

Punjabi Cinema Shows the Coexistence of Pakistani and Indian-origin Punjabis Living Abroad

Baljinder Singh Gill

Assistant Professor, PMN College, Rajpura

The Punjabi diaspora is the pillar of Punjabi cinema, which shows the coexistence of Pakistani and Indian-origin Punjabis living abroad, which is settled all over the world. The word "diaspora" originally referred to the exile and dispersion of the Jews in various countries around the world, who were also expelled from Jerusalem after being expelled from Judea. After which they moved to different parts of the world, and the word "Diaspora" is also derived from the Greek language to describe their yearning for their own motherland. The Encyclopaedia of Indian Diaspora also explains its meaning: "Diaspora is derived from the memories of the immigrant man of his motherland."

But on the other hand, the Punjabi Diaspora was not born like the "Diaspora" of the Jews, yet today Punjabis are scattered all over the world. In fact, due to the dividing policy of British society, after the partition of the country at the time of independence, a large number of Pakistani Punjabis came to India and many Indian Punjabis settled in Pakistan, which has determined the central and resident segments of the Punjabi diaspora. In the present era, Indian Punjab is called the centre of the Punjabi diaspora, and Pakistani Punjab is called the centre of the resident diaspora. That is why those Punjabis who have settled on any Indian territory outside of Punjab are called foreign Punjabis, and those who have settled in any other country other than India and Pakistan are called immigrant Punjabis. Diaspora-centric Punjabi cinema is playing an extremely important role in presenting this co-existence of these Punjabis on the silver screen. Key words: Diaspora, Motherland, Coexistence, Lollywood, Dollar Cinema.

"Cinema is an important and influential form of art, which not only presents but also defines human existence." (Bakhshinder, 2010) Punjabi films presenting the Punjabi diaspora of the present day are interpreting this logic, out of which various aspects of the coexistence of Punjabis are expressed. "Cinema is a two-way medium; it affects society and is affected by it." (Saran, Naruana, 2014) Similarly, the original concern of diaspora representations of Punjabi cinema is the term associated with those scholars of the Punjabi diaspora, that is, those who left their motherland and settled in foreign countries, and these presentations express the coexistence of Punjabis in foreign countries after being tied to the borders of Pakistan and Indian Punjab.

Like the pole star, Punjab has always shone in terms of civilization and cultural phenomena. But the geographical demarcation of Punjab has been changing in every age due to the migration of the human race going on for centuries. In the beginning, Punjab was a centre of attraction for foreign human races; its geographical appearance and historical importance continue to create fascination for this land among tourists. But the British Empire forced the Punjabis to migrate from India to foreign lands due to various ambitions, which started the Punjabi diaspora. The Punjabi Diaspora suffered a lot of hardships and

problems during this journey, but did not lose courage, and the Punjabis achieved immense success by digging great distances abroad due to their courage and bravery.

When the scholars of this journey of diaspora are re-united in the diaspora, Punjabis of Indian origin and Punjabis of Pakistani origin, emotional currents flow, which are animated on the golden screen by Punjabi cinema and Pakistani and Indian Punjabis living abroad. Touching the heights, showing the coexistence.

The history of cinema in India is 107 years old which begins in the year 1913 with the film "Harish Chandra," but almost two decades after the beginning of the era of cinema in India, regional language Punjabi cinema arrived in undivided Punjab, whose first film was directed by Abdul in Lahore. There was "Heer Ranjha," made by Rashid Kader in the year 1932. (Punjabi Jagran, 2016) Although Punjabi cinema moved slowly during the initial period, it did not leave the path of constant motion, due to which it established an existence of its own. It has taken Punjabi cinema was divided into two frontiers before the 1947 partition of the country, which divided many artists and well-wishers of Punjabi cinema. Due to this partition, Punjabi cinema was for some time divided. It appears to be deviating from the lines, but it also got a benefit from partition in that Punjabi cinema developed in parallel in the two countries after the partition of India and Pakistan after their independence from British rule, and till now there are 400 films in Indian Punjab. Almost 100,000 films have been produced, while this figure is even higher in Pakistan's Punjab. Media Culture Final Report Document: Pakistani-Punjabi Cinema It is claimed that the Punjabi film industry is a very old industry in Pakistan, having produced more than 8000 films. According to this report, Punjabi film cinema in Pakistan began in 1950, and currently Lahore is the centre of Pakistani cinema. Columnist and writer Salim Nasir has also written in this regard in the magazine Gulmohar, published from Karachi, Pakistan, and published by him. Essay In 1989, Pakistani Punjabi film cinema was given the name "Lollywood," which has become its identity today. It seems like nothing less than a boon for Punjabi cinema.

