

Globalization and Culture
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Lecture – 07
Birth of Asian Kool

Hello we were looking at global cultures and the globalization of culture in we said that it began with in the 1916s, in an earlier wave with a fade for India and the West during (Refer Time: 00:38) Movement, when the when Beatles interest in the music of Ravi Shankar and Indian spirituality created test for Indian classical music, in the west and Indian music, Indian culture was largely equated with Ravi Shankar sitar and tabla. But this also produced an image of India as or of Indians as, spiritual mystical and not with much not capable having much fun. Now in the mid 18, mid 80s, new genres of music merge in UK, which altered the perception of Asians, south Asians in the west and this music was a Rustic music from North India from the region of Punjab called Bhangra, harvest rite which was a habitized with western beats and transformed into a new genre in the Diaspora space. We will now look at this genre as an example of globalization of culture and of the reverse flows of culture largely to the movement of Indian overseas. We will first look at what the genres is? and the Where is stages of it is reinvention until on the 1990s, when it is globalized?

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BHANGRA

- Hybrid Music Produced in Britain through mixing with Western Beats
- Transformation of Bhangra as Kool and as New Asian Dance Music
- Centrality to Diasporic Identity Formation
- Return Back to India as British Music
- Transnational Collaborations
- Transnational Musical Flows
- Appropriation by Popular Music Industry
- Increased Visibility

Bhangra is now understood to be Hybrid Music produced in Britain through mixing with western beats and it is transformed as Kool and as new Asian dance music. It is been very important the identification of Diasporic groups, particularly Diasporic youth. It returned back to India as British music not as Indian music in the 1990s and became part of global popular culture. The Bhangra universe exhibits transnational collaborations between produces transnational musical flows, appropriations by the popular music industry and it has brought increase visibility to local producers and performers.


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Now, this new hybrid music produced by second generation British Asian youth by mixing Punjabi dhol beats with western and black rhythms is derived from the Punjabi folk genre of the same name which has spawned.

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But it is derived from the Punjabi folk genre of the same name, which has spawned other Bhangra mutants such as Bhangrapop or Punjabipop in India



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Bhangra Reinvention of the Mid-1980s Purity and Hybridity

Metropolitan Celebration of Hybridity

- Local Fetishization of Purity
- Purity Fetish
- Boundary Crossing
- Indian Punjabi perspective
- Purity rather than Hybridity
- Suspicion of Hybrid Bhangra Mutants
- Return Back to India as Alien Cultural Invasion
- Realignment of the Regional and National

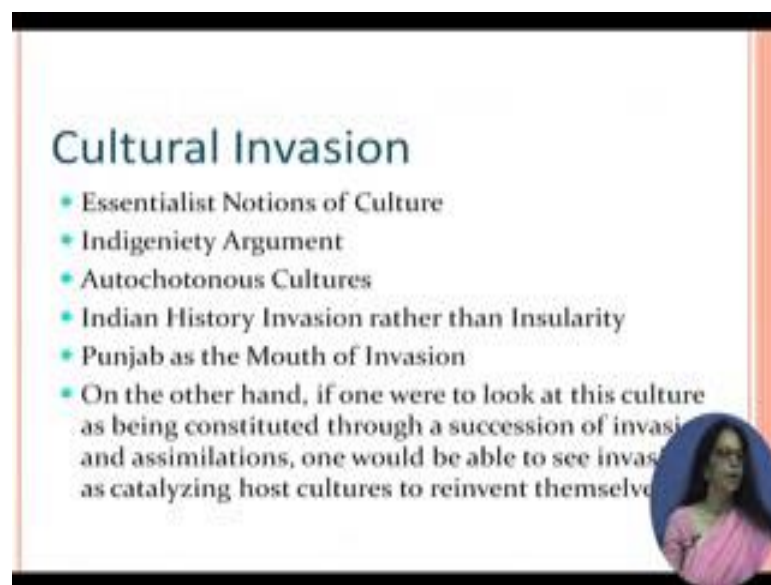


Other Bhangra mutants in India such as Bhangrapop or Punjabipop. When we look at the reinvention of the Bhangra in the mid 80s, we need to contractualize within the metropolitan celebration of hybridity, but that is how Bhangra has largely been viewed, but when we look at it from the position of purity a different debate emerges.

