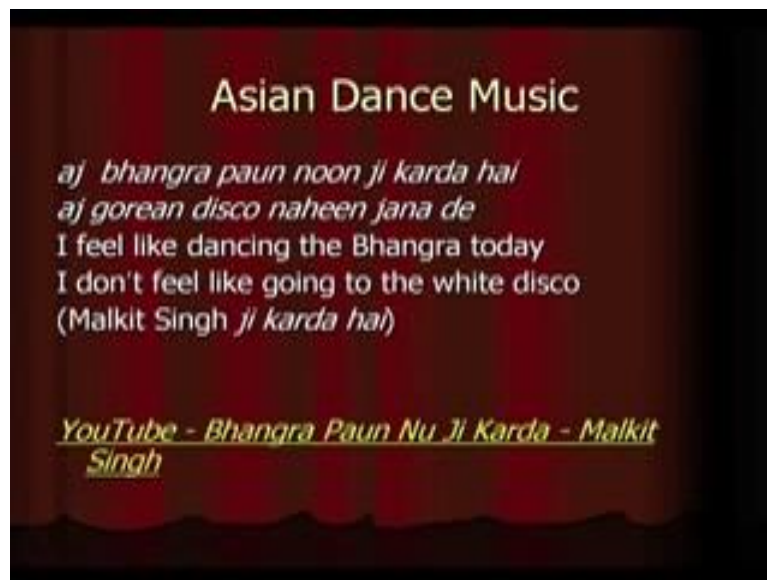


Globalization and Culture
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Lecture – 10
The Body of Dance

In this section, I am going to give you a preview, climes of the dance culture, that is emerge across the world and which has enabled Bhangra to become, to be transformed into global dance music. I am going to take you to different spaces across the world, to show how Bhangra has invaded, not only the global popular musical space, but also the space of dance. And I would take you to the context, the performance spaces of Bhangra, where it originated in the mid 80s; the Bhangra nights during in which Bhangra was performed by desi youth in U.K. Now, you see how this is become part of the global popular culture, global dance culture, will move from one part of the world to another to different nights.

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So, it emerges with this idea of Bhangra emergence of as Asian dance music, which was held by the British media and celebrated as Asian dance music nether kali or gori as they called it. Of course, mixing the gender in gora and gala, neither gora or called kala, but dark Asian youth that in Britain are found their own music, a dance music which they could call their own, and which could help in the performance of British Asian youth

identity. Now, these lyrics by from Malkit Singh's [FL] represent, as summarize the reasons why Bhangra has such resonance among dark (Refer Time: 02:19) Asians one.

One would wonder why nonsensical lyrics such as Bhangra's lyrics are usually, how they could find such resonance, how they could resonate where youth across the world. The reason is the spaces of exclusion which we mentioned, and the spaces after clubs spaces of from which the diasporic youth were excluded, and there is an, they need to have their own space in which they could perform their identity. So, these lyrics were he says [FL] [FL]. I feel like dancing the Bhangra today, I do not like going to the disco of the white people, the white disco. Now, this song DJ who performs, who anchors Bhangra nights in New York city listed as one of the favoritesself a second generation Indian American. She explains how lyrics like this can mean so much to diasporic youth.

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Now, global pop is define to you, is a very rough definition, very basic definition of global pop. We define that as music that crosses boundaries is repackaged and circulated globally over the new electronic media, and this music includes in the present contest, not just Bhangra, but Algerian Rai, Pakistani Qawwali which have talk about later, Afropop and a number of. today we talk about Korean pop, k pop music that cross a boundaries, is repackaged; that is the key word, it is repackaged, not is in original form and in circulated globally cross a new electronic media.

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Let us look at new Asian dance music, and here we have a poster of Jazzy B's, the title of, the night is very important is called Bhangra nations. So, new musical universe, a new nation, which is formed by interest groups, and this performance on Thursday 16th of November 2006 in Kingdom night club, the night club becomes a space for the performance of new electrified entities of globalization of a nation called Bhangra nation, in which youth from all across the world are invited to participate. It has a physical location in the Sheffield city Centre.

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And we know that whole at this revolution and U.K. Steve Kapur aka Apache Indian, against that has just posted picture of Dolly from Real Mela; the original contest and the Bhangra pioneer D J call Bally Sagoo who remixed folk music, original folk music and globalized it, by making it faster, by modernizing it, and by hybridizing it.

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The remix we have this album of Bally Sagoo golden star U.K., the Raga muffin mix, and 1991.

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And youth sub culture that has emerge in relation to Bhangra, that conversion on Bhangra a t-shirt worn by youth, which produced in by a very enterprising company in Delhi in defense colony, Bhangra or die.

