



Cultural Exchanges between China and India: Construction of Alternative Modernity

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Eight Indian films Imported in Mao's China

两亩地



Aandhiyan (1952)



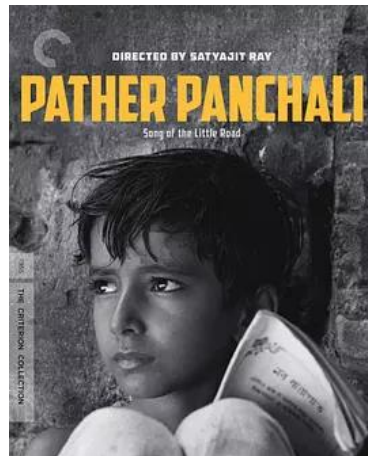
Munimji



Awaara



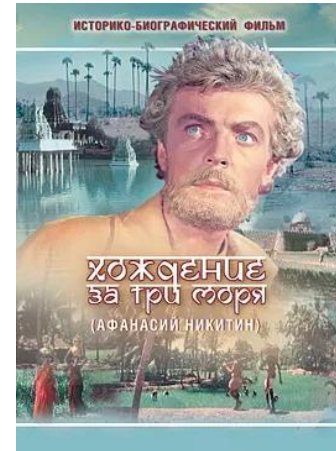
大地之歌



章西女皇 Jhansi Ki Rani (1953)



三海旅行记



两头牛的故事



Awaara (The Tramp, 1951)

immense emotional, intellectual and aesthetic reverberations that lasted from the 1950s to the 1980s