So, on one hand we have the metropolitan celebration of Hybridity, on the other we have a local Fetishization of Purity and the low the Purity Fetish which leads to boundary crossing which (Refer Time: 04:21) upon boundary crossings and we will see. how

Bhangra appears from the Indian perspective particularly from the Punjabi perspective which looks at it from the frame work of purity rather than that of hybridity. Bhangra was largely created particularly in the homely state of Punjab, from where it originated with a lot of suspicion. The new Bhangra mutants, the hybrid Bhangra mutants produced in Britain as well as those in India were round upon and when it return to India in the 1990s, through M Tv, it was seen as an alien cultural invasion, but Bhangra's return and Bhangra's globalization has led to a realignment of the regional and these national within the Indian nation state.

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I would first like to summarize the cultural invasion theory, which is often being invoked not only in the present context, but at different points in the histories of nations, the idea of alien cultures in reading a particular space, which is based on essential notions of culture on the indigeneity (Refer Time: 05:55) argument the idea that cultural are autochthonous, they should be or autochthonous, but when we all looks in Indian history one finds, that Indian history is by invasion rather than insularity and Punjab a region in North India, which is not divided between the states of India and Pakistan forms the mouth of this invasion. If instead of looking at the hybrid mutants, the return of hybrid mutants of Bhangra as a form of culture invasion. If one were to look at this culture as being constituted through a series of invasions and assimilation's one would be able to see invasions as catalyzing host cultures to reinvent themselves rather than destroy them.

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Objectives




- The Punjabi harvest rite's transmutation into global dance music
- Against the purity fetish that leads to the denigration of new Bhangra hybrids as 'vulgar' locate it within a history of mixing and contamination
- Concerns about the reification of Punjabi ritual as popular music

Now, we are going to look at the Punjabi harvest rites transmutation into global dance music and we are going to frame it against the purity fetish that leads to the denigration of new Bhangra hybrids as vulgar to locate it within a history of mixing and contamination and we will conclude with German concerns about the reification of Punjabi ritual as popular music.

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Bhangra's Origins

Punj(five)Aab(waters)
Doaba[Deltas]



Let me first take you to Punjab, the land of five rivers. Punjab is derived from a Persian word meaning Punj and Aab; Punj means five Aab means waters and Bhangra as other

dance genres of Punjab, originated in the Doaba's of the five rivers of the Punjab, that you can see in the map here Indus, Jhelum, Ravi, Chenab, Sutlej, Beas. Indus is the six river. But these are the five rivers Jhelum, Ravi, Sutlej, Beas and Chenab and the dance genres originated in the Doaba's of these rivers.

