

**Globalization and Culture**  
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**Lecture - 08**  
**Bhangra Reinvention**

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We will now go on to look at the Bhangra as a dance of the British Punjabi diaspora and it is simultaneous re invention in India and in the diaspora. In the Punjabi diasporas in the British Punjabi diasporas. Bhangra was with the migration of Punjabis to Britain after independence and in since the 60s, Bhangra has been traveling has travel to the UK and was largely performed in Punjabis rites support, celebrations and parties were (Refer Time: 01:00) and so on and there was some amateur performers, who performed at the wedding circuit, they are usually as a hobby rather than the fresh fully and it was these amateur performers, who first began the Bhangra revival in UK by modernizing Bhangra. So, make singer at with popular western beats. These pioneers of Bhangra include groups such as Apna Sangeet, Hira, Alaap, Bhujangi and so on.

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And this re invention took place in the late 70s sometime. We have images of Channi Singh of Alaap and Apna Sangeet, the British Bhangra pioneers.

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And this is how Bhangra became the hybrid music of the British Asian youth, but that is later. When did it happen? In the mid 80s British Asian youth who were not welcomed in clubs of the whites and who wanted this space of their own to party wanted also needed, to needed a particular form of music. Now these second generation youth British Asian youth not just British Punjabi youth, but all British Asian youth needed a music, which

they perform. Which they could perform and they needed clubs and which they could perform. So, as to find their own spaces of ratio, when they were excluded from clubs, white clubs and they attended to hang around with black people having grown up with black people and working class neighborhoods.

Now, this phenomena which was first observed by the British media, which stated that, which commented on the emergence of Asian music of Asian dance species or Rave culture. They were called Afternoon Raves because this young people particularly, young women who were forbidden by to attend parties, began to party in basements often running away, often escaping from school in the afternoon, usually in the basements of a band and buildings and at these parties some of the music which was reinvented in Britain, the reinvented forms of modernize forms of Bhangrah performed leading to the protection of what the British media called Asian dance music. And this Asian dance music, which was the reinvented form of Bhangrah played a very significant role in the production of British Asian youth identity and British Asian youth cultures, youth sub cultures. This also by the 90s, we not only I was music professionalized that we saw the emergence of some professional performers, but also gradually travelled to the main stream for a number of reasons, which I will go in to shortly.

So, the first person while groups like Alaap Apna, Sangeet, Bhujangi and Hira continued largely in Punjabis circuits, wedding circuits or family circuits. The first Bhangrah performer, who attracted attention and who is seen, who is believed to have pioneer the reinvention or hybridization of Bhangrah in Britain was a young man called Apache Indian Steve Kapoor, second generation British Punjabi called Steve Kapoor who called himself Apache Indian and it was a Apache Indian who hybridized Bhangrah with western and black beats to transform it into the dance form of rustic Punjab of rural Punjab into the dance, into music and into the hybrid music of British youth and this dance became very important in the performance of British Asian identity. I would like you to listen to some of this music before we move on and this is significant production of one of the first performances and this is the very rare recorded file. This is the performance by Apache Indian with reggae artist call Maxi Priest.

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And this is historic because it was a performance of this song, which created a revolution of swords and this collaborated performance by Maxi Priest, who is a reggae artist and a Apache Indian who was big fan of reggae and grow up listening to reggae and collaborated with Maxi Priest in the production of this album for real which interestingly has Apache Indian singing enter Macvan Patua and Maxi Priest in Punjabi was a historic movement. In this club in Birmingham which had not just Punjabis, but youth of all races black, brown, white all race dancing screaming and dancing to the music of Apache Indian and maxi priest.

Now, this led Apache Indian to invented to new genre of music, which came to be known as Ranga Mafeng and we like to listen to the first song Apache Indians arrange marriage, which became an international, which became a big hit and Apache Indians album was top of the UK charts, with this album. Now it is Apache Indians album which created a taste for this hybridized form of Bhangrah music with Bhangrah with black beats of reggae hip pop and dance all that let to the reinvention of Bhangrah and the production of what is now known as hybrid mutant of Bhangrah.

