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**The Globalization of Bollywood Dance: Grobalization of Nothing**

**Dr. Chetana Desai**

*Head and Associate Professor, Department of Sociology, MES's Abasaheb Garware  
College, Pune, Maharashtra, India*

**Abstract:**

*Globalization is a characteristic feature of modern world. Almost all the aspects of society are being part of the process. As an aspect of society culture also has gone through the process of globalization. The present paper emphasizes on 'the globalization of nothing' with reference to Indian Bollywood dancing. Bollywood dance is a form of popular art in India which is an empty form with no distinctive content. Bollywood dance is a dance style typical of the Indian film industry. It has been 'grobalized' since last few decades. The present paper explains that it has become possible to diffuse it all over the world because it is an empty form or 'nothing'.*

***Keywords: globalization, grobalization, something, nothing, bollywood dance***

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**Introduction:** Globalization of culture is now a well studied phenomenon by the Sociologists. The globalization of cultural elements in all aspects is evident. The present paper emphasizes one important aspect of it, that is, 'the globalization of nothing' with reference to Indian Bollywood dancing. The globalization of nothing (Ritzer 2007) implies growing convergence as more and more nations around the world are increasingly characterized by various forms of nothing. Globalization of culture involves various sub-processes. One of it is grobalization. It means the imperialistic ambitions of nation states, corporations, organizations, and the like and their desire, indeed need, to impose themselves on various geographic areas throughout the world (Ryan 2007:2022-3). The term grobalization is a combination of grow and globalization. The main interest behind grobalization is dispersal of the power, influence, and in some cases increase in profits. Grobalization also involves a process of a worldwide spread of nothingness.

Nothing involves empty forms; forms largely devoid of distinctive content. (Conversely, something is defined as the forms rich in distinctive content.) (Ritzer: 2010:267) Empty forms (nothing) can be easily spread throughout the globe than the forms that are loaded with distinctive content (something). Empty forms are more likely to be globalized.

**Globalization of Popular dance:** The present paper tries to focus on the globalization of Indian popular dance, specifically the globalization of Bollywood dance (globalization of nothing). Hindi cinema industry is known as Bollywood and formerly as *Bombay cinema*, is the Indian Hindi language film industry based in Mumbai. The term is a mixture of the words "Bombay" (A former name of Mumbai) and "Hollywood".

In India there is a rich tradition of classical dance forms, which are highly stylized, rich in content and highly intellectual in nature. This art requires a thorough devotion and dedication. There is also a rich folk tradition in almost all parts of India, which is associated with local traditions, social and natural environment and geographical specificities. And the Bollywood dance is a form of popular art, produced by 'culture industry' (Horkheimer & Adorno: 1947:107), which is an empty form with no distinctive content. Bollywood dance is the dance style typical of the Indian film industry. It consists of many different styles and influenced by Indian classical and folk styles to all kinds of modern and western dancing. It is a mixture of classical dance, folk dance, western dance, hip-hop, salsa, jazz, Arabic and many other dance forms. In recent years the process of globalization of Bollywood dance is taking place. It is rapidly spreading as well as acquiring the popularity throughout the globe. Sociologically it can be considered as a 'globalization of nothing'.

According to George Ritzer, globalization of empty forms (nothing) is easier than the globalization of forms with distinctive content (something). He has discussed some reasons of easy diffusion of empty forms. Such as:

The distinctive forms are more likely to be rejected by at least some cultures and societies because there can be a possibility of content conflict with local content. On the contrary the empty forms (popular culture) are less likely to come into conflict with the local. In addition, empty forms have other advantages from the point of view of globalization including the fact that since they are so minimalist, they are easy to replicate over and over and they have a cost advantage since they are relatively inexpensive to reproduce (Ritzer: 2010: 267).

Ritzer has discussed about the four sub-types of nothing (Ritzer: 267) and according to him all of them are largely empty of distinctive content and are being globalized.

They are,

- a) Non-places, or locations that are largely empty of content such as the malls and chain stores or fast food chain restaurant, e. g., McDonald or KFC
- b) Non-things such as chain-store products and SIM cards (there is little to distinguish one SIM card from the billions of others, all of which serve in precisely the same way for all who use them wherever in the world)
- c) Non-people, or the kind of employees associated with non-places, for example, shopping malls (who may be virtually anywhere in the world) who interact with all customers in much the same way relying heavily on scripts
- d) Non-services such as those provided by ATMs (the services provided are identical; the customer does all the work involved in obtaining the services).