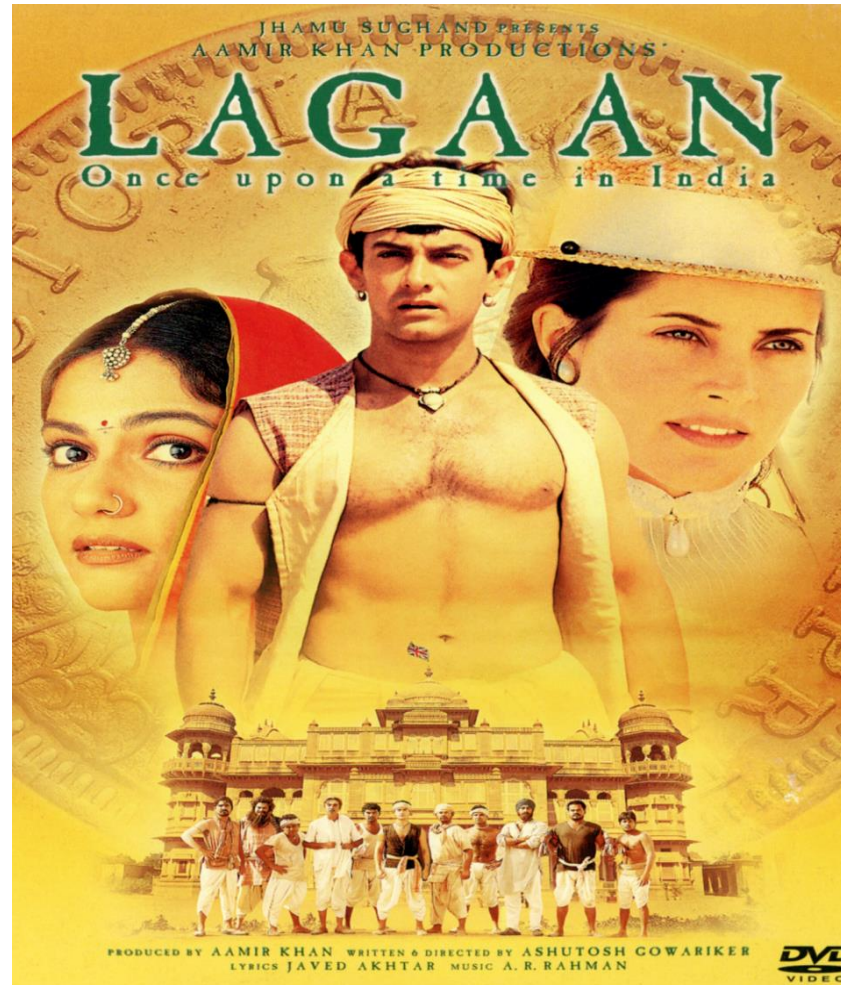


1980-2000

- 35 imported India movies

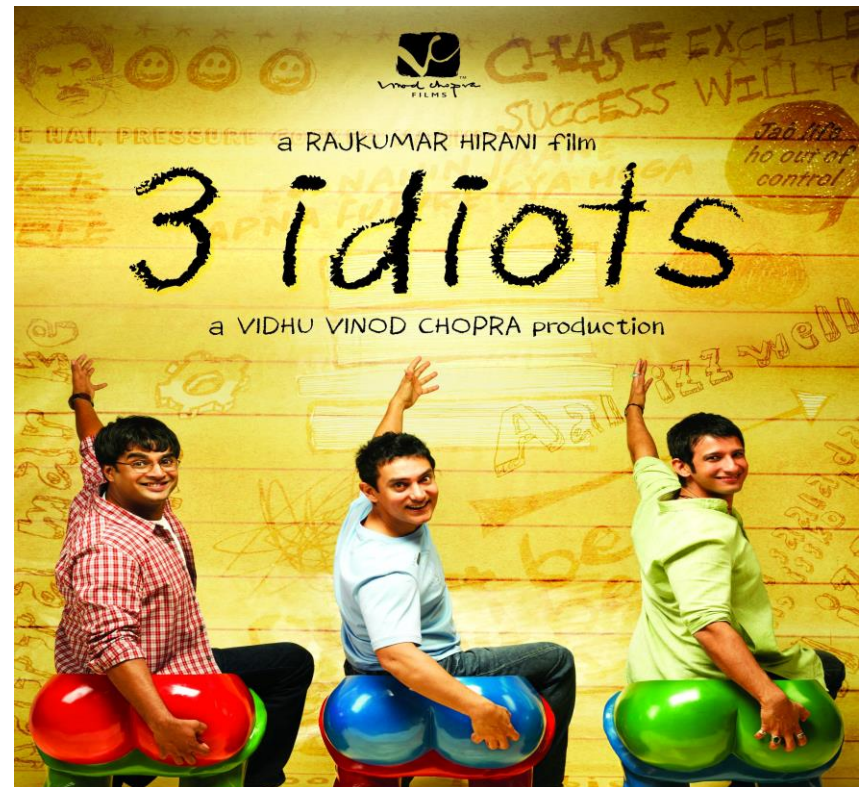
After 2000

- Lagaan (2001, released in China in 2003)



Three Idiots (2009)

- remains one of the most highly acclaimed films in China, ranking 12th of the 250 best-loved movies according to users of Douban, rating of 9.1 out of 10



PK (2014)

scored India's first wide theatrical release in China, earning a then-record \$19.4 million



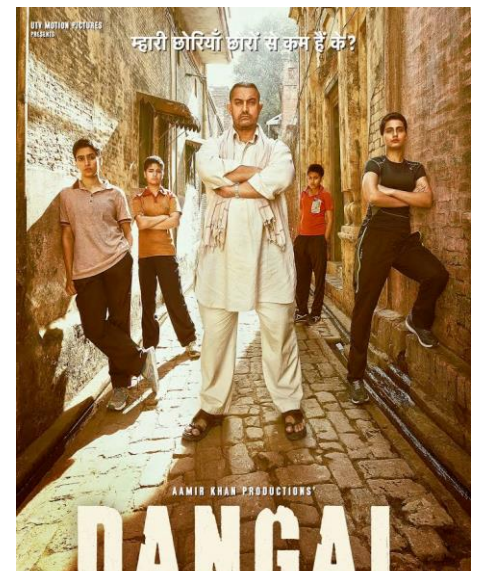
Secret Superstar (2017)

- \$118 million Box office



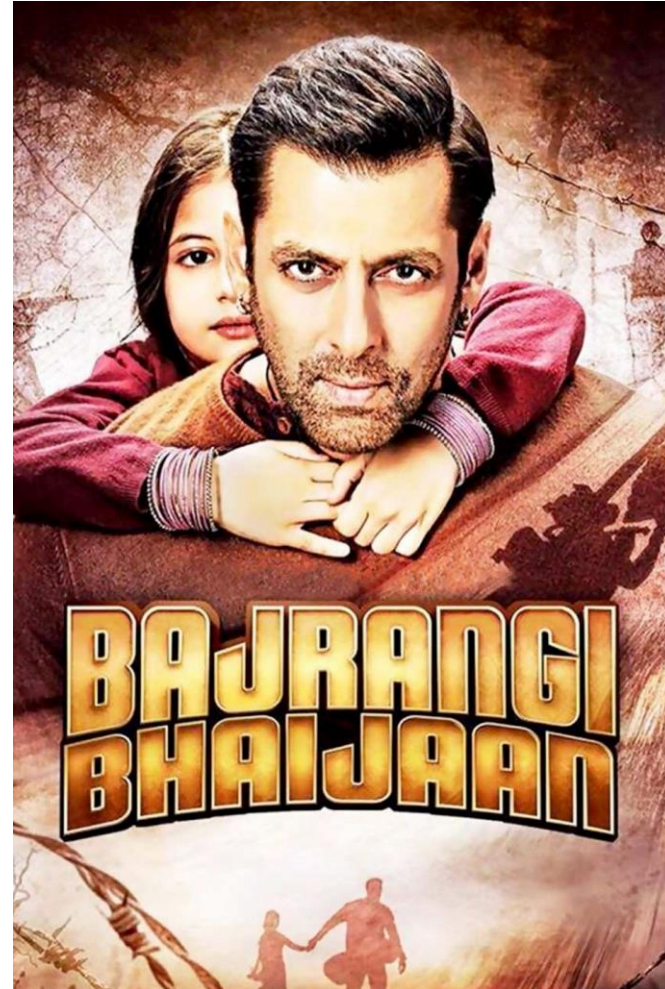
Dangal (2017)

