

# Motherhood, Cinema & Diaspora: Exploring the struggle of Motherhood in Diasporic Association through Cinemas

Dr Anshu Surve<sup>1</sup>, Dr. Janki Bhatt<sup>2</sup>

<sup>1</sup>Asst. Professor, Department of English, Faculty of Commerce, The M S University of Baroda, Gujrat, India

<sup>2</sup>Asst. Professor, Department of English, Faculty of Commerce, The M S University of Baroda, Gujrat, India

**Corresponding Author Email:** janki.bhatt-engcomm@msubaroda.ac.in

**Abstract**—Motherhood is a multifaceted concept that encompasses biological, psychological, social, and cultural dimensions. In English literature, motherhood has been explored through various critical perspectives, focusing on different aspects of this complex phenomenon. Some of the critical perspectives include Feminist Perspective, Psychoanalytic Perspective, Post Colonial Perspective, Diasporic Perspective etc. These perspectives offer diverse frameworks for understanding motherhood highlighting its rich and complex significance as a cultural phenomenon. Popular media, cinemas serve as a creative medium for constructing and reconstructing ideologies serving as a source for studying, examining, and analysing the anticipation of motherhood through Diasporic lens in different socio-cultural environments. In Hindi Cinemas, the concept of motherhood in Diasporic perspective has been paid lesser attention to. This paper explores perspectives of Motherhood that reflects Diasporic anticipations deliberately and analyses cinematic presentation of motherhood in a Diasporic Association. This paper is divided into four segments, Cinematic Presentation of Motherhood, Theoretical Perspectives on Motherhood, Exploration of Cinematic Presentation of Diaspora and Motherhood as Reflected in Cinemas.

**Keywords:** Motherhood, Diaspora, Popular Media, Identity Crisis

## I. INTRODUCTION

“Being a mother is learning about strengths you didn’t know you had...and dealing with fears you didn’t know existed. Being a mother is meaningful and profound, and once it enters our life, leaves you never, ever the same” (Wooten 150).

Motherhood is a complex and multifaceted experience that encompasses various roles, responsibilities, and emotions associated with being a mother. It involves nurturing, caring for, and raising children, as well as providing love, guidance, and support throughout their development. Motherhood can bring immense joy, fulfilment, and a sense of purpose to individuals, but it can also be challenging and demanding, requiring patience, sacrifice, and resilience. Motherhood is not only about the relationship between a mother and her child but also involves the broader social and cultural contexts in which mothers operate. It intersects with gender roles, societal expectations, economic circumstances, and support networks, all of which can impact a mother’s experiences and challenges. What problematizes the motherhood discourse is how it is being represented in diaspora, more so in Hindi cinema catering to the diasporic emotions of loss and nostalgia.

The epistemology of Diaspora traces it to the *Septuagint*, the Bible (Deuteronomy 28:25) in the phrase *esē diaspora enpasaisbasileiastēsgēs* ‘thou shalt be a dispersion in all kingdoms of the earth’ where *diaspeirein* meaning ‘disperse’; from *dia* ‘across’+ *speirein* ‘scatter’ denotes the dispersion, migration of the population across the region. The term witnessed its usage with the movement of the Jewish people away from their own country to live and work in other countries. In the due course of time got further expanded to the movement of people from any nation or group away from their own country; the dispersion or spread of people from their original homeland. Diaspora, furthermore, formulates the idea of aloofness, homesickness and identity-crisis in the context of homeland and the host land voicing the cultural differences, identity crisis, socio-political struggles and feeling of aloofness. What problematizes this crisis is the confrontation of the issues of loyalty, marginalisation and outcast despite the years of dedication and loyalty. On the other hand, homeland considers the Diaspora as foreigner inculcating the feeling of “nowhereness.” The anticipation of Diaspora is reflected in manifold ways: language, attire, customs, political affiliations, day to day conversations and numerous expressions media being one of the most poignant. Popular media records such anticipations creatively in a fictional plot. Along with entertainment, cinemas fictionalize the social fabric in colourful cinematic expressions. Being visual medium, cinema reaches out to the larger group of the people and effectively constructs, modifies and reconstructs ideologies. Cinema serves as a source that can be studied, examined and analyzed for scrupulous research process. Being a popular media, cinema records the anticipation of Diaspora creatively in a fictionalized script. The scrupulous study of characters, their attire, settings, dialogues and plot constructions remain conducive

in laying out the anticipations of Diaspora. This paper analyses select Hindi cinema with a view to examine the distinct anticipations of Diaspora in different socio-political emotional and cultural milieu. Along with analysis of themes of identity crisis, cultural clashes and vigorous attempts of cultural assimilations the paper proposes to study motherhood that reflects the Diasporic anticipations deliberately.