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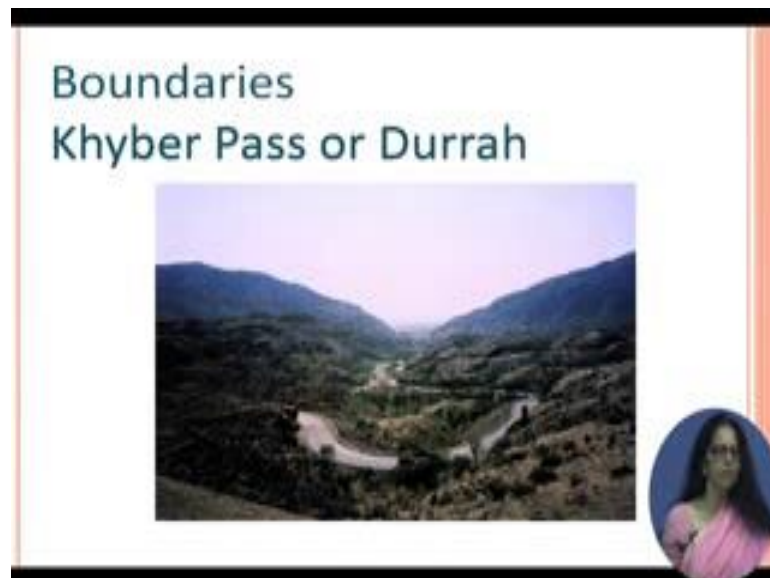
Now, there are two ways looking at cultural contact. We can look at cultural contact as contaminating or cultural contact as rejuvenating and, but irrespective of how we look at it. We find the presence of contact zones even with a nations which are constructed or produced as pure notions and in India, we find the presence of several contact zones in the past. Particularly Punjab has formed a historic contact zone due to it is geography of invasion and due to it is boundaries which have always been porous and fluid. Due to the porousness, fluidity of the boundaries cultures have always tended to leak across boundaries and not just of Punjab, but the entire region which Arabs call Al Hind on the other side of a river Indus whose boundaries was always uncertain, always shifting which showed more examples of contact rather than of purity.

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But with the formation of nation states the boundary is which were fluid and porous began to it fixed as in this border policing of the Khyber Pass.

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The Khyber Pass which has historically constituted the porous boundaries which has a (Refer Time: 09:51) not only of culture, but not only of goods, but also of culture across the boundaries of Al Hind, particularly of Punjab.

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Divide


- The Khyber means "Across the river" or "divide" and is derived from "Habar" in Aramaic, which also translates to the word "Hebrew"
- Punjab as the old borderland, the historical site of civilizational contact, the place of fluid identifications to interrogate fixity of categories and boundaries that are implicit in the meaning of 'divide'.



Khyber means across the river or divide and is derived from Habar, which also translates to the word Hebrew. Punjab as the old borderland the historical site of civilizational contact, the place of fluid identifications the will be used here to interrogate fixity of boundaries.

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Khanabadosh "The Other Nomads"



And categories that are implicit in the meaning of the word Divide. And (Refer Time: 10:35) of this crossing of boundaries of boundary crossings are the people known as the Khanabadosh people of Punjab Khanabadosh literally means house on shoulder we met

the Khanabadosh people earlier, in their other avatar as the nomad people or as a subset known as Gurjars, who Aparna Rao and (Refer Time: 11:00) Joseph Allen called the other nomads because the other nomads not only, performed useful functions like blacksmiths, basket weaving, carpet weaving, working on the fields, but also carried goods and were entertainers.

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Now, Punjabi culture as a part of some of the other cultures of India shows a greater influence of the other great tradition which was formed twin cultural stream in India, in addition to the Greek, Sanskrit tradition namely the Perso Arabic great tradition. It demonstrates a greater cultural continuity with a Persian Perso Arabic great tradition. For instance, modern Punjabi poetry is believed to have the Sufi heritage and this culture of mixing with others and appropriating select features to reinvent themselves in a fashion, that the other becomes part of the self without ceasing to be the other has been wonderfully explained by Avatar Brah in her categories of Ajanabi Gher and Apna. Of course, she did it, did this in the context of the Diaspora space, but there is equally relevant to Punjabi culture as a whole.

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Azaadi & Lachak

- While their bourgeoisie patrons attempt to stabilize tradition by returning to particular origins, hereditary performers have displayed characteristic openness and eclecticism in absorbing new and external influences.
- Flexible, Freedom and Mobility
- Instruments tumbi, mandolin
- Openness to new influences
- Amenable to electronic mediation



And the Khanabadosh people who Joseph Allen and Rao seen as characterized with certain qualities particularly the qualities of Azaadi, freedom and Lachak, which is flexibility. While the bourgeoisie patrons of the Khanabadosh people attempt to stabilize tradition by returning to particular origins hereditary performance have displayed characteristic openness and eclecticism in absorbing new and external influences. So, the three traits that characterized the Khanabadosh people are Flexibility, Freedom and Mobility.