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Now, try to that along side the revival of Bhangra and Britain laid by Bhangra pioneers such as Apna Sangeet, Hira, Alaap and so on. There was a simultaneous Bhangra revival going on in India and this revival began with somebody we most of us would know in India namely Gurdas Mann, young man called Gurdas Mann at that time he was young performed was performed a song called Dil Da Maamla in a play, who was noticed by the director of Doordarshan Jalandar and was invited to perform at the new years eve program on Doordarshan Jalandar, in 1979. The following year Doordarshan Delhi which would normally have a national star performance at new years eve performance talking about the days of the past when new years even, India largely consisted of people listening to television and bringing in the new year by watching celebrities such as Lata Mangeshkar or celebrities like Asha Bhosle sing a live on Doordarshan, national Doordarshan and this was a historic movement because this is the first time that regional star which is Gurdas Mann from Punjab, was invited to perform at the Doordarshan Delhi on new years eve. And this man, who called himself not just a dancer and he is believed to having credited with a invention of what is known as it is come to be known as Punjabi pop or Bhangra pop a modern version of Bhangra, which mixes to tradition Bhangra beats with western popular beats. As the first, it was a first for a regional star and produced the first Doordarshan star of the 80s.

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The slide features a title 'Bhangra "Returns Back" to India' at the top left. Below the title is a photograph of a man in a dark jacket and pants, standing with his arms outstretched. To the right of the photo is a bulleted list of factors: 'New Communication Technologies', 'Liberalization of the Economy and Privatization of the Skies', 'MTV', 'ETC Panjabi', 'Apache Indian', and 'Daler Mehndi'. In the bottom right corner, there is a circular inset image of a woman with long dark hair, wearing a pink top.

Now, Bhangra returned back to India as a media product with Apache Indian in the wake of new communication technologies with the liberalization of the economy and the privatization of skies, ironically through the agent of the so called Alien cultural invasion namely M Tv. So, Apache Indians music could be first heard on M Tv and simultaneously produced the number of stars in 90s we see at a return. So, if you get a time line write in the late 70ties approximately, almost the same year, we have Bhangra been revived or reinvented simultaneously in Britain and India through it is mixing with the modern popular music by Gurdas Mann in India and by Channi Singh in Alaap, who incidentally release the album in the same year Channi Singh a song theri chunni da sitaare which was a very big hit in the UK and Gurdas Manns dil da maamla, were released the album.

So, release in the same year and this is the late 70s by the mid 80s we have the emergence of Asian dance music and Britain largely through its performance in afternoon grave parties and Day Jams by second generation British Asian youth and by the 90s, Bhangra hybridizes with the western beats of hip hop reggae and dance all led by Apache Indian and enters the British main stream and becomes part of British popular culture. it is then when, in its new avatar as British Asian music, that Bhangra returns to India via M Tv, on M Tv following the globalization of India in 1991 and hence and begins catalysis with the reinvention of Bhangra within India by another talented singer, by two talented singer rather deadly Baldip Singh and Daler Mehndi.

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So, Daler Mehndi, We will begin with Daler Mehndi, whose album Bolo Tara Rara in the 90s, early 90s sold a million copies in Kerala. Now this selling of a Punjabi album, in the south Indian state of Kerala where people do not have any knowledge of Hindi (Refer Time: 13:24) traditional language Punjabi, who was a (Refer Time: 13:27) of swords and this is the first non film music album to challenge the hegemony of Hindi film music in India. It was launch by the leading music company Sa Re Ga Ma. It was not called the Sa Re Ga Ma, it had another name then and this music gave a run to the Hindi film first money by selling 1 million copies in Kerala alone and at this album which transformed Bhangra into national popular music.