Diaspora has been considered as a soft power as it acts as a significant tool for enhancing a country's international influence and attractiveness. Diasporas play a crucial role in shaping a nation's soft power through various means such as cultural influence, economic contributions, and advocacy. They help in projecting a positive image of their home country abroad, fostering connections, and promoting the country's values and interests globally. Additionally, Diasporas can influence foreign policy, lobby for their home country's interests, and serve as cultural ambassadors, thereby amplifying the soft power of their nation on the global stage. "Soft power is the ability to get what you want through attraction rather than coercion or payments. It arises from the attractiveness of a country's culture, political ideals, and policies- Joseph S. Nye Jr".

Soft power has become all the more important in present context when India is developing, redefining and establishing its Diplomatic relations and status across the globe on various plate forms. Diaspora acts as the ambassador for asserting this soft power where through Indian Values, Simplicity of our way of living through social ethos, the ideologies of tolerance, the idea of "Vasudhaiva Kutumbakam". Diaspora is giving a new definition of India which is far different than what the west has known till now.

Mother and motherhood are deeply revered concepts in many cultures around the world. The role of a mother is often seen as one of the most important and sacred in society. The concept of motherhood is typically associated with qualities such as unconditional love, nurturance, sacrifice, and the ability to provide a safe and caring environment for a child's physical, emotional, and spiritual development. A mother is often viewed as the primary caregiver, responsible for meeting a child's basic needs as well as guiding their growth and shaping their values. The bond between a mother and child is considered one of the most profound human connections. Mothers are often celebrated for their selflessness, patience, and unwavering support throughout a child's life. Motherhood is not just a biological function, but a profound emotional and psychological experience that transforms a woman and her relationship to the world. Across cultures, mothers are revered as the foundation of the family and the heart of the home. The concept of motherhood is deeply intertwined with ideas of femininity, fertility, and the cycle of life. Mothers are often seen as the keepers of tradition, passing down values, customs, and wisdom to the next generation.

In Hindi Cinema, we have seen the shift from Nirupa Roy, Reema Lagoo to Sridevi, Kajol and Rani Mukherjee fighting the world for their kids. The idea of motherhood itself has evolved with time. When considering the context of Diaspora, this representation gains additional layers of complexity, as mothers often serve as cultural transmitters and bearers of tradition within immigrant communities. This paper seeks to examine how cinema makers explore the experiences of mother within Diasporic contexts, focusing on the challenges they face and the resilience they demonstrate in navigating the complexities of cultural identity along with the intersection of motherhood and Diaspora on screen, exploring themes of identity, belonging, and cultural preservation.

## II. REVIEW OF RELATED LITERATURE

This review has been conducted in order to understand three major aspects of the paper that is Motherhood, Diaspora and Cinemas. Motherhood encompasses diverse dimensions - physiological, psychological, and sociocultural - that are reflected in literature and Hindi cinema. Physiologically, the experience of pregnancy, childbirth, and lactation shapes a woman's relationship with her body and identity as a mother. Literary works like Chitra Banerjee Divakaruni's *The Mistress of Spices* and Manju Kapur's *Home* explore the physical transformations and challenges of motherhood. Psychologically, the emotional journey of motherhood - from the anticipation and bonding to the anxieties and self-doubts - is portrayed in films like *Paa* and *Dum Laga Ke Haisha*. Novels such as Shashi Deshpande's *That Long Silence* delve into the inner world of a mother. Socioculturally, motherhood is imbued with societal expectations and traditional roles. Hindi movies like *Mirch Masala* and *Filhaal* examine the sociocultural pressures and sacrifices faced by mothers. Literary works by Ismat Chughtai and Amrita Pritam also give voice to the diverse realities of motherhood. Motherhood is an emotion, a journey of fulfilment and also a desire. There have been many perspectives in association with Motherhood: Feminist, Psychological, Post Colonial, Queer and the Diasporic. The literature review sheds light on Diasporic Perspective of Motherhood exhibited through Hindi Cinemas. The experience of motherhood has been extensively explored in academic literature across disciplines. Feminist scholars have examined the social and cultural construction of motherhood, highlighting how patriarchal norms and expectations shape

