. Internal and international migration during the period of globalization were the result of same underlying stimulation; overcome the inequalities between regions, between cities and countries, more flexible mobility and natural disaster. (Amrith, 2011) On the other hand, one of the most striking effects of globalization was over the female migrants. The image of women was transformed through the globalization and rise of export-oriented growth in the field of shoe and garment production industries has formed a basis for inclusion of women to the workforce.

However, the Indian government realized increasingly the existence of diasporas and formalized its connection by implementing a series of policies. The globalization had a great effect to make contact due to providing the easy connection between the Indian diaspora and the 'mother country'.

The government of India started a formal dialogue to network with them

mutually in order to promote socio-economic and political interests of the 'Global Indian Family' since 2000. While the problems of Oversea Indians throughout the colonial administration of British Empire was considered as an 'internal issue' of the Empire, radical change in the policy adopted toward diaspora came together with the new government of India. It was accelerated the pace of the reforms and integration process. This shift was showed with the Chennai Declaration of the Bhartiya Janata Party in 1999;

"We believe that the vast community of NRIs and PIOs also constitute a part of the Great Indian Family. We should endeavor to continually strengthen their social, cultural, economic and emotional ties with their mother country. They are the rich reservoir of intellectual, managerial and entrepreneurial resources. The Government should devise innovative schemes to facilitate the investment of these resources for India's all- around development. " (India's Policy Towards Her Diaspora and Diasporic Issues in the Region)

It was possible to consider this tendency of the government with the constitution of a High Level Committee on the India Diaspora in 2000 in order to suggest the flexible policy framework after determining the problems and difficulties, the hopes, needs and expectations of the overseas Indian communities. (Zhu, 2007) The objective of the committee was to provide an opportunity to enable the links between Non-Resident Indians (NRIs) and People of Indian Origin (PIOs).

The other tendency toward diaspora implemented by the government of India was the organizing an event that intended to gather the members of the Indian diaspora from all over the world. This day was determined 9th January as a return day of Mahatma Gandhi from the South Africa to homeland in 1915 and was started to be celebrated the 'Pravasi Bharatiya Divas' known as Non-Resident Indian Day. (India's Policy Towards Her Diaspora and Diasporic Issues in the Region) For this reason, this day marks an important milestone in the relationship between India and its diaspora.

In addition, other attempt as an indication of the importance that was placed by government was the establishment of the Ministry of Overseas Indian Affairs in May 2004 with the aim of assisting both NRIs and PIOs and

also their families in terms of diverse issues. (Zhu, 2007) Thereby, today when it is talked about the diaspora, it is accepted to encompass the NRIs, PIOs and Overseas Citizens of India (OCI). (Challagalla, 2018)

The Formation and Development of Bollywood

Cinema has appeared as an effective tool of information, news, education, entertainment and historical memory. It did not become just a powerful medium for communication but also a mirror for society and its history, witness of change. The thing that makes the Indian cinema particular in comparison with other was the development of film industry under colonialism. (Desai & Dudrah, 2008) On the other hand, it is crucial to state that globalization became a mark of cultural flow within and between Western countries and non-Western countries. Bombay film industry known as Bollywood set a striking instance of such cultural flow in terms of bringing 'homeland' into the Indian diaspora. Indian film industry has developed its own distinct structure with its diversity during its existence.

Bollywood as term is reflection of a combination of Bombay known as Mumbai today and Hollywood. When it comes to the Hollywood movie industry, it is the name of a place in Los Angeles that is central office of American film industry. The origin of Hollywood dates back to late 1800s and bases on music heavily, an array of diverse emotional, fictional, non-fictional subjects. On the other hand, The and origin of Bollywood is early 1900s. Bollywood composes of traditional song and dance sections and encompassed the all romance, emotion, comedy, action. It is evident to handle the Bollywood as a product of globalization period since it has helped the movement of cultural structure beyond the national borders and provided easy access to reach the Bollywood movie by both its diasporas and other people in the world due to removal of barriers.

Even though the origins of the term 'Bollywood' are unknown, the general opinion has showed that Bollywood formed both related and against the hegemony of Hollywood. (Dudrah, 2002) In this context, it is possible

to state that Bollywood movie has offered the alternative cultural and social representation out of dominant white and ethnocentric attitude.