- Out-grossed nearly every single Hollywood film in China
- Box Office of \$189 million
- No. 1 movie at the Chinese box office for 16 consecutive days, and played for 60 days- one of the longest runs in global movie history.



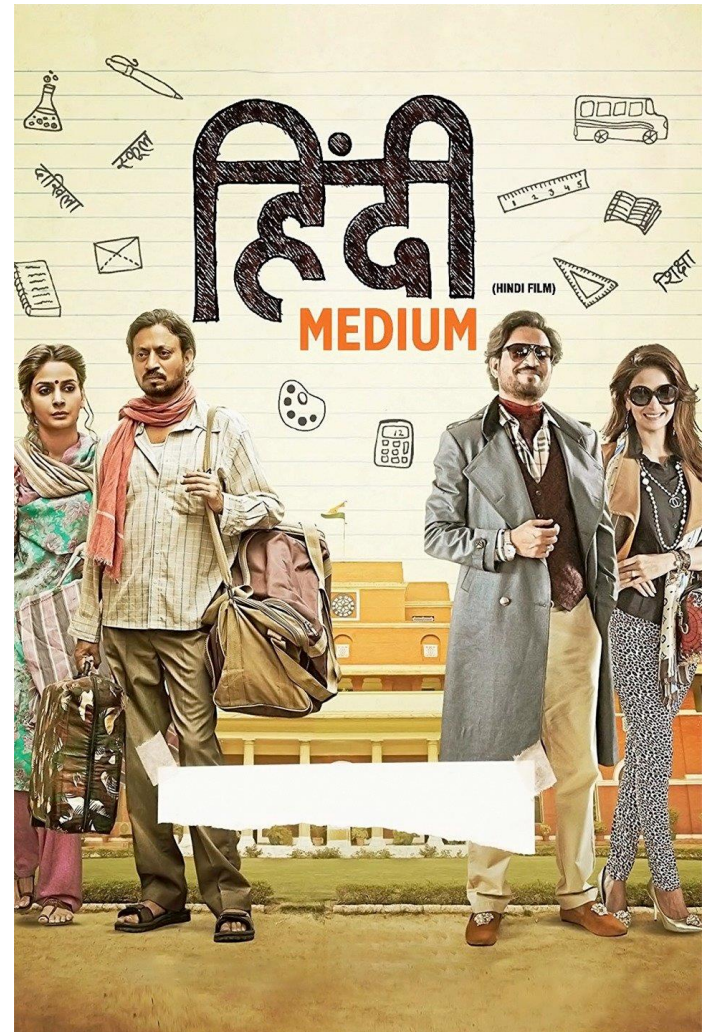
Bajrangi Bhaijaan

- \$45.4 million



Hindi Medium (2017)

- \$31 million



Communities of Common Destiny

- Many of the social issues tackled in Indian films resonate with Chinese audiences
- India and China share a value system stressing:
 - Centrality of family,
 - Focus on education and career
- Both populations contending with rapid economic growth, Westernization, and rising income inequalities.
- Ideals of the American Dream are failing
- Western individualism and liberalism no longer attractive to Chinese audiences, who seek a markedly different form of national pride.
- Indian films come across as more authentic and relatable as values of community, collective effort, patriotism, and self-sacrifice for the cause of national rejuvenation emerge.

Hegemonic Western Modernity

- Can the resonance of shared values pose a challenge to hegemonic Western modernity?
- One that emerges from social, economic, and technological transformations engulfing the Western world since Enlightenment,
- And is defined as ‘historically unprecedented amalgam of new practices and institutional forms (science, technology, industrial production, urbanization), of new ways of living (individualism, secularization, instrumental rationality), and of new forms of malaise (alienation, meaninglessness, a sense of impending social dissolution)’, according to Charles Taylor (2002, p. 91)”.

Emergence of Alternative Modernities

- According to Gaonkar (1999) if the present is to announce itself as the modern, then the pervasive attitude of questioning the present at every national and cultural site makes modernity a deeply embattled concept which 'no longer has a governing center and master-narrative to accompany it' (p. 13)