This was followed by a Bhangra Bollywood invasion and with caste with a featuring of a song by Daler Mehndi in a film call Mrityu Data in which the super star of Hindi cinema Amitabh Bachchan danced along with Daler Mehndi in the film. All though the film flopped the song became a hit and Bhangra became a routine in Bollywood film. Ever since with result that no Amitabh Bachchan film or any film today is complete with a mandatory Bhangra number.

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Now, the question is at the same time, we have the emergence of Malkit Singh in UK I will play some music from Malkit Singh for you. The emergence of Malkit Singh, who was a folk singer.

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And performed, whose album was a became a big hit first in India. I will take you to the original Malkit Singh song before we go into the new reinventions. Unfortunately I have been able to get only the remix version by (Refer Time: 15:33) and this is again history. So, Malkit Singh, a folk singer whose album Gurnal Tutak Tutak Tutiya and Gurnal Ishq



Mita. The song Gural Ishq Mita, which I am going to play for you, was a big hit in Punjab in the 80s, was remixed by UK based Asian DJ called Bali Saku, whose calls himself the Best Noon. Who is known as a best noon Asian DJ made faster remixed and turned into a music video and simultaneously when Apache Indians hybridized Bhangrah, this remix form of Bhangrah became competed with hybridized versions of Bhangrah in UK found the following not only in UK, but in all parts of the world in its music video version.

Lets listen to the remix version of Malkit Singh Gural Ishq Mita, is subsequently now Malkit Singh has sustained moved on to Hasnaas shuttles between Birmingham and Ludiyana and it is called the frequent flying Bhangrah start.

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Now, we have another form of collaboration between UK based Bhangrah artist and the Malkit Singh the folk singers like Mulkit Singh such as in this song independent girl between collaboration between Punjabis, Punjab pure folk perform of Mulkit Singh with Apache Indian. Expanding the range of the kinds of Bhangrah which is emerging today, which has emerged today.

Now we jump another decade and we look at other examples of Bhangrah. We find Jazzy, Jazzy B and collaboration between Jazzy B and Apache Indian in a song called the Jazzy B is interestingly the most sort of youth icon in Punjab was the youth icon, in Punjab until recently, until he was taken over by new singers like Honey Singh.

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And this collaboration between Honey between Jazzy B is incidentally Jazzy B is born in Canada speaks pure Punjabi and now lives in UK. So, this is another form of collaboration and then we jump by a decade and we talked about they complete the emergence of Bhangrah as part of global popular culture, with Punjabi MCs song Mundiyan Thu Bachke Rahi.

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Once again like Gurnal Ishq Mita was a song, sung by singer based on Punjab called Lab Janjuva, who the music producer Rajender Rai akka Punjabi MC discovered, recorded

the music and this music jump to the top of the UK charts and in 1992, Jazzy heard the song and rapped on it the rap of Jazzys rap on Mundiyan Thu Bachke Rahi which is called beware of the boys is resulted in the in the main streaming of Bhangrah.

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**Bhangra aaye kahan se,  
Bhangra jaye kahan re**

- Multiple Sites of Production(Ludhiana, Jallandar, Birmingham, London, Toronto and many more)
- Multiple Producers(Panjabis, Desis, Vilayetis)
- Multiple Genres(Pure, Hybrid, Modern, traditional)
- Multiple Consumers(Across the world)

So, by 2002 Bhangrah had already moved to, not only into the UK ministry, but it had also travel to US and had began to be circulated as, global culture rather than UK popular music as Jazzy music in its, reinvention in US became part of American popular culture and gradually transformed into global culture. So, the question I need to I would like to