In the current era, Indian Punjabi cinema is showing 15 to 20 films a year, most of which focus on the diasporic lives of West and East Punjabis living abroad. It can be said here that due to the globalisation of Punjabi cinema under the influence of present-day globalization, juggling films of Pakistani and Indian Punjabi heroes have started to be made. The core of whose stories are centred on Punjabis living abroad, foreigners' relationships with their soil, presentations of Punjabi culture, and warm memories of the homeland, but indirectly Hindustani and Pakistani families living in Pachhokar are also connected. That is why today's Punjabi cinema has also started to be considered "dollar cinema," as a result of which, while the Punjabi cinema world has become rich, at the same time, with its widespread roots, the original Punjabi culture has been able to reach the new generation of the Punjabi diaspora. The term "Dollar Cinema" is used in "Global Ho Rihai Punjabi Cinema," published on Punjabi Tribune Online.com. This term seems to be of great relevance and interest to Punjabi cinema, which represents the Punjabi diaspora and gives rise to many research references.

This trend of juggling between Indian Punjabis and Pakistani Punjabis in Indian Punjabi films is intensified through the film "Chal Mera Putt," and the immense success of the film shows the continuous dynamics of this phenomenon. The real pulse of the fabric of the diaspora Punjabis has been captured by the Bollywood hero Amarinder Gill, and the juxtaposition of Pakistani Punjabis and Indian Punjabis in his films has presented the diaspora in a more seamless and sincere manner. The film "Chall Mera Putt" is the story of the youth of West and East Punjab who are living in a foreign land due to the constraints

of home and living together in a room due to the hardships of diaspora, where the sharp point in the small chit-chat seems to create the atmosphere of the Indo-Pak border. Along with this, the film also narrates the story of the generosity of Punjabi people, which is not a sign of any land mark. The cinematographer of the film shows that, of course, there are differences of opinion. Because the atmosphere of the room is similar to that of the Indo-Pak border, but despite this, the pain of the "mother" suffering for treatment in Pakistan rises in the chest of the Indian Punjabi, and without showing any favor, he would send money for the treatment of that Pakistani mother. On the other hand, when Indian Punjabis who are illegally migrating are deported from England, Pakistani Punjabis feel satisfied by paying a price to save them from the fabric of their marriage. The cool breeze also rises from Pakistan Punjab, where the father of the Pakistani Punjabi hero reacts to the priceless decision taken by him, with which the film seems to revive the heartfelt bond and heritage of the Punjabis of both countries and the Pakistani. And this film showing the coexistence of actors of Indian origin is a very commendable venture. Amarinder Gill's other diaspora-based successful films, "Love Punjab," "Ashke," and "Laye Je Yaariyan," have also seen the presentation of Punjabi migration abroad. The film "Ashke" has made the Punjabi folk dance of men, Bhangra, an international dance. Earlier, this feat of Punjabi women's folk dance Giddha had been internationalised through the film "Ji Ayaan Ko," through which Punjabi people live in 150 countries around the world. Similarly, through the film "Ashke," the relationship of a child of Punjabi origin from Pakistan with Bhangra is shown. He learned Bhangra from his teacher in Multan, and the role of bringing him to perfection in Bhangra art is played by a teacher from Punjab, India. It is a very happy adaptation of the folk dances of undivided Punjab.