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So, for the importance of Bhangra in the production of youth identity is in its importance, in the production of global youth sub culture. and this elevation of Bhangra, the globalization of Bhangra and its transformation from Punjabi rustic music to U.K. popular music and global U.K. popular music, is captured in this image where the

English; queen Elizabeth conferring the N D Award on the Birmingham based Punjabi folk singer Malkit Singh, who we have met, when we saw his album [FL], and today, his Malkit Singh the frequent flair who shuttles between Birmingham and Ludhiana has his now so Malkit Singh and apparently at the royal wedding the queen also performance some Bhangra steps.

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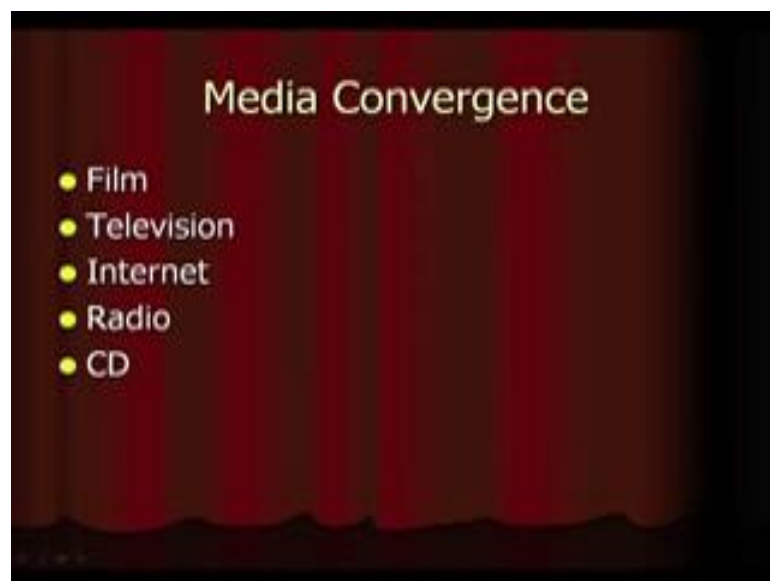
The other culture is, now this do tales into cult for Indo chic, the emergence of Indo chic in the 80s and in the 90s (Refer Time: 07:27) and by mainstream American popular musicians such as Madonna, they cult for bindies, henna, and old things Indian, due to the emergence Indo chic in the west, how the two moments Bhangra revival, and the birth of Indo chic we will talk later how they coincided to produce a dance global sub youth culture, in which Bhangra place a very important role.

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I will not play beware of the boys to you, because, we have already heard beware of the boys in the original version, but we can possibly look beware of the boys, in the new version of a Jay Z, which you have not heard to see how Jay Z's beware of the boys, rather than [FL] is what globalize Bhangra, as suppose to the earlier version which we heard in D J in [FL] album. This is the D J mix where Jay Z rap song [FL]. So, from Jay Z, we move on to other practitioners, but what I would like you to know notice, the convergence between the different media.

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So, live performance convergence with television, with film, with radio, internet, C D, and all these media come together to produce, what we one may call a Bhangra scale. People are listening to Bhangra, people are dancing to Bhangra, and people are sharing Bhangra album songs on the internet. It is been shown, it is been add on television, it is been use in film. So, that produces a certain kind of media convergence.

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I am going to take you to Bangalore. So, we going to look at this emergence of global youth culture, youth sub cultures entered on Bhangra and Bhangra nights, Bhangra dancing. We will begin from (Refer Time: 10:24) not from Punjab, but from Bangalore, which is in the south of India and this recent in 2008 as a ban on live bands and Bangalore pubs.

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But earlier Bangalore became hub for Bhangra performance, and first Bhangra nights were began in by a lounge bar called zero g in Bangalore. It is an image of Bangra nights in Bangalore, and this is zero g is located on residency road in Bangalore, and as you can see in the picture you see not just Punjabis, but people from all across India; Gujarathies, Tamilians, some expatriates.

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And we have goris, who has come here, because this was the only Bhangra night in Bangalore, visiting goris in from France from Belgium from U.K, who had come together to this club to dance in zero g.

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And from Bangalore I take you to New York City. I do not have images of new location of basement Bhangra, but have some earlier images which I took during my visit to basement Bhangra in 2007 2008, when it was performed in a club called sound of Brazil SOBs in New York city.

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And you can see the basement Bhangra is Bhangra night, which is held on Thursday evening, on Thursdays by D J in New York city, base a New York city called d j Rekha or Rekha Malhotra, which is now, it is more than. this image is that of the 10th anniversary of basement Bhangra, but we have several, it is longer than that and that is an image of, an image of dhol playing of a women with the dhol, capture the area of Bhangra not being a female male dance any more, with the incursion of female D J s and female performers in the Bhangras scale, now Bhangra basement, Bhangra since its launch in 1997, so it is almost 20 years of old.

