

Beyond Diplomacy and Strategy, Indian and Russian Relation's Depth in the World of Entertainment

Abstract

The bond between the countries not depends only upon their diplomatic ties but their cultural ties between the two. As India and Russia had enjoyed the bonding beyond the diplomacy and strategy in the field of culture and common interest of entertainment Which ultimately turns the diplomatic trust into people to people trust, a foundation for long lasting relation between the two nation. The paper intended to survey the role of cinema in the relation between India and Russia whether it is beyond or below to the strategic relation. The depends upon secondary data sources like TV interview, magazine scholarly articles and books of experts in the field.

Keywords: Ashish, Indian Cinema A Very Sort Introduction, OUP United Kingdom, 2016.

Study Duration: 18 month

Introduction

Anatoly Kargaplov (Charge d' Affairs, Russian Embassy) told to ANI (Asian News International), lauding Indian cinema for its content and popularity, the following lines, "Indian movies and cinematography is very much warmly received in Russia and they chose that's Indian movies extremely popular in whole Russia." While talking exclusively to ANI about Indo Russian relationship he told, "Russian Indian relations it is simple to define because we have very close in many spheres. We have a mutual trust. We have here so far mutually beneficial Corporation in many spheres it is necessary to underline that our cultural Corporation is always in the headlines because political relation is very important but we want to facilitate people to people contact and we see many Russians are coming to India and we have and inflow of Indian tourists from India to Russia as well and it is gratifying fact."(June20, 2017)

Aim of Study

India and Russia enjoyed their uninterrupted friendship till reforms in India or abolition of USSR in Russia. They were in such a bond which is beyond strategic and diplomatic relation, a very rare friendship in international community. But today, very few know that they also have very strong cultural relationship too. Paper aim to study the world of entertainment and close relation between the two. outline India, Russia and world of entertainment.

Review of Literature

So many security and strategic developments had been done between Indo –Russia relationship. But through this research paper the emphasis is given on socio- culture relation .This aspect is making the difference

The above statement of Kargaplov signifying about the fact that the movies and its cinematography is the good transaction and promotion of one's culture tradition fashion Romance among the people especially among the young generation. As usual it is said that the film industry is the reflection of society but today the cinema is playing a major role not only as the medium of society but also as the medium of government policies. It is also promoting the economical Infrastructures and conveying the cultural message from one place to other, from one Nation to other Nation. When the transaction process of culture Creed fashion sacrament food geographical sites and identity of one country take place in other country it can be termed as internationalization.

The internationalization is not only promoting the culture and fashion from one country to another but also it is enriching the job opportunities and helping in economical upliftment. Where one side the job

Deepak Kumar Singh
Ex. Research Scholar,
Deptt.of Defences Studies &
Management,
University of Allahabad,
Allahabad, U.P.

opportunities and economical upliftment is taking place there other side the Global identity of one country is going to be figured on the world map. A kind of global connectivity among the people of two different nations is getting bond with happy smile. How strange it is to think that the people who belong from different nation different culture different language different attitude different geographical phenomena get connected without any type of hurdle and chaos and it is only possible with the proliferation and promotion of cinema mean internationalized cinema.

The internationalized cinema can also be coined as "**Transnational cinema**". Transnational cinema debates consider the development and subsequent effect of films, cinemas, directors which span national boundaries. Global communication through the internet has also resulted in changes within the culture and has further resulted in film transcending perceived national boundaries. Correctly, it can be told that transnational cinema is diminishing the lines of boundaries and approaching towards the Global attitude. It means to study the Western attitude towards Eastern cinema and to study Eastern attitude towards Western cinema. Thus, the internationalized cinema is generating a tendency of global village and the concept of one man kind in the world. The sentiments and emotions those are filmed in movies when they are touched and felt by the people of other country or beyond the boundary then the actual purpose of cinema get fulfilled. Tim Bergfelder has written in his essay "**The Nation Vanishes (European co-productions and popular genre formula in the 1950s and 1960s)**", "The globalization of media industries and the concurrent blurring Of Cultural and national identities have frequently been perceived in apocalyptic development against which a largely mythical film culture of the past, self - contained and part of an equally homogeneous nation, is imagined."