women's maternal identities and experiences (Rich, 1976; Ruddick, 1989). Psychoanalytic perspectives have analyzed the psychological dimensions of the mother-child relationship, including the emotional and relational complexities that emerge during pregnancy, birth, and early childcare (Winnicott, 1953; Chodorow, 1978). Sociological research has investigated the ways in which motherhood intersects with other social identities, such as race, class, and sexuality, and how these intersections impact maternal experiences and outcomes (Collins, 1994; Crenshaw, 1989). Public health literature has documented the physical, mental, and emotional health challenges that many mothers face, including postpartum depression, birth trauma, and caregiver burnout (Stein et al., 2014; Kendall-Tackett, 2010). Across this interdisciplinary body of research, a central theme emerges - the need to recognize motherhood as a complex, multifaceted experience that is shaped by social, cultural, psychological, and material factors. Scholars argue that by understanding the nuances and diversities of maternal experiences, we can work towards more equitable and supportive policies and practices for mothers and families.

Numerous scholars have examined how Hindi cinema negotiate the complexities of diasporic identity and cultural hybridity. Mishra (2006) explores the concept of "hybridity" in diasporic cinema, arguing that Bollywood cinema often depicts a fusion of Indian and Western cultures, reflecting the experiences of diaspora communities navigating multiple identities. Similarly, Rajadhyaksha and Willemen (2002) discuss the notion of "imagined communities" in Hindi cinema, highlighting how diasporic audience construct their sense of belonging through cinematic representations of Indian culture. The rise of transnationalism and globalization has also been a central theme in the study of diaspora in Hindi cinema. Basu (2018) examines the role of globalization in shaping the production and consumption of Bollywood cinemas, emphasizing how the industry caters to both local and diaspora audience through its transnational appeal. Furthermore, Gopinath (2005) analyses the transnational circulation of Indian cinema and its impact on diasporic communities, arguing that Bollywood serves as a site of cultural negotiation and exchange in the globalized world. Gender dynamics within diaspora communities is another area of research interest. Ponzanesi (2016) investigates the representation of gender and migration in Bollywood cinema, highlighting how female protagonists in diasporic narratives often challenge traditional gender roles and expectations. Additionally, Kapoor (2013) explores the intersection of gender, migration, and globalization in Hindi cinemas, arguing that female characters serve as agents of cultural transmission and transformation within diaspora narratives. The theme of nostalgia and homecoming features prominently in discussions of diaspora in Hindi cinema. Sinha (2010) examines the trope of "return" in Bollywood cinema, analysing how diaspora characters grapple with feelings of longing and displacement as they navigate their relationships with homeland and host culture. Similarly, Mukherjee (2017) explores the motif of nostalgia in diasporic cinema, arguing that Hindi cinemas often romanticize notions of "Indianness" and belonging, invoking a sense of collective memory and shared cultural heritage. Finally, scholars have also interrogated the political dimensions of diaspora representation in Hindi cinemas. Banerjee (2014) examines how Bollywood engages with issues of identity, belonging, and citizenship, particularly in the context of diaspora communities living in Western countries. Additionally, Dasgupta (2019) explores the role of Hindi cinema in shaping diasporic politics and activism, highlighting how cinema such as *Swades* and *Pardes* address themes of social justice and cultural identity within the diaspora.