The migration-based films of Indian Punjabi cinema have become pioneers of modern Punjabi cinema due to their technical excellence and clean narratives. They have contributed to Punjabi cinema from a regional level to a national and international level. Punjabi cinema centred around the theme of migration was created by the duo of dynamic director Manmohan Singh and actor Harbhajan Mann with the films "Aasan Nu Maan Vatnan Da," "Mitti Vaaj Mardi," and "Dil Apna Punjabi." From filming to the audience's lap, the directorial efforts of Punjabi cinema's new masters and producers Anurag Singh, Baljit Singh Deo, Ravi Raj, Neeru Bajwa, Ravinder Peepat, Seem Kang, Gurbir Singh Grewal, etc., and actors Amarinder Gill, Daljit Dusanj, Satinder Sartaj, Gippy Grewal, Zimmi Shergill, Binu Dhillon, Gurpreet Ghuggi, Sarabjit Cheema, Babbu, Surjit Khan, Gur "After all, a Punjabi in a foreign country is only useful to a Punjabi." This dialogue is from the hit movie "Jatt and Juliet," through which Anurag Singh has shown the mentality of Punjabis living abroad and has used it more than once. It also introduces the mentality of Punjabis abroad. The hero of the film pleads with the heroine to introduce her to a certain girl in Canada, referring to the fact that both of them are Punjabi, so the actress also spoke Punjabi when meeting the landlady of Pakistani Punjabi origin to get a house for rent. A tongue thrust has been shown to be attempted. Similarly, during the work, the dialogue "Punjabi hi Punjabi dee kaam aaye hai" with the protagonist and co-heroes repeatedly creates an association of Punjabiness in the context of migration.

In the movie "Jatt and Juliet 2," the story of Pakistani-origin taxi driver Fateh Singh, who is a constable in the Punjab Police and is in Canada with a special purpose, changes the direction of the border tension between Pakistan and India. which turns into an intimate relationship up to the atman. In fact, the morning journey of the hero of the film starts from where his sharp confrontation with the Punjabi taxi driver of Pakistani origin is shown, in which the dividing walls of the countries are formed between the

two, while the two meet again in the evening. So these moments are shown full of Punjabi sweetness and "Bhai Jaan, Bhai Jaan" between the two. In which an effort has been made to show the sentiments of the Punjabis as greater than the cunning tricks of the political corridors,

In the film "Ardas Karan," during the dramatic adaptation of explaining the condition of the Punjabi Diaspora society abroad and the vitality of life in those conditions, Magic Singh's character speaks to a Muslim during the funeral rites after his death. Giving rights seems to elevate Punjabis over caste and religion. That is why it has been possible to talk about the Punjabis of Pakistan and India without hesitation through the presentations of Punjabi Diaspora cinema like "Band Bajjee," "Sardar Ji 2," and "Vanjara." From this, it is proved that the attraction of languages in foreign lands gives a sense of belonging, and Punjabis rise above the boundaries of religion, caste, and borders to enjoy Punjabi.

Perhaps that is why Jaggi, the hero of the film "Sardar Ji," agrees to catch a ghost from the royal palace for the marriage of Bilal Chaudhary, an Englishman of Pakistani origin. The film also sheds light on the current situation of the Pakistani family living there and the Indian Punjabi family. In the same episode of the film "Sardar Ji-2," the coexistence of Pakistanis and Indians has been boosted by the meeting of the hero, who arrived in Australia while renting the ice cream truck of its Pakistani owner to fulfil the sentence given by the court there. The character of Pakistani Pathan is also the centre of attraction in this film.

With the division of geographical regions, of course, people are divided and lands are divided. But the fascination of language and the attraction of culture do not fall prey to divisions. The pang of the 1947 partition and the task of applying ointment to the deep wounds inflicted by that pang seem to have been well done by the Punjabi entertainment world. The Punjabi heritage is centuries old and promises to continue to grow abroad and in foreign lands due to its linguistic and cultural hold over borders.

This proves that Punjabi diaspora cinema presentations also attract Punjabis living abroad towards their culture and social values and are also correct in connecting with the core identity of the culture. The depiction of this inherited wealth is the property of the Punjabi cinema world. It has to be mentioned here that linguistic and cultural exchanges form a strong basis of closeness abroad. Political conditions, border demarcations, the kind of influence they have on mutual relations in their respective countries—those influences do not seem to have such an impact on the immigrants living in foreign countries who have gone beyond these border fences.

References:

1. Bakhshinder, Filmmaker, Kalmistan, Jalandhar, 2010
2. Saran, Kulwinder Singh, Naruana, Sukhchain Singh, Hundred Years of Indian Cinema, Lokgeet Publications, Chandigarh, 2014 Punjabi Jagran January 15, 2016
3. Chall Mera Putt, on July 26, 2019.
4. Love Punjab, 11 March 2016
5. Ashke, 27 July 2018
6. Jatt and Juliet, June 29, 2012
7. Jatt and Juliet, 2; 28 June 2013
8. Sardar Ji2, June 24, 2016