The bilateral relationship of India and Russia can be described in many ways as military arms, foreign policies, industrial policies, economic policies, infrastructure and educational policies, nuclear weapon policies, diplomatic policies but the present paper explores a deep light on the entertainment and Film Industry policies. Indian cinema is very popular in Russia and the "**Moscow Film Festival**" is also interested in Bollywood. This collaboration and cooperation started from 1946 when *DhartiKeLal* directed by Khwaja Ahmad Abbas became the first Indian film to be dubbed into Russian when Stalin was the supreme leader of Russia, the movie was released. *DhartiKeLal* was a Hindi- Urdu film based on play by Bijon Bhattacharya and the story of *Anna Daata* by Krishan Chander. The film was based on the Bengal famine of 1943, which killed millions of Bengali people, which was the changing social and economical climate during the Second World War (1939- 1942). This film became the first Indian film to receive widespread distribution in the Soviet Union (USSR), which led to the country becoming a major overseas market for Indian films. It became the first Indian film to film the social- realist movement. It

was the first time when Indian film industry was exposing its social and political issue on the International phenomena.

New York Times called it, "...a gritty realistic drama". *Russia beyond (News Paper)* described very beautifully the Indo- Russian relationship in the entertainment world at 22 October, 2009 in the following words, "Similarity between Russian and Indian audiences was spotted by filmmakers in the Soviet Era : both favor films focusing on family values and simple human feelings. Passionate Indian movies fascinated Soviet viewers with their unforgettable stories of love, friendship and jealousy. The first Russian- dubbed Indian film *DhartiKeLal* (Children of the Earth) came out in 1949, receiving the blessing of Joseph Stalin himself. Some 300 Indian films made their way to the Soviet Union until it collapse in 1991. They gathered the huge audiences of 20 - 60 million.

India and Russia both countries are the largest Market of films. Where one side India is the second most populous country there other side Russia is also the ninth most populous country in the world. It means big population mean huge audiences mean big profit in National interest not only in the bilateral relationship of countries but also in the multilateral relationship of many countries. The effect of cinema in Russia can be understood with this that being a communist country USSR, Joseph Stalin focused over socialism in the country by the spread of cinema.

Ashish Rajadhyaksha has written in Preface of **Indian cinema : A very short introduction**, "**India**, uniquely perhaps in the former Third world, inherited from its colonial era an autonomous movie industry and even to some degree an Indigenous production infrastructure, assembled with very little support from the state. Many post - colonial nations would have viewed this as a major asset."

In 2013, *Russia beyond* exclusively covered the effect of Indian cinema in Russia, "However, it was not until the mid 1950s and the epoch of Raj Kapoor that Indian movies became a staple of Soviet cinema goes." said Vladimir Shevardnadze, chief editor at the Russian television channel India TV. *Awara* was also the second most popular Indian film screened as "Brodiago" or "Vagabond" in entire Soviet era. Raj Kapoor, the showman, became popular not only as an actor but as director also. Many other movies of Raj Kapoor as "Shree 420", "Mera Naam Joker" etc. were also screened in Russia even there is Russian actress Kseniya Ryabinkina acted in "Mera Naam Joker". Thus, Indian intellectual thought in the 1940s was heavily inspired by Soviet socialism and this spread through into its literature and cinema. There was a kind of 'Russian Romance' for Raj Kapoor. A fan, Annie Vo said, "Raj Kapoor for sure still holds the title of the Indian film industries king here in Russia. He is the number one association we have when we talk about Indian cinema. Another fan, Nazima Karimova told at the reception of Raj Kapoor at Tashkent film festival, "People spoke of his visit like he was higher than any head of state or any celebrity in the world."