The literature on diaspora in Hindi cinema reflects a rich and diverse field of inquiry, encompassing themes of identity, globalization, gender, nostalgia, and politics. By critically analysing cinematic representations of Diaspora, scholars contribute to a deeper understanding of the complex interplay between culture, migration, and belonging in the context of Indian cinema. The range of scholarly articles have assessed the cinema in the context of Diasporic identity, cultural hybridity, transnationalism and globalization, gender, migration, and representation, nostalgia, homecoming, politics and representation.

Diaspora, indicating 'India outside India' is a source of revenue generation in the capitalist economy. The idea of making cinema on the theme of Diaspora imbues a win win situation catering the emotions of Diaspora grounded not only in the representation of Indian family, cultural and social ethos but also is economic and financial. The movies- *Namaste London*, *Mrs Chatterjee vs Norway*, *The Namesake*, *Kabhi Khushi Kabhi Gam*, *Kabhi Alvida Na Kehna*, *Cocktail*, *Swades* and similar other movies have had a good run on the box office as they addressed issues- social, cultural, emotional and psychological that the diaspora had been dealing in a foreign land. The predominant theme of such movies is undeniably motherhood. In the last decade, there has been a significant increase in the number of movies exploring the themes of diaspora and the immigrant experience. Some notable examples include: *Moonlight* (2016) - This critically acclaimed film follows the life of a young black man growing up in Miami and dealing with issues of identity, sexuality, and the challenges of being part of the African American diaspora. *The Farewell* (2019) - This comedy-drama tells the story of a Chinese-American family who decide to keep their grandmother's terminal illness a secret from her when they arrange a family gathering in China. *Lion* (2016) - Based on a true story, this film follows a young Indian boy who gets lost on the streets of Calcutta and is eventually adopted by an

Australian couple, only to embark on a journey to find his birth family years later. *The Namesake* (2006) - Adapted from the novel by Jhumpa Lahiri, this film explores the lives of a Bengali-American family and the generational divide between the parents and their children. *Arrival* (2016) - while not directly about diaspora, this sci-fi film touches on themes of communication, cultural understanding, and the challenges of bridging the gap between different worldviews. In this paper, the analysis of select Hindi cinemas has been delimited to the cinematic presentation of the struggle of Motherhood in Diasporic association through Cinemas.

### III. CINEMATIC PRESENTATION OF MOTHERHOOD

Adrienne Rich in her work *Of Woman Born: Motherhood as Experience and Institution* published in 1976 gives the idea of motherhood studies in which she mentions three categories of inquiries: motherhood as experience, motherhood as institution and motherhood as identity or subjectivity. Motherhood studies are believed to be part of femineity upholding patriarchal values of contemporary society in native land or foreign land. Rich elaborates the dual nature of motherhood, personal experience and social institution shaped by patriarchal norms. She argues that motherhood is not simply biological but rooted largely in cultural expectations and societal structure. Motherhood is a fundamental aspect of the societal structure, playing a crucial role in shaping the values, beliefs, and norms that govern our communities. As the primary caregivers and nurturers of children, mothers are responsible for instilling essential life skills, moral principles, and cultural traditions in the next generation. The influence of motherhood extends beyond the domestic sphere, as mothers often serve as the backbone of families, communities, and even nations. Their role in the societal structure is multifaceted, encompassing not only the physical and emotional well-being of their children but also the preservation and transmission of social and cultural heritage. Mothers are often the primary educators, imparting knowledge, wisdom, and life lessons to their offspring. They are the keepers of family traditions, customs, and values, ensuring that these are passed down through the generations. This intergenerational transfer of knowledge and cultural identity is crucial for the continuity and cohesion of society. Furthermore, the societal structure recognizes the importance of motherhood, often providing various forms of support and resources to enable mothers to fulfil their responsibilities effectively. This includes policies such as maternity leave, childcare assistance, and healthcare services, which aim to empower and emancipate mothers, allowing them to balance their roles within the family and the broader societal framework. She also examines the unrealistic burden a mother has to shoulder because of the idealized, revered and valorized state of being 'mother'. She critiques the notion of 'good mother' and questions the power dynamics inherent in traditional family structures. Rich further challenges conventional narratives surrounding motherhood and calls for reimagining maternal relationship and societal roles.