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Demise of traditional systems

- Mirasis performing for upper caste landowners and royalty
- Alteration of patronage systems and traditional performance etiquette
- Setting up of Units for Collection and Preservation of Folk Music at 20 stations
- AIR Punjabi Folk Music
- Transformation in the genre
- Category of the Popular Singer or Dancer
- Destroyed the ubiquitous musicality and collective composition characteristic of folk music by privileging individual performer.

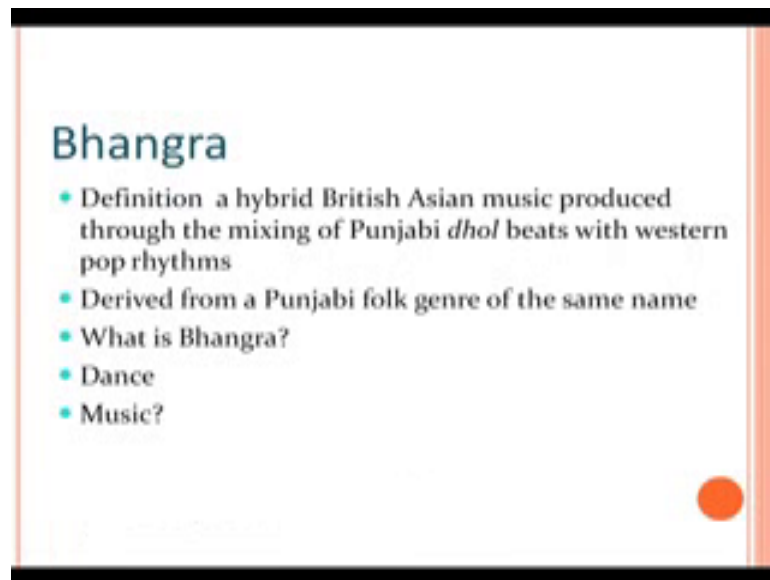


And their openness to the other. The openness to new influences. With urbanization and modernization when and the ending of the restock resist systems prevalence in Indian until quite late, until the 20'th Century, when finds that the traditional systems of patronage died and this patronage system in which Mirasis, Mirasis means mixed Persian and it refers to a category of hereditary performers into of different kinds, who performed for upper caste landowners and royalty with the alteration of patronage systems and traditional performance etiquette. The performing communities such as those of the Mirasis were marginalized. This when together with the survey and collection of formal collection and preservation of music by the state through the setting up of units for collection and preservation of folk music particularly by the All India Radio at its 20 stations and this is how Punjabi folk music was transformed, not only transformed in this through recording an electronic mediation, but also through its transmission as radio song.

When the radio song was born, lot of the folk music was transformed into the radio song by a new category of performance called the popular singers. Who now created their own songs in the shape of folk songs, which ironically enter the folk (Refer Time: 15:25).

Now, the merges of electronic this electronic mediation of folk and tradition music in Punjab. It and the birth of the professional singer or a performer, destroyed the ubiquitous musicality and collective composition characteristic of folk by privileging the individual performer.

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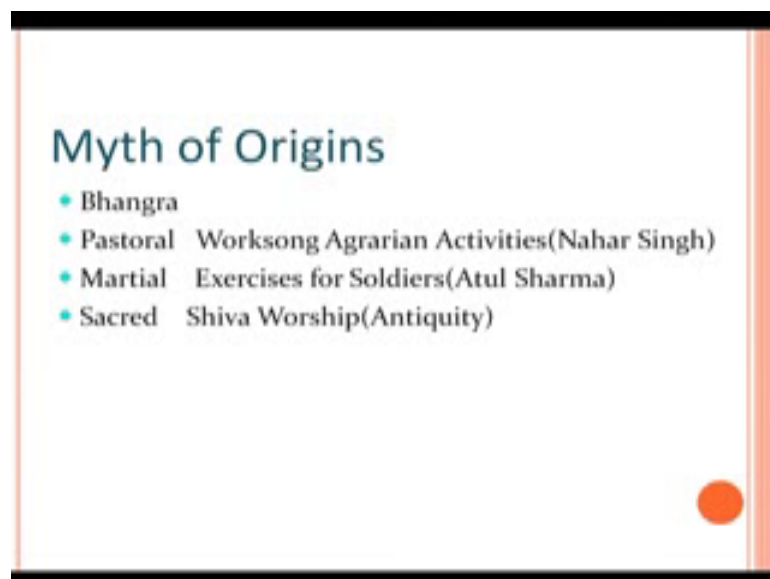