Thus, by the above statements, it is clear that Bollywood was prevalent in past and present both in Russia. There is also the popularity of Khan brothers. Shahrukh Khan is also a very popular icon in Russia. There are many movies of Shahrukh Khan that are screened in whole Russian theatres, which was full of millions audiences. "Om Shanti Om", "Rab Ne Bana Di Jodi", "Paheli", "Kal Ho Na Ho", "Dilwale Dulhania Le Jayenge", "Kabhi Khushi Kabhie Gham", "Kabhi Alvida Na Kehna", "Mohabbatein", "Kal Ho Na Ho", "My Name Is Khan" are the such remarkable movies of Shahrukh Khan that got a huge popularity by the Russian audiences. During the visit to India in 2010, Russian President Dmitry Medvedev, meet to Shahrukh Khan, is highly admirer of Shahrukh Khan, Bollywood superstar and was excited for "Ra.One" according to the Indian Express.

Apart from the past and present phase of film industry of Indian cinema, there were many other movies as "Bobby", "Barood", "Disco Dancer", "Seeta Aur Geeta" are such movies that also got a huge popularity. "Bobby", released in 1975 in Soviet Union, became very popular among Soviet audiences. Bobby, a beautiful girl born into poverty, and the rich prince and their love etc. praised in Russian theatres. "Disco Dancer" could be told as a legendary film. It became popular among the young generation in Russia. Songs popularity, in USSR, was such that 'Jimmy Jimmy, Aaja Aaja' became the only favourite of all. "Barood", directed by Pramod Chakravorty, was an action thriller. The protagonist vows to take revenge of his father's death. Then, "Seeta Aur Geeta" released and approximately 55.2 million Soviet citizens paid to watch it. Many put the names of the twins like the movie. "Mamta", "Phool Aur Patthar", "Duniya", "Humraaz" and many more Indian movies were released in Russian theatres. Since the first festival of Indian films in Moscow in 1954, Russians have been enjoying popular Indian melodrama and music. There could be seen a kind of similarity in the audiences of USSR and Indians.

Apart from the releasing, the Co-productions relationship is also maintained between India and Russia. Masha Salazkina, a writer who has covered Indo Soviet film trade lists many co-productions with equal representation from each other country in all functions. These co-productions were "meant to create films that would hybridize each culture's favoured motifs and narrative structures, in the hopes of creating truly popular films." "Alibaba and 40 Thieves", "Mother-India", "Mera Naam Joker" etc. are listed in co-production list. "Russians like Indian cinema for its cheeky optimism. No matter how difficult the trials, no matter what surprises life brings, everything will still be fine in the end", said by Maria Sergeeva, a modern fan of Indian Cinematography.

The above lines of Maria Sergeeva are not only the statement but it is also the Identity of Bollywood and the social and ethical reality of India culture. Our culture, our scriptures never teach us to be a pessimist. Everything in India is related and connected with a kind of optimism. That's why, the Indian cinema is also the reflection of this ideology, which make not only a sense of Indian cinema but the

Identity of Indian cinema that we have music, love chemistry, complicated situations, social realities and issues related to society. This ideology makes Indian cinema unique and different from others.

After the collapse of USSR, Indian films disappeared from the screens of Russian Cinemas but the "Moscow film festival" and Bollywood fans in Russia were craving for Indian movies in Russia. Russian former Prime Minister Vladislav Surkov admitted his love for Indian cinema. He told what, always attracted him to Bollywood films, was the clear distinction between good and evil, their triumphant moral simplicity and the straightforwardness of their ethical choices. He said that Indian cinema is about "hope for a miracle." As a feedback from former Prime Minister, these words are very healthy attitude towards Bollywood on the international phenomena.

Instead of the features of Indian cinema, there are many unique things also in Russian theatres. The first thing is the location of Russia, that is very much attracted by the Indian cinema. Romania, Saint Petersburg, Pulkovo Airport in Saint Petersburg, Church of the Savior of Spilled Blood in Saint Petersburg, Novosibirsk, Nizhny Novgorod, Yekaterinburg, Moscow are such beautiful sites for filming the action and movies. From the economical point of view it is a notable feature that these sites are promoting tourism in Russia not only from India and Indian cinema but also the other countries and the other cinema. "Lucky no time for love" of Salman Khan was shot in Petersburg and 'Tere Naina' song of "Jai Ho" was shot in Romania. A scene of "Agent Vinod" of Saif Ali Khan and Kareena Kapoor was also shot at Pulkovo Airport in Saint Petersburg and at the Church of the Savior of Spilled Blood in Petersburg. One scene of "Khiladiyon Ka Khiladi" was shot in Lomonosov Moscow State University, Moscow, Russia.