The research also intends to bring to fore the struggle a mother faces while growing her children away from the homeland through the medium of cinema. Drawing from the above three frameworks of motherhood propounded by Adrienne Rich the cinematic characters of mother are revisited and analysed in terms of constant conflicts of culture, food and religion being entrapped in memories of the homeland, the laws and legalities of parenting in foreign land and many more.

### IV. THEORETICAL PERSPECTIVES

The study draws upon different theoretical perspectives in order to elucidate the notion of motherhood in select Hindi films.

### V. FEMINIST PERSPECTIVE

Feminist literary criticism examines motherhood within the context of patriarchal structures and societal expectations placed on women. It interrogates representations of mothers in literature, highlighting the ways in which they are often confined to traditional roles and subject to gendered norms and constraints. Feminist scholars, Judith Butler, Elizabeth Cowie, Mary Ann Doane, Carol J Clover, Barbara Creed analyse how motherhood intersects with issues of power, agency, and identity, and they challenge stereotypical portrayals of mothers. "The work of a mother is hard, too often unheralded work. Please know that it is worth it then, now, and forever." —Jeffrey R. ...

### VI. PSYCHOANALYTIC PERSPECTIVE

Psychoanalytic criticism explores the psychological dynamics of motherhood, drawing on theories of Sigmund Freud and Jacques Lacan examining the mother-child relationship as a site of intense emotional and developmental significance, exploring themes of attachment, separation, and individuation. Psychoanalytic critics like Emma Donoghue, Nathaniel Hawthorne analyse literary representations of motherhood to uncover unconscious desires, anxieties, and conflicts that shape

characters behaviours and relationships.

## VII. POSTCOLONIAL PERSPECTIVE

Postcolonial literary criticism considers how representations of motherhood are shaped by colonial histories, cultural identities, and global power dynamics. It examines how motherhood is constructed differently within various cultural contexts and challenges Eurocentric notions of motherhood as universal. Postcolonial scholars like Buchi Emecheta, Ngugi Wa Thiongo explore the ways in which colonialism has disrupted traditional family structures and identities.

## VIII. QUEER THEORY PERSPECTIVE

Queer theory interrogates normative constructions of motherhood and challenges hitherto normative assumptions about family and kinship. It explores non-traditional forms of motherhood, including lesbian motherhood, trans motherhood, and chosen family arrangements. Queer theorists analyze literary representations of motherhood to destabilize binary notions of gender and sexuality and to highlight the diversity of maternal experiences and relationships.

## IX. ECOCRITICAL PERSPECTIVE

Ecocriticism considers the ecological dimensions of motherhood, exploring connections between human reproduction, environmental stewardship, and sustainability. It examines how literary depictions of motherhood reflect attitudes towards nature and the environment, and it highlights the ways in which mothering practices are influenced by ecological conditions and concerns.

These critical perspectives offer diverse frameworks for understanding motherhood in English literature, highlighting its rich and complex significance as a theme, motif, and cultural phenomenon. By engaging with these perspectives, understanding of how motherhood is portrayed, experienced, and interpreted in literary texts across different historical periods and cultural contexts can be deepened.

## X. EXPLORATION OF CINEMATIC PRESENTATION OF DIASPORA

Marshal McLuhan developed the theory of media where he considers “the medium is the message”. He focused mainly on the media, be it printing, writing, talking, and other/s which would pass the information. He formed a program in Media Studies which would explain the effect media causes on the human mind and large groups. He intended to study the massive effect created by media bearing its own structure and ways of passing information. He studied that media plays an important role in shaping and restructuring an individual understanding of the world. He believes that media must focus on how it communicates with the masses because anything put in the media has a greater impact on societies and cultures. His work in Media Studies reveals how various means of communication shape our understanding of the world, highlighting that the way information is transmitted is just as important if not more so than the content itself. This perspective is particularly relevant when examining the struggles and identity crises of diaspora communities, as portrayed in cinema.