Bombay, with its first usage, became the core piece of India cinema industry thanks to the Lumiere brothers and their studies on the cinematograph in 1896. In other words, Indian filmmaking started with the introduction of technology to the subcontinent in 1896. It was the birth of the Indian film industry. On the other side, it was clear the role of British administration over the Indian cinema.

It was impossible to think that Britain will leave the Indian cinema without supervision within the period of emergence of Gandhi as a national hero. The committees were founded in the cities as from 1918 and both criticizing the British administration and wear of actors like Gandhi were the reason of censor. (T.C. Milli Eğitim Bakanlığı, 2008) In the meantime, the first movie 'Raja Harishchandra' of Dadasaheb Phalke in 1913 was a turning point in the travel of Indian cinema.

This was the period of the 'Swadeshi Movement' which refers to the using productions generated in India and boycotting the British-made goods by burning them. It was given him the name of 'Father of Indian Cinema' as a result of the contribution of his for both India cinema and Movement. (Juni, 2014)

The origins of Indian movie were silent, black and white films like the American films. In 1920s and 1930s, women entered the silent film industry and became the part of the Indian cinema. Despite British censor, the number of film in Indian film industry increased during this period based on social concern and pro-independence position. During the 1940s, demand for Indian cinema increased with the rise of "talkies". While the silent movies did not have any problem in terms of linguistic, the development of talkies made the films complicated towards its accessibility out of the country, but also it helped to localize film to its regional, cultural audiences speaking local languages. The innovation that brought by the sound films became the existence of musicals and dances that has certainly encompassed by each Indian movie, but these sound films were shown in the region where they were shot by reason of

lack of linguistic unity within the country. On the other hand, although the term 'Bollywood' did not appear until 1970s, it does not refer to the all films produced in India.

Contrary to the popular myth, other areas of India and South Asia have similar names, including Tollywood, Kollywood, Lollywood and Dahliwood. The first example for this type of films made with the arrival of sound was "Alam Ara" that was released in 1931 and loaded with songs, dances and music. This feature of Indian film industry that has included the song and dance section is accepted as foremost characteristic of the Indian movie that distinguished it from the other film industries. Along with the arrival of sound movie, a movement started towards a new culture which reflected a common attitude within the countries that began to approach to their independences. These countries started to turn the customs damaged by colonialist countries. (İri, 2014)

In the period of the developments happened in the world during the early 1930s such as Great Depression, the signals of World War II and following the India separation, the popularity of musicals were the outstanding factor to escape the overwhelming and upsetting statement of life. Along with the first Indian color film was produced in 1937, it was started to be mentioned about the rising of 'Golden Age' that will lasted until 1961 in the history of Indian cinema. It is possible to consider that scholars have divided the Indian film industry of post-independence process into three main periods as 'nation-building' era in the 1950s, Indian cinema during the crisis in the 1970s and cinema from the liberalization and satellite television after 1991 to present day. (Dimitrova, 2015) 1950s has marked the period of the most popular films in Indian movie as well as the independence process of Indian sub-continent. This is because; India had the great directors who produced an effect to change the destiny of Indian film industry and Indian cinema by 1950s constituted itself as a form of art, entertainment and industry.

While the 1950s witnessed the new trend in Indian film such as including the comedy, laughter, happiness and rock music rather than dramatic scenes, sad songs, 1970s represent its previous role to reflect difficult life conditions of

society due to the low economic growth and widespread political corruption during these times. During the 1970s, India was suffering from low economic growth and extensive political degeneration. Within this framework, Indian cinema displayed the contending citizens depending upon the political and social trends. It was possible to confront with violence with the film of Amitabh Bachan 'Angry Young Man' that battled against the degenerated politicians and leaders and depicted the situation of period.

Since 1970s, Bollywood was named as 'masala' for it involved all genres such as romance, drama, comedy and also song-dance section. (Lorenzen, 2009) On the other side, the Indian cinema of 1980s witnessed the emergence of violence and raised the level of violence in the movies so as to appeal to better to their audiences.

At the same time, it was focused on the Indian middle class, traditions of older generations, return of the family values in the Indian film industry in order to win the hearts of new generations.