According to tourism industry experts Bollywood image as a colorful catalyst for promoting Russia as a tourism destination for travelling Indians, especially with the Indian outbound. Senior officials like Valery Korovkin, head of International Development Division of the Federal Agency for Tourism, believe that thanks to the legacy of cooperation across sectors between the two countries, a tourism-hungry Moscow is already "keeping India on a special shelf." He said to IANS correspondent, "We are looking the Bollywood way, not Hollywood way, because we have a lot of Hollywood films on Russian TV everywhere... It is point where we (India and Russia) can maybe start and build up some promotional ground. (Film) shooting teams need time, need things from the technical and organizational point of view. I think we are going to that point of view. I think we are going to that point where we will build it. We have to arrange things properly." Talking about the locations, Sergei Sokolov, general director Indigo Tour, who handles Indian inbound tours in Russia, "Some of the top places frequented by Indians are the Kremlin, Red Square, the Old Tsar houses, Cruise along Moscow river and a lot of outdoors." Korovkin says, "India has overall a

very positive image with Russia for many, many decades. It is a good basis to build what you want, in a tourism business at least... any big or small operation, whatever you want."

Russian President Dmitry Medvedev said at a joint news conference with Indian Prime Minister Manmohan Singh, "Our country is one of the places where Indian culture is most admired. Russia and India are the only countries where satellite channels broadcast Indian movies 24/7." This visit had a business angle too. According to the Indo-Asian News Service, Moscow and New Delhi are mulling financing a remake of famous Raj Kapoor films with casts made up of actors from India and Russia.

In 2016, at November 19 and 20, 3rd Indian film festival in Russia (IFFR) held in Moscow, which was jointly organized by the Jawaharlal Nehru Cultural Centre (JNCC) and the Russian cultural ministry. The festival not only organized the Hindi films but also promoted the Indian Kathak and Bharatanatyam dance troupes. The objective of the event was strengthening of bilateral cultural ties and exchange of experience between the movie business in India and Russia. Valery Korovkin, head of the International Development Division of the Federal Agency for tourism said, "it is a point where India and Russia can start and build up some promotional ground."

Conclusion

India and Russia has been partner and working towards the welfare of its people since independence and after the great fall of USSR their relation witnessed decline but their bond still very strong and deep rooted. The world of entertainment is one of them. Rightly, the possibility between the two is concluded by Vladimir Putin's article, "**Russia and India: 70 years together**" absolutely clarifies the deepness and future of Indo-Russian relationship in the entertainment world in the following words, "In the decades that have followed our bilateral partnership has further intensified and strengthened, and has never been subject to expediency. Equal and mutually beneficial relations of the two States have steadily developed. This is quite natural. Our peoples have always had mutual sympathy and respect for each other's spiritual values and culture."

References

1. Agrawal Prahalad, Raj Kapoor: Adhi Haqiqat Adha Phasana, Raj Kamal Publication, 2007.
2. Bharadwaj Vinod, Samay aur Cinema, Praveen publication, 2006.
3. Hjort, Mette ; Scott Mackenzie (Ed.), Cinema & Nation, Taylor and Francis Group, New York publication, 2005.
4. Mrityunjay (Ed.) Bharatiy Cinema Ke Sau Barash, Shilpayan Publication, 2004.
5. Rajadhyaksha, Ashish, Indian Cinema A Very Sort Introduction, OUP United Kingdom, 2016.
6. Saran Renu, History of Indian Cinema, diamond publication 2012
7. Schaefer David j. and Kavita Karan (Ed.) Bollywood and Globalisation: the Global power of popula Hindi cinema, Routledge publication, 2013.

8. ANI, 20 June 2017.