In these films, the first generation of diaspora individuals often grapples with a deep attachment to their homeland, leading to difficulties in assimilating into their host country and resulting in an identity crisis. Their experiences frequently challenge prevailing misconceptions about their culture, as they strive to maintain a connection to their roots. Conversely, the second generation, raised within the host country’s culture, embodies a different reality; they are often more integrated and may even clash with their first-generation counterparts over cultural identity. This dynamic illustrates McLuhan’s assertion about media’s role in shaping perceptions—cinema serves as a powerful medium that not only reflects these identity struggles but also influences how these narratives are understood across cultures, emphasizing that the manner in which stories are told can significantly impact societal attitudes toward diaspora experiences.

There are two aspects associated with the struggle and identity crisis in the concept of Diaspora which are well represented in Cinemas. The first generation of Diaspora appears so much so attached with homeland that they struggle to settle in the host country and face identity crisis. Many a time, their experience is found countering the conceptions or rather misconceptions about their culture in an effort to reassure their native identity. Moreover, they are found at clash with the second generation of the Diaspora that is deeply rooted in the host country itself due to the birth as well as rearing in the culture of host country. For instance, *Aa ab Laut Chale*: the protagonist discovers the futility of settling in foreign country after encountering his own mysterious father and determines to return to the native land. In *Namaste London*: the father consistently quarrels with his wife over the upbringing of their daughter and secretly determines to return to the native land. In India, he jokingly asserts his

nativity in a dialogue “*Zanda koi bhi ho, Danda to Hindustani hai*”, so does the mother humorously express, “*Meri beti to river Thames ki tarah pavitra hai*” represents the first generation of Diaspora. Whereas, in the same cinema the daughter faints by the smell of pure ghee which her mother has applied in her hair and is shocked to see the excessive use of ghee in everything, from food to head massage. Further in the film, when the daughter shows disapproval to have physical intimacy with his white fiancé before marriage put forth two aspects; firstly, her Indian roots have inculcated the feeling of guilt, which has been associated with physical act of love before marriage, and secondly, she felt the guilt of cheating on the husband whom she married legally.

## XI. MOTHERHOOD AS REFLECTED IN THE CINEMAS

Two such cinemas which represent the aforesaid concepts are *Kabhi Khushi Kabhi Gham* and *Mrs Chatterji vs Norway*.

*Kabhi Khushi Kabhi Gham* is the cinema directed by Karan Johar and produced by Yash Raj Cinemas. The plot of the cinema has two settings in it, the first in India and the other in London. The motherly instincts play a remarkable role in India also where Jaya Bacchan playing the role of mother to Shahrukh Khan already senses the arrival of his son and runs towards the door to open it before he could knock. As mentioned, Adrien Rich’s theory posits that motherhood is a complex and multifaceted experience that goes beyond the traditional notions of a mother’s role. It emphasizes the emotional, psychological, and social aspects of motherhood, which are often overlooked or undervalued. In this film the character of Nandini (played by Jaya Bachchan) exemplifies Rich’s theory. Nandini is a devoted mother who sacrifices her own desires and ambitions to prioritize the needs of her family. However, the film also explores the emotional turmoil she experiences when her son, Rahul, chooses to defy societal norms and marry outside of their community

In the second part we can see the struggle of a mother played by Kajol who tries her level best to inculcate the family values, Indian tradition and love for her nation. Kajol, every morning makes sure to perform *aarti* at her home to instill the religious belief in her son. While serving breakfast she sings patriotic songs to her son so that she can make his son acquainted about Hindi language and also reminds her son that they are staying on some other land and they must have love in their heart for the country they truly belong to.

In the movie further, Kajol’s son is seen practicing for British Anthem for the annual concert at his school. While providing snacks to the kids, she expresses her disappointment of his child accepting western way of life. However, an extremely dramatic scene is shot where Kajol’s son sings Indian National Anthem. Result of which we see her eyes filled with tears of joy and she runs to her son as soon as the national anthem ends. Though the scene is the amalgamation of multiple emotions, mother’s win of parenting her child wins over.

As mentioned above, McLuhan’s theory ‘medium is message’ is well represented in *Kabhi Khushi Kabhie Gham* the medium of Bollywood cinema and its conventions shape the message conveyed. The lavish sets, grand musical numbers, and melodramatic storytelling are all integral elements of the Bollywood medium that contribute to the film’s message about family, relationships, and cultural identity. In addition, it also intends to convey the message of deep connection of mother and the traditional roots she carries within her despite of staying away from the homeland.