ask here is that, is it possible to talk about in this contexts, is it possible to talk with his about a simple dichotomy between the local and the global between or a flows in terms of being unidirectional, in view of the rivers flows, the Bhangrah to you UK and elsewhere and to the Punjabi diasporas, but the flow seen to be before the complicated by the fact at they are not just reversed as the examples I showed to you, I played to you if you find that, Bhangrah is been simultaneously produced, consumed and distrusted disseminated all across the world by travels from Canada to India from Canada to UK from UK to India and from Punjab to UK. So, it is difficult to, one can say Bhangrah Aye Kaha Se Bhangrah Jaaye Kaha Se, where this Bhangrah originate? Where does Bhangrah travel? Because it seems to have multiple sites of production within not only in India, but also outside not only in Punjab in Ludhiana, Jallandar, Birmingham, London, Toronto and many more it as multiple producers Punjabis Desis Vilayetis and it includes multiple genres, pure some some genres which are pure, some which are hybrid, some which are modern and others that traditional and it seems to have multiple consumers.

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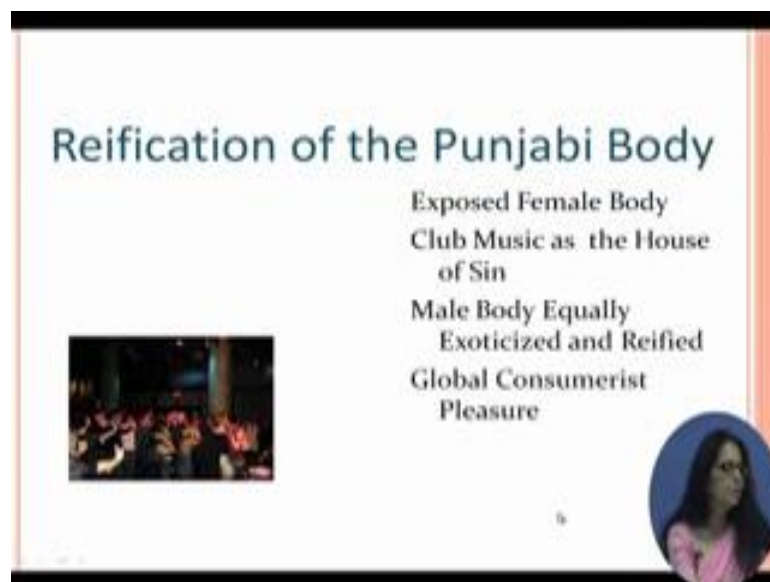
So, I would like to classify Bhangrah in to three categories; Vilayeti for the Bhangrah which is produced in the diasporas and we have these three leading figures of the diasporic Bhangrah and Apache Indian and Balisagu and Sukveer and from the Vilayeti Bhangrah, we come to the Desi Bhangrah, Bhangrah which is produced in India and this is represented by Daler Mehndi, Bollywood Bhangrah, Sukhwindar, Sonu Nigam, Sudesh Bhonsle and so on.

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And then finally, we come to the Punjabi Bhangrah, which includes the Legendary Kuldip Manak, Gurdas Mann, Malkit Singh, Hans Raj, Hans Jazzy B, Abrar Ul Hag in Pakistan.

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Now, he concerns I have, which I shared with a with pure (Refer Time: 23:09) in Punjab is which some of the videos unfortunately, it is treated and since I had to play the example I have to use these videos because it is also an example of the reification of the Punjabi whole body. So, what has attracted the attention of the (Refer Time: 23:33) one

can say of the Punjabi pure is the exposed female body as when saw in the video and the idea of the club music, the club as the house of Singh, but I think this obsession of a (Refer Time: 23:48) of the female body, which can be seen in different ways as normal club care in the western world or exposed body in the Indian context. It takes attention away from the more important cause for concern such as the male body, which seems to be equally exoticized and reified for global consumerist pleasure.