Bhangra

- Definition a hybrid British Asian music produced through the mixing of Punjabi *dhol* beats with western pop rhythms
- Derived from a Punjabi folk genre of the same name
- What is Bhangra?
- Dance
- Music?

When we look at Bhangra, we need to within this background, let us examine what is Bhangra? and whether it is dance because in India it is largely understood as dance, but in the Diaspora's it is understood as music.

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Myth of Origins

- Bhangra
- Pastoral Worksong Agrarian Activities(Nahar Singh)
- Martial Exercises for Soldiers(Atul Sharma)
- Sacred Shiva Worship(Antiquity)

What is Bhangra? Let us look at its origins. So, there are several myths of Bhangra's origin. According to some, it has particularly the Punjabi dance called Nahar Singh. It has pastoral origins and it originated as a work song, mimicking the agrarian activities of farmers, who performed the Bhangra to lighten their work. On the other hand, Atul Sharma the

musician and music director believes, that its origins are martial and it emerged to imitate the exercises for the soldiers. It is about like dance and yet another myth traces it back to Shiva worship in sacred attributes, sacred origins and traces it back to Shiva worship, getting back to the earliest times and says that it was found as early as 300 BC during Alexander's invasion of Punjab.

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Punjabi Dance Genres			
Gender, Region, Sect			
Jaago	Bhangra		
Sammi	Jhumar	Gatka	
Giddha	Dhamal	Dankara	Julli
Kikli	Luddi		

Now, Punjabi dance genres do not traditionally have followed the European classification systems and have been divided or classified along lines of gender, region, and sector. So, on one hand we have among 12 Punjabi dance genres identified by some scholars, 4 are performed exclusively by females, such as genres such as Jaago, Sammi, Giddha, and Kikli, the other 8 are performed by males and out of these Bhangra, Jhumar, Dhamal, Luddi are originated in specific regions in undivided Punjab and some of them were attached to particular sector and back practices such as Julli, which was performed at the (Refer Time: 18:22) of Beas. So it is more of a Sufi genre whereas, Gatka and Dankara are attached to Sikh practices.

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Reinvention

- 1947
- A marginalized Panjabi dance genre, bhangra, was privileged over Jhummar and co-opted in the production of Panjabi regional identity.
- 1985
- Hybridized with Western pop beats and appropriated in the production of British Asian identity
- 1985
- Modernized and appropriated in the consolidation of Panjabi regional identity
- 1990s
- Transnational Panjabi identity