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Now, its force New York to sit up and take notice of Bhangra, rapidly making the outsider art form an essential part of the New York city club scene. Although basement Bhangra success is built on loyalty to the sensibilities of it is core audience. The first Thursday of every month finds S O Bs over flowing with a crowd that comes in every shape and color. The monthly event and international Bhangra phenomenon, it helped spark, have recently received extensive attention from national and international press, making the cover of billboard magazine, features on Dutch and Japanese television and on W B 11 news at 10.

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And more recently we have here New Yorkers dancing to D J Rekha's tunes and event from the very messy picture you can see that, you can see youth New Yorkers of all colors; white, black, brown, yellow if one recall them each color represented on the dance floor.

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And this is the application of the dance nights, that I had spoken about earlier which I do not have a images, the dance nights started by D J Ritu in London earlier, and the dance night from which I played the music were maxi priest the dance night, in Birmingham

were maxi priest and apache Indian, began that historic collaboration, that historic performance in the in a Birmingham club, where Apache Indian and Maxi Priest perform live. Now, in this dance club, is a very unique place basement Bhangra on the wall basement Bhangra. One finds performances of music videos being flashed on the screens of the wall, and these are in sharp contrast with hybridize versions to which are in the more popular in the U.K. These are music videos of pure Bhangra performers; such as Pammi Bai, and incidentally the night begins with lessons and Bhangra dancing, which by Bhangra coaches. Some of home also teach interested learners, pure steps, not only the modernize steps of Bhangra, but also the pure Bhangra step.

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So, this is the night of the turban on the New York night life, and as you can see this is midnight around 2 o'clock at night was the party is just starting up, and you can see people of all colors waiting to get into the club; some of them proudly, some of the seats proudly spotting turbans.

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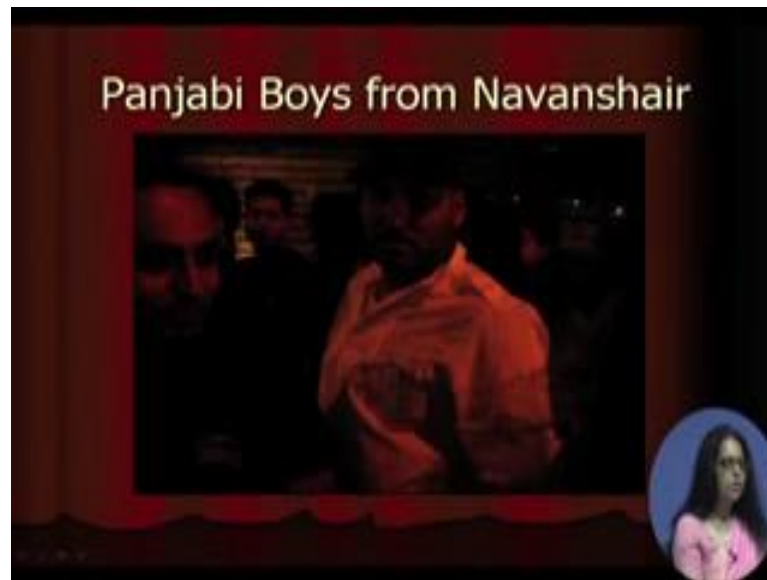
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And, also mixing of youth of all colors black, brown, and white, both male and female; I have this interview, if I can play, it I will we have time play this interview, but this is in very fussy picture I have here, is with this team of the proud of the Sikh young man, proudly spotting a turban and I talking to them, I found on them they were, they regularly came to Bhangra nights, because they are former member of the Rathkars University Bhangra team, the competition which were part of Punjab, and which normalize Bhangra in Punjab as Punjabi regional music, or Punjabi regional dance. Now have become part of all the spaces where Punjabi diaspora are present, not only U.K., but

also U.S. which wholes regularly Bhangra competition between different colleges and universities, in which Bhangra team from some of the most important well known universities U.S. participate.

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And then these teams go on to participate in Bhangra, an international Bhangra festival usually held in Vancouver. And these are second generation now at the same time one also finds them mixing of class, mixing of different forms of south Asian they seize at such nights. So, at the same night where I met these, this former team or Rathkars University team, consisting of the second generation Indian Americans in American Sikhs. I also found these Punjabi boys Punjabi young men from navanshaira. Now, navanshaira is in Pakistan, its traditional migration route, because for more than a century migration have move to different parts of the world from this small village called, small district and village called navanshaira.