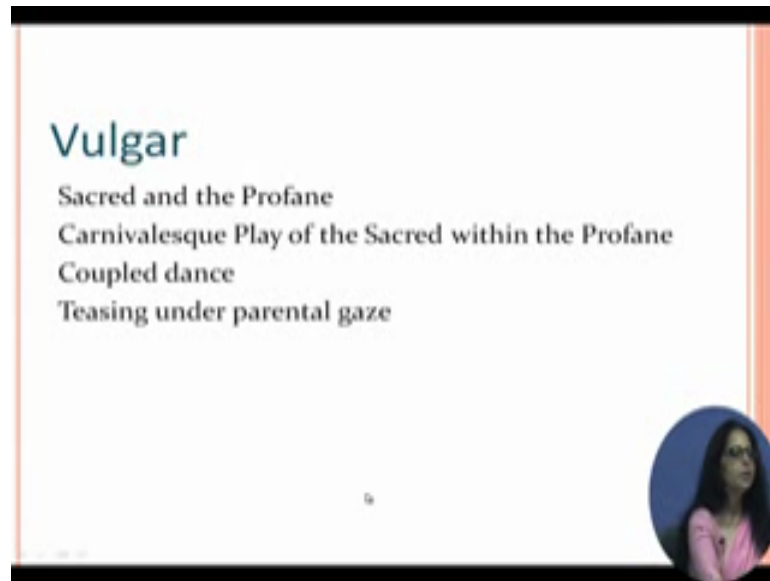
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For instance, when we look at that number between Apache Indian and Malkit Singh collaboration one could see that it is not just the body of the female, but it is also the body of the native singer which seems to have been exposed for the consumption of the global via because you have Malkit Singh over dressed body of you can say Malkit Singh dance and full regalia and along with the female body the body which have exoticized with this whole orient list narrative of an independent girl, then you modern day, he has song lyric go, which is shorten west indies rather than in India and it is repeat with these exoticized narrators of the orient. One also sees, how the mode body of the male singer, who sings to stand for Punjabi foreigners and the foreigners of Punjabi itself becomes the source of exoticization and reification in this music video.

So, we see that the British Asian producer, in the process of making the rustic or the Punjabi native producer needed musician visible also becomes complicit in the co modification of the native producer of music.

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So, this idea of the male body, which is equally exoticized and reified for global consumerist pleasure is a real cost for concern. And when we talk about vulgar and the vulgarization argument, which is directed against hybrid Bhangrah genres which are based on the, which are predicated on the predestination of the female body, for female body which is exposed for global (Refer Time: 26:43) take pleasures, they seem to ignore the inter mixing of the sacred in the profane within traditional performance because even traditional Bhangrah performance, we understand vulgar in the sense popular. One know this is a carnivalesque play of the sacred, within the profane in traditional Bhangrah performance. Which is particularly in coupled dances.

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And the idea of teasing under parental gaze, which happens even in traditional settings say in wedding settings which is ironically again picturized in a very, in a British film. I would in (Refer Time: 27:31) in where, one as tradition Boliya and teasing between couples under the watch full grace of parents. I would come to attend a minute. So, if one looks into a wedding songs in monsoon wedding.

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This would be a folk performance and the kind of music which is performed in the presence of women and these kind of performances, which are expose to the male gaze



as seen as the vulgar, the kind of (Refer Time: 28:18). This would be a traditional second for performance of women songs in Punjab and when they are exposed to the male gaze of the global (Refer Time: 28:29) they are a cause for concern.

So, this Bollywoodized version of the teasing the sexual teasing which takes place in the in Punjabi settings under the watch film eyes of heavens is example wise that Bhangrah cannot be seen in the same manner as Sufiana forms of music because there is an extend of a within the tradition (Refer Time: 29:03).

Now, what is the problem with hybrid form of Bhangrah? Particularly the music video. What the music video does is that, it direct the gaze of the male of the global Bhangrah particularly the male global (Refer Time: 29:28) to the parties of the Bhangrah of the woman and not only the reified body of refurbished body of the women, but also of the male singer. Turning what was participatory ritual into a spectacles? So, in a tradition performance the gaze is not allow to travel to forbidden zones, but in the present context is just embedded from a participatory context, leads to the fixation of the outsiders gaze on the body and it exposes not only female bodies, but also Punjabi intimate zones to the outsiders gaze leading, to what we recall the desacralization of Bhangrah.