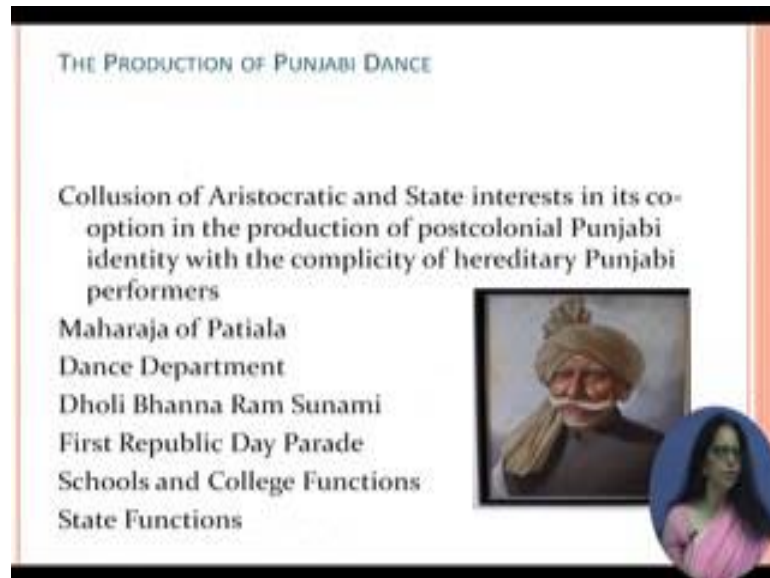
Now, what happens to these genres which were divided according to, which originated in specific regions of undivided Punjab, where the partitioning of India and partitioning Punjab in 1947 some of the genres which originated in parts of west Punjab such as Jhummar died almost died in India and others gained more prominence because Jhummar was a dance, which was formed in particular parts of West Punjab.

Now, in 1947 new genre which was based on an earlier genre called Bhangra a marginalized Punjabi dance genre called Bhangra was invented in 1947. It was privileged over the more popular Jhummar and co opted in the production of Punjabi regional identity. So, and in 1985, the same dance which was constructed or produced in after independence and sometimes, in after 1947 in the 1950s was hybridized by second and third generation British Asian musicians with western pop beats and appropriated in the production of British Asian identity.

At the same time it was also being modernized and appropriated in the consolidation of Punjabi regional identity within India and in 1990s these genres, which were invented which emerged in UK and India were crossed to produced a transnational Punjabi identity.

So, what I am trying to say is that Bhangra, this is not the first time that Bhangra has been reinvented. May be in several stages in the reinvention of Bhangra.

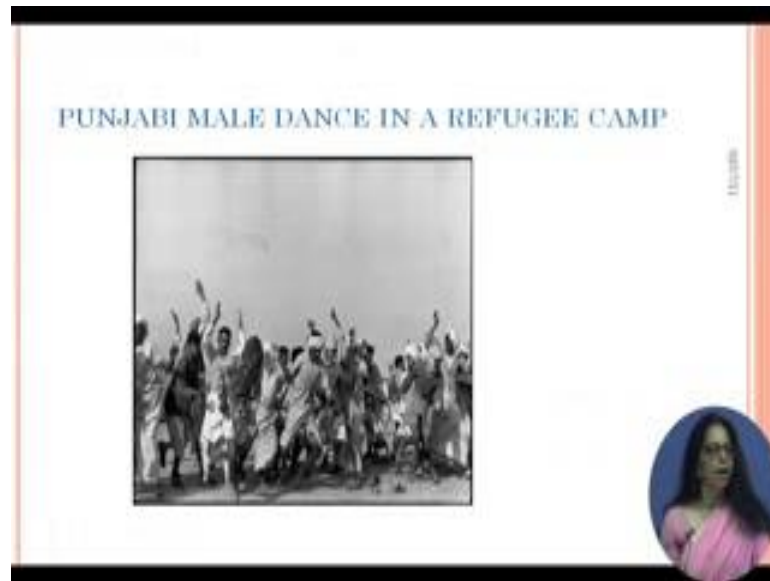
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And if one will say, the Bhangra as we know it in India today was something which was invented, which was produced in the 1950s through the collaboration of, collusion of aristocratic and state interests in its co option in the production of post colonial Punjaabi identity with the complicity of hereditary Punjaabi performers and we have only anecdotal evidence to illustrate, to substantiate how this happen. It is believed that the students of a particular college and, but of the dance department of a college in Patiala were trained by the hereditary Baazigars of Sunam mainly a Dhol player or Dholi called Bhanna Ram Sunami and put together a dance which amalgamated steps from various Punjaabi male dancers.