1990s became the years when the impact of globalization has been felt over the Bollywood movie. The development occurred with existence of globalization have forced Bollywood to reconsider its methods and it helped to popularize the Bollywood movies in other countries over the world. The direct effect of globalization over the Bollywood has been the emergence of alternative sources of entertainment such as television, internet. However, the most remarkable impact of globalization and new technologies over the Indian film industry became relating diaspora communities of India. These communities were able to continue to protect the connections with their ethnic roots and rebuilt their old traditions and value system. (Tirumala, 2009) Thereby these technologies played a crucial role in maintaining the cultural identity and 'Indianness' due to providing convenience to reach the movies. Along with the existence of economic liberalization of the 1990s, it became possible to observe the change of lifestyle, taste, preferences of Indians who travelled abroad. For this reason, film makers preferred a strategy to compose a harmony by mixing local with the global and this strategy was named as 'Glocalization'. This term identifies a process of cultural transformation. While

Indian movie based on reflecting India only, it started to focus on attracting the audience globally with local setting. In this respect, when talked about the clothes, location, song and dance or family idea; it is possible to notice that glocalized Bollywood movies have tried to reflect the 'Indian touch', traditional emotions which belong to India and remind it. (Hasan & Nika, 2014)

2000s as the last and ongoing phase saw the new wave during the movie-making process due to the advanced technology and also technical advancements introduced in India. The reason why Indian movies have witnessed such shifts is both change of target audience and the thought of the audience in progress of time.

As the Indian movie gained its popularity in transnational migration and South Asian diasporic communities, it became a way in the sense of forming a world communication, producing cultural and economic ties between the Indian homeland and its diasporas. It is possible to observe that parental opposition and conflict have become dominant in the films of 1990s and 2000s. The movies of this period have showed the importance of patriarchal norms within the Indian society. What is important is the Indian identity that purpose the celebration of 'family values' and approval of 'Indian tradition' in a globalized world. (Dimitrova, 2015)

As a second important feature that was confronted in Indian movie during this era became the existence of nationalism differently from the patriotism and nationalism of early times of film industry. This refers to the division between West and India. Third trait as a crucial shift for Bollywood became the acceptance of the 'Dual Citizenship Act' by the Government of India in 2003. This is because this act redetermined the national identity as Non-Resident Indians and Person of Indian Origin for they became the citizens of the Indian nation. Therefore, involvement of the NRIs implied the national identity going beyond territorial origins. For this reason, it was quite apparent that Indian cinema became popular among the diasporic communities and this movie undertook the role of being a bridge to their home. (Forestier, 2015) Consequence, the reason of success in the Bollywood movie can be shown as its addressing to the all-Indian audiences regardless of region, religion, social divides.

The Examples of Indian Film Industry

The first reflection on the cinema of Indian origins who are settled abroad can be observed in the movie of 'Bilet Pherat' (1921) relating the loss of Indian values and Indian roots after the process of living abroad, but the situation of expatriate Indian gain importance with the 'An Evening in Paris' (1967) which makes the audience feel the nationality of India with the tendency of characteristics without revealing and ' Purab Aur Paschim' (East and West- 1970) which reflects the loss of original values. The movies in the 1980s such as 'My Beautiful Laundrette' (1985) handle the people who fight against the corruption and social change in India and its reflection.

Bollywood was chosen to provide the connectivity between the Indian people residing in the world and their homelands. Alongside the improving a sense of community for non-resident Indians, most of the Bollywood movie in the recent period that handled the issue of diaspora has showed that the national ethos determined by blood ties, not by nationality or place of residence. It is the manifestation of passing from 'jus soli' to 'jus sanguini' in terms of conception of citizenship. But, 'Indianness' has always an emphasis at the end of the movie. It is possible to observe this thought in "Parades" movie. (1997). Bollywood movie like 'Dilwale Dulhania Le Jayenge' (1995) 'My Son the Fanatic' (1997), 'East is East' (1999), ' Bend It Like Beckham' (2002), ' The Namesake' (2006) that focuses on diaspora put an emphasis on the Indian value, continuing of tradition, conflict of traditional Indian values among the members of family following the migration with the effect of new cultural values.

"Kabhi Khushi Kabhie Gham" (2001) is a diasporic Indian movie that emphasized the imbedded of diaspora into the 'Great Indian Family' notion and reflect the struggles of being Indian in the diaspora.

In 'Ae Fond Kiss' (2004), this time, emphasis is on the cross-cultural relationship between two people coming from different life styles, different cultural values. On the other hand, some movies focus on the negative aspect of migration and merge this issue with idea of return to the homeland. "Ramji

Londonwaley' (2005) reflects the difficulties faced by immigrants. Also, in some of movies, focus is on the return travel to the national territory as in "Swades: We the People" (2004), 'Devdas' (2002).