Likewise one can find many such types of nothing e. g., popular art. Popular art doesn't contain any distinctive feature. It can be called a 'nothing'. O. P. Joshi in his book, *The Sociology of Indian Arts*, talks in terms of three art forms; classical, popular and folk. He has given the characteristics of these types (Joshi: 1985: 21-22). According to him popular art is,

- Imitative rather than creative.
- Popular themes are used for the performance.
- Material or the drapery used is usually cheap and useful for the mass production.
- It is used for the entertainment, decoration or for prestige and not any aesthetic aspiration is seen.
- It is quickly changing and adoption of other's creation can be experienced.

All these characteristics are found in Bollywood dance. According to some scholars the development of Bollywood dance started around 1970. 'The most popular commercial genre in Bollywood since 1970s has been the *masala* film, which freely mixes different genres including action, comedy, romance, drama and melodrama, along with musical numbers (Ganti: 2004: 22-23)'.

Thus such kind of Bollywood films creates a huge popular culture which contains popular dance, drama and music. Bollywood dance has gained a huge popularity and fan following irrespective of class and region. In India, '*sangeet*' function before wedding has become a trend all over the India and in all classes. Many times these *Sangeet* programmes are sheer imitation of the *Sangeet* programmes shown in famous Bollywood films. In such programmes all the family members of all the age groups participate enthusiastically. One more example of growing popularity of the Bollywood dance style can be seen in growing number of dance reality shows on different T. V. channels in India. They are full of Bollywood '*masala*' (content of typical Bollywood films) that is Bollywood dance and music. Even the judges and guests are the Bollywood stars. It has almost become a pre-requisite of such reality shows in order to make more popular.

The concept of 'Bollywood Industry' came into the picture around 1970s, and around 2000s it started creating its own distinct identity in other countries also. Before a couple of decades, the concept of Bollywood dance was unknown to most of the western countries and a few outsiders, who knew about it, ridiculed it for being too loud and flashy. This scenario has now undergone a major transformation and Bollywood films, songs, as well as dance routines, are gaining immense popularity everywhere around the world. This fame is obvious from the rapidly increasing Bollywood Dance Classes in India as well as in London, New York, Sydney, Los Angeles, Melbourne, and many other popular cities of the world.

Such a global dispersal can be credited to the Bollywood music and dance shows which started taking place abroad and gained a lot of appreciation and response from the Indians who had settled there. This slowly led to a development of a steady fan following in these countries which soon spread to the local audience. Especially London has emerged as one

of the main spots for Bollywood dance and a lot of locals actively participating in Indian Bollywood dancing in London. Due to globalization of Bollywood dance, the number of fans keenly started learning the art of Bollywood dancing.

One more factor led the globalization of Bollywood dance as various dance companies from India started arranging Bollywood dance tours to foreign countries. These dance shows, though devoid of a powerful star cast, played a major role in getting the audience abroad attracted towards Bollywood dance. As a result, number of Bollywood dance classes in London, Paris, Dallas, Cape Town, etc. started getting a large number of participants for their courses. Indian Bollywood dancing in London has now evolved beyond just Indian wedding dance and has reached to their exercise and Zumba routines.

Since Internet and YouTube has made it easier to view and access various dance videos, people in these countries, prefer to learn Indian Bollywood dancing through these videos that are uploaded every day. Bollywood-themed Hen Parties are acquiring much more popularity in London. Hen parties are essentially bachelorette parties which are organized for the bride-to-be by her friends. In Bollywood-themed Hen Parties, the girls usually attend a dance course together at a studio and are dressed up in Bollywood style clothes, accessories and make-up.

The use of fancy props, glamorous costumes, and dramatic lighting further attracts the interest of the audience worldwide. The popularity of Bollywood dance in other countries has grown to an extent that many people are experimenting with the styles and adding their own variations to the Bollywood moves. This globalization has led to a fusion or mixture of Bollywood dance with hip-hop, break-dance, ballet, popping and locking, and so many other styles. Several Bollywood Dance Classes in London also teach students these fusion styles in addition to Bollywood dance.

Thus it can be said that this globalization of nothing sometimes can lead to glocalization (mixture of global and local) of something (forms with distinctive content). As it is spreading in other societies it is mixing with local cultures and a mixture of various elements is being performed. However it has not become rich or distinctive form of culture. Thus it can be concluded that it is a globalization of nothing. Sometimes, somewhere it has been glocalized but has remained 'nothing' rather than 'something'.

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