Now, for want of a better name perhaps they used the term Bhangra to describe their dance. At the performance was presence the then Maharaja of Patiala was so impressed by the dance put up by the team, that he decided to, he along with others state interest decided to stage these dance similar the dance in schools and colleges as well as in school and college functions and also in state functions.

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And particularly its performance at the first Republic Day Parade are resulted in the mapping of Punjabi regional identity, post colonial Punjabi regional identity on this particular dance genre. We have only a few images to show what the dance look like and this is one rare image of Punjabi refugees in Kurukshetra performing a Punjabi. It is not called Bhangra, the title is Punjabi male dance and as you can see in the picture it looks very different from contemporary understanding of Bhangra.

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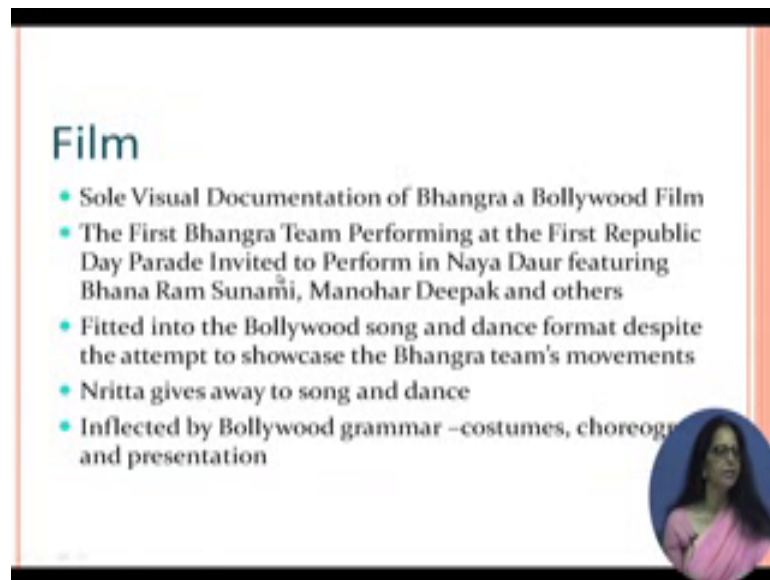
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And now the Pepsu team, which Bhanna Ram, which was trained by Bhanna Ram Sunami who is seen performing at opening of the Bhakra Nangal time it staging a performance abroad we do not have a picture of the performance in the Republic Day Parade, but provident in this picture is are the three brothers the Deepak brothers, middle class performance again highly educated middle class performers. So, as students of the dance department and who Bhanna Ram Sunami trained to the dancers, the Deepak brothers Manmohan Deepak particularly and his two brothers. You can see them all as in the three pictures and you have this image of the Pepsu team. I must explain what is Pepsu.


Punjab was not was divided not once, but once again not only in 1947, but once again in 1966, when it bifurcated into Punjab and Haryana and some parts of it went to Himachal and some of few parts went to Rajasthan as well.

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Film

- Sole Visual Documentation of Bhangra a Bollywood Film
- The First Bhangra Team Performing at the First Republic Day Parade Invited to Perform in Naya Daur featuring Bhana Ram Sunami, Manohar Deepak and others
- Fitted into the Bollywood song and dance format despite the attempt to showcase the Bhangra team's movements
- Nritta gives away to song and dance
- Inflected by Bollywood grammar –costumes, choreography and presentation



So, the stated that time was called Pepsu and this is team of that entire state before Punjab was further bifurcated. Interestingly the only visual documentation of Bhangra that we have is a Bollywood film and this also occurred through an accident. Again we have anecdotal evidence of how this came to be the first Bhangra team performing and the first Republic Day Parade was a performance watched by the Late Nargis Dutt, who was a leading heroine, Bollywood heroine Hindi film heroine at that time. Who was so impressed by the dance that, she commented that the first, this is the first time that she had seen a proper male dancer pehli baar maardo waala nach dekha, this is what she said and perhaps it is her recommendation that inspired Raj Kapoor and later B R Chopra to invite the team to perform in their films.