As an example of the conflict of generations between those born in India and born in England, 'Family Comes First' (2005) and 'Namastey London' (2007) handle the differentiation of generations based on the cultural effect of place live in. 'My Name is Khan'(2010) is on the other hand reflect the struggles of people living outside of national lands to demolish the thoughts of people who had animosity against themselves to the audience. Therefore, it is possible to observe that each of these movies as mentioned above offer an opportunity in order to understand how the effect of Indian diaspora reflects in the movies from the beginning until present.

Analysis of Three Bollywood Movie

The most effective means to measure the reconstruction of Bollywood movie over the Indian diaspora is to observe the Indian movies. In this paper, it will be examined the three Bollywood movies by considering the effect or role the Bollywood movie over the Indian identity and it will be used the semiotic analysis tool to understand the role of Bollywood movie. The using of radio as a means of propaganda during the Second World War showed the importance of communication tools. Along with the development of cinema sector, movies became the carrier of some messages. These messages are the indicator within each scene that formed a movie. Indicators with the different style of explanation and perception for specific cultures are the device which provides to make a contact with the other people. In this respect, semiotics does not focus on what movie is and how movie is produced; but bases on what indicators within the message on the movie are, how they are produced and what their meanings are. Therefore, this study will benefit from this semiotic analysis tool to observe the effect of Bollywood movie on the Indian diasporas.

For this reason, three movies were selected because of having over eight rating in the Internet Movie Database and it was given importance that the

directors of each movie must be India-origin in order to understand the approaches of directors while reflecting the idea of 'being India'. These movies are Dilwale Dulhania Le Jayenge (1997), Swades: We, The People (2004), and My Name is Khan (2010). Each of these movies have reflected the different social issues and presenting the social values of 'Indianness', societal problems happened during the historical developments.

Dilwale Dulhania Le Jayenge is a Hint movie directed by Aditya Chopra that reflects the different life-styles of two Indian families living in London. The movie starts with Indian music and continues with a man who represents a conservative, loyal and yearning to his homeland, Pencap father figure living in London for twenty years. He does not feel himself as if he belongs in London and he questions his presence in London while feeding birds. Even these birds are unfamiliar for him. The only unchanging thing is his homeland that calls him to go. *'Your heart is calling you!'*

His family and he maintain their traditions, value by giving importance to their cultures; their language, music, customs, religious ritual, style of eating something. Thereby, Simran is daughter of a father who is traditionalist, conservative. While this family and especially committed with passion father to the homeland describe the efforts to protect their values, on the other hand, other family maintain their lives by keeping pace with European life style, customs. Raj presents a rich family boy who is trick fellow, amusing and unsuccessful, but smugger for this and free from the tradition of India. In this respect, Simran and Raj present the second generation living in the abroad out of the homeland. A letter coming from India transforms all lives for Simran. Father wants Simran to marriage with boy of his childhood friend. The smelling of letter by father is manifestation of missing to the homeland. The word of 'Father knows better thing for his daughters' is an indicator to show how Indians have a tradition. It is impossible to oppose the thought of father. Simran and Raj who face in Europe travel fall in love at the end of the journey. Following this event, father decides to go back India in order to keep his word. Raj also goes there. The movie depicts the Indian values, marriage ceremony, entertaining, instruments, special dresses that are completed their

dances. At the end of the movie, Simran and Raj manage to stay together after diverse difficulties.

It is enough to tell the word of father from the movie to understand to how homeland is reflected in the movie: 'I am living still India at the heart of the London.'

'Swades: We, the People' is a Hint movie that show the life of Mohan Bhargava as an Indian who live in America, an NRI, and study in NASA. He loses his family in an accident and there is just some memories regarding his childhood in his mind. As a result he decides to go to India in order to bring his daddy to the America as an indicator of duty of loyalty. While the plane gets off, the Indian music starts to enclose the audiences. It is a story of rediscovering of roots.