And rubbing shoulders with Rathkars University team in cubers, these young men who had recently moved from navanshaira, and who came to these nights in order to be as nostalgia of the home land for the same feeling of the home land brought them to this dance night. Incidentally the dance space which D J Rekha's created, as well as created by other Asian Americans D J s in diaspora as very glatorian, it is indented to be democratic and glatorian, because cover charge for is basically low, is for dance night like this, and its deliberately kept low. So, that if entered early you need to pay only 5

dollars, in order to entered the dance floor, and this is to able people who come from non leads sections. I did not ask these young men what did, but there was destitutely a class dived between those who came from the Rathkars University, the University, students, and these young men, who probably working class, who converse on this dance space.

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And finally I met a kudi, a young white women from New York whose a abed big Bhangra fan, who is in laugh with all things Indian performing to cult for Indo chic in U.S. and who loves to come to these dance nights, who works in New York city who comes to these dance nights after having been introduce to Bhangra by one of co-workers, and hopes to marry an Indian man someday.

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So, from the kudi New York, then we moved to Australia, and we look at a revolution Bhangra revolutions were headed by another young man, a man from U.K. called D J Richi Madan. Richi Madan has now recorded his own album, but when I met him, he was still D J at different parties, in different parts of Australia. Now apparently Richi would he would champion the sounds from the subcontinent in Melbourne, and Richi would perform in different dance spaces. invariably the dance nights, it was not only in the club nights like Oorja nights in Melbourne city, where they would perform to you know and night clubs are setting Bhangra was performed by youth, but Madan Richi would be invited to perform at all weddings, apparently Indian weddings in Australia, not Punjabi weddings, but also Maharashtrian and Gujarati weddings, were incomplete unless Bhangra was performed, and as priest in Melbourne you can tell me, that once he is completed the rituals, Richi takes over and the Bhangra dancing begins.

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Singapore Jigri Yaar



- Julian Wee Ching Wei, a third-year Singapore Management University undergrad, became interested in joining the troupe when he signed up for one of Hardip's Bhangra Aerobics sessions. He has been with the troupe since then.

"When Hardip offered me a place in the Bhangra troupe, I jumped at the offer as it would allow me to learn more than the basic aerobics moves," he said. "It would also give me an insight into another culture."



From Australia let is move to Singapore, and Singapore has this group called. I will show you images of Bhangra nights in Singapore later, when we talk about Bollywood nights, but I was more curious about this group, a group called Jigri Yaar. Jigri Yaar Group which does not perform, whose members I met one of the clubs, and one of those nights were Richi Rich was performing, and another night which Hard Kaur performing, but what interestingly was that this Jigri Yaar crew, as other teams in U.S., Australia, in Canada and in U.K. have members of other ethnic groups, not just Asian, not just Indians, not just Punjabis, but also Chinese, goras, blacks different ethnic groups are now part of these Bhangra teams, and Bhangra competitions which are held across the world. And in Singapore I met Julian Wee Ching Wei, a 3rd year Singapore management university under grade, who become interested in joining the crew, when he signed up for one of Hardips. Hardip is a one who performed the Jigri Yaar group. Hardips bhangra, aerobics sections, and he is been the troupes ever since.

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When Hardip offered me a place in the Bhangra troupes as Julian I jumped at the offer, as I would allow me to learn more than the basic aerobics moves. He said it would also give me an inside into another culture. And now we go to the club zone, this is the club zone and the various clubs at which Bhangra nights are held. I give you samples of those when we move to Bollywood nights.

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And I would conclude by talking about the big fat Indian wedding just, as to as a counter point to the night clubs in into the nights clubs, which attract mainly youth of all

nationalities and races and ethnicities, as suppose to that we have other performance contest for Bhangra, not only in India, but also in other parts of the world. Particularly at the big fat Indian wedding as it is called, no Indian wedding. It is not just Punjabi weddings as it was in the past, but also weddings of other communities at which Bhangra performance is mandatory.

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And here we have Karishma Kapoor dancing at the wedding of her cousin Nikhil Nanda with Shwetha Bachchan. Not for any record busting film release or stunning debut or indeed any onscreen event worth a mention. But, because on that day two of the biggest families in Hindi filmdom came together in the bounds of matrimony, and talking about the marriage of Shweta, the only daughter of Amitabh and Jaya Bachchan with Nikhil, son of Ritu Nanda and Rajan Nanda and grandson of the legendary Raj Kapoor, which had Raj Kapoors granddaughter and Nikhil's cousin Karishma, leading the baarat with a dancing. So, we can see how the Bhangra revolution which began in the U.K. and the birth of Bhangra is Asian dance music in the U.K., and which will simultaneously be produced in India as well, as now I assured in global musical culture of the global youth culture, in which youth from all races and nationalities conversion clubs, to perform Asian identity, but it simultaneously part of more ritual settings.

Thank you.