So, we have the first performance of Bhangra in a film called Naya Daur which features among others the legendary Dholi Bhanna Ram Manohar Deepak and others. We find that in particular dance, in this particular song the compulsions to fit the traditional dance into the Bollywood song and dance format does constrain the dance and alters the dance to some extents, but at the same time there is a genuine attempt on the part of the film makers to preserve the purity of the dance and to show case the original dance the Bhangra teams movements in the second half of the dance, but gradually Nritta our pure dance gives away to song and dance in the Bollywood format. We find that following is Bollywood for a Bhangra has been inflected by its by the Bollywood grammar, in terms of costumes, in terms of its choreography and in terms of its presentation.

Let us take a look quick, look at these two performances in the made by the Pepsu team into Bollywood films. Let us begin with the earlier film which is the film of earlier film is Naya Daur and the song is called main kyun jhoot boleya. Let us look at that film first and then we will move on to the other film which is Naya Daur. This is the image and I will take you the video in a minute.

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So, let us look at this first performance of Bhangra in a Bollywood film. So, here we have the legendary dancer Manohar Deepak performing. If you look at his dance you will find that the movement dance form is a very different from the present day Bhangra movements as we understand because it seems to be more graceful, more fluid and closer to Jhummar rather than Bhangra, more shoulder movements, more graceful movements and this form which was performed by a team of three generations; father, grandfather and son in West Punjab and only now then you find them using (Refer Time: 30:03) step the (Refer Time: 30:05) which has become synonymous with Bhangra in the present.

Let's move from Jaagthe Raho to Naya Daur to see that there is already a transformation in Bhangra when we move from Jaagthe Raho to Naya Daur because the dance is already altered.

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In this particular sequence. We have this short of the legendary Dholi, the song begins with a short of the legendary Dholi Bhanna Ram Sunami. You see the Dholi at the base is performing the dance and you can see the entire Pepsu team in the background. Now this is the second half of the dance, the first part of the dance is already transformed into a song and dance sequence in the manner of the Bollywood song and dance, but in the second part, this part you will see the showcasing of a Pepsu team, particularly the acrobatics for which it was known. So, there is an the ring dance that Bhangra is suppose to be originally, you can see in this particular movement. So, this is the soul video documentation of Bhangra that we have and it exists in a Hindi film even though in a transformed form and we have some images of the Dholi and the entire team.

So, this ring dance which with the Dholi at the center and dancers dancing around the original format of the Bhangra where, the Dholi rather than the singer was at the center of the group. The dancers dancing ring around the Dholi preserves that format. The original format does an alternate (Refer Time: 32:38) only in the second part of the dance. Where in the first part of the dance it begins with this movement actually and you see that already it is transformed into a couple dance because Bhangra was largely a male dance and we have the male dancers entering with the stick, but you have women in western Rajasthani dress rather than Punjabi dress and it becomes a couple dance.

The second change that you find in this borrowing of Bhangra in a Bollywood film is that it is a Dilip Kumar film and Dilip Kumar is the leading actor. The tragedy king leading actor of his black time you cannot, the film cannot afford to put the star in the background and therefore, instead of the Dholi one has to in order to fit into the song and dance format of the Hindi film, the legendary actor Dilip Kumar has to be given the dance moves. So, and the only the dance moves he has is the (Refer Time: 33:42) moves. This is a major transformation, this competition between Ajith, the competition between Ajith and Dilip Kumar where, Dilip Kumar is mainly using (Refer Time: 33:54) moves and Ajith since to be a better dancer, but you have some images of Bhanna Ram Sunami.

So, with this we conclude the first invention or reinvention of Bhangra in post colonial India and it is appropriation first in the production of Punjabi cultural identity and then it is documentation in a couple of indifference, mainly in Naya Daur because the first film showed more of the Jhummar movements. We will move on to the subsequent reinventions of Bhangra in the next unit.