The first signal of movie concerning diaspora is the emphasis on selfness, remembering where he comes from. He confronts his forgotten origins and cultures. The lyrics of songs are used to reflect the beauties of India. The movie has been based on the features of history, culture, religious rituals, societal problems exposed by society, local values and apparent comparison between homeland and host country. The dominant things that present are the innovations coming from with diaspora. Both Mohan tries to discover his homeland and the society of homeland tries to learn something about America. In fact, Mohan is a manifestation of globalization in terms of breakthroughs. This is because; the society is unaware of existence of internet, e-Posta, caravan and they learn all of these with arrival of Mohan to the homeland. The India is depicted in the eye of Mohan. Mohan has become integrated with the receiver country and this is shown with his calling 'You, Indians!' Following his discourse, he corrected his words by saying 'We, Indians!' Mohan takes his modern clothes off during the special celebration reflection the values of India with the request of his daddy and takes care of wearing the local custom.

The thing that affects him during his journey is the difficulties living in India such as electricity cut, poverty, starvation, the existence of child labor, exclusion behavior of caste system. The culture and tradition of India

is reflected as power of India in the eye of local people by comparing with America. Mohan uses his information to gain favor to his homeland and completes a project with the effort of all society to produce electricity. When he turns back the America again, the special thing is given him as a present to not to forget the homeland.

Mohan does not dispense with his homeland and memories. At the end of the movie, he decides to turn back his country. The song played at the end says that this county –India- is your mother country, it is calling you. This is endless linkage. Wherever you go, you have to go back home from the ways you discovered. It is possible to observe that Swades which means to the 'someone's own country' has been chosen by fitting the context and depicts successfully the relationship between diaspora and homeland. In this respect; 'Swades: We, the People' can be defined as an instrument of protection of the values, cultures and tradition of India.

'My Name Is Khan' is a movie that was shot both in India and in America. The movie starts a word: 'I am a Muslim and I am not a terrorist." This time, it is possible to observe the difficulties experienced by Rizvan Khan who migrated to the America after the death of his mother and his appearance from the outside with this Bollywood movie. The movie provides a convenience to compare the homeland and receiver country. He tries to protect his identity and does not avoid saying that he is a Muslim. There is a little reflection about Indian dance, music but the societal issues are shown very well. There is just word said by his mother in his mind while going to America: *"Do not forget something, Rizvan. There are just two types of human all over the world: Good people who do favor and bad people who do wrong and the only difference among the people are this."*

This statement defines the emphasis of the movie. In this movie, it is reflected successfully the division both among the Indian society and society lived in America following the 9/11 September event. At the same time, Rizvan Khan suffers from asperger's syndrome and his mother supports him to make his life easier. While his exposes to the some hardships during his childhood time, he comes the America to fulfill his word to his mother on behalf of having

a better life conditions. He gets married to Hindu women -Mandira- and they have a peaceful, happy family with her son until September 2001 events.

Her son Sam dies by the fascist segments due to Muslim- identity of Rizvan Khan. The objective of Khan is to prove that 'He is not a terrorist'. In this movie, the goal to transmit the audiences is to demolish the wrong perception relating Muslims. Terror has not a religion and families do not form just via blood relation but also with love.

Conclusion

As second diasporic country following the Chinese diaspora in the Southeast Asia, Indian diaspora as an indentured labor showed its existence with the colonial process and developed through the instrument of historical developments until present. History of India allowed the occurrence of a local movie that will be able to challenge the Hollywood. The effective tool for spreading of Bollywood all over the world has been provided with the phenomenon known as 'globalization'. As the Indian movie industry has gained the fame, it got easy to connect with the Indian diaspora lived in the other countries across the world. Bollywood with its distinct features in comparison with the other movie industries has presented the social problems within the country and increased the awareness about the transoceanic India itself and her society.

It is possible to accept that Bollywood is a mean to constitute a linkage not just between diaspora and homeland but also India and globalized world. Bollywood has played an integral role in Indian society by emphasizing the 'Indianness'. However the Bollywood films are also part of meeting the emotional expectations and fulfilling the longing of Non-Resident Indians.

What makes the Bollywood movies unique is the inclusion of changing music according to the structure of history, songs with their meaningful words in related to the content emphasized within the movie, using of their own local language to address their society, dance sequences equipped with the special and colorful dress and heavy jewels, unknown religious rituals of

Indian community, their distinct traditions from the rest of world and their objectives to reflect in the each movie. The end of each story has a happy ending. All of these features are available for the each Bollywood movie above-mentioned and these form an inseparable part of Indian film industry. As a result, Bollywood is a crucial instrument for both to connect with homeland for Indian diasporas, to protect, to maintain and to make the values, customs of India recognizable all over the world.

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