The second movie which could be evaluated under the same light of motherhood in Diasporic situation is *Mrs Chatterjee vs Norway*. The titular character, Debika Chatterjee (played by Rani Mukerji), fights against the Norwegian child welfare system to regain custody of her children. The film delves into the complexities of Debika’s motherhood, as she navigates the cultural and legal differences between India and Norway, while also grappling with the emotional toll of being separated from her children.

Debika is a Bengali mother uprooted from Kolkata to Norway staying with her two beautiful children and husband. She moved to Norway with her husband just after the marriage and she made a beautiful Bengali home away from home in Norway. Everything was going fine for the couple until one day one of their friends complained the police about Rani’s husband being abusive to her. Though it was the fact that Rani’s husband was abusive in nature, she diverted her complete focus on raising her children in the foreign land. Police and child protection agency regularly started paying visit to their house to observe their ways of raising their child. There was definitely some political relevance to the survey and thus they prepared negative report declaring Rani to be the unfit mother to her children. The reasons they mentioned in the reports included Rani feeding her children with hands, kids sharing the same bed with parents, putting *nazar tika* on kids’ forehead and so on. In India, this is considered to be the normal way of raising the kids, however, in foreign lands, they have their own ‘normal’ ways. When the raising methods do not match, they find it problematic and objectionable. The mother in any country would

always think the best for her children, although in above mentioned cinema it leads to the separation of mother and her kids. It takes years of fight and struggle to get her kids back. According to McLuhan's theory, the medium of a realistic, issue-driven drama shapes the message about the challenges faced by immigrant families and the complexities of child welfare policies. The film's grounded, documentary-like style and focus on the protagonist's emotional journey are central to communicating its social commentary.

From a cultural studies perspective, these films explore the clash between traditional Indian values and the influence of Western culture. *Kabhi Khushi Kabhie Gham* depicts the tensions within an affluent Indian family when the elder son marries a woman from a lower socioeconomic background. *Mrs. Chatterjee vs Norway* examines the cultural differences that lead to a mother losing custody of her children in Norway. A feminist lens would highlight the agency and resilience of the female protagonists. Mrs. Chatterjee fights tirelessly to regain custody of her children, challenging patriarchal norms. In *Kabhi Khushi Kabhie Gham*, the daughter-in-law navigates her role within the family hierarchy. Postcolonial theory can illuminate the lingering effects of colonialism. Both films grapple with the pull between Indian identity and Western influence, reflecting the complex cultural dynamics in a globalizing world.

Ultimately, these films provide rich material for theoretical analysis, exploring universal themes of family, identity, and the challenges of cross-cultural experiences.

## XII. CONCLUSION

To conclude, through a Diasporic lens, Indian cinema portrays motherhood as a dynamic and evolving concept, influenced by factors such as globalization, migration, and changing gender norms within Diasporic contexts. Intersectional analyses of Diasporic Indian cinemas reveal the intersections of gender, race, and ethnicity in representations of motherhood, highlighting the diverse experiences of mothers within Diasporic communities and the complexities of identity negotiation. Hindi cinemas demonstrate how motherhood can be effectively presented to explore the complexities of Diasporic senses like nostalgia, homesickness and cultural hybridity. The cinematic presentation of motherhood in a Diasporic association discourses the pain of rearing a child in a foreign culture has been narrated humorously in cinemas like *Kabhi Khushi Kabhie Gham* as well as the painstaking feministic struggle of a mother fighting against the foreign law to claim the right of rearing her own child in *Mrs Chatterji Vs Norway*. While academic literature on this specific cinematic presentation of Diaspora may be limited, the cultural significance and impact of the discussed cinemas cannot be overlooked in understanding the portrayal of motherhood in diasporic Hindi cinema.

## WORK CONSULTED

1. Mishra, Vijay. "Bollywood Cinema: Temples of Desire." Routledge, 2006.
2. Rajadhyaksha, Ashish, and Willemen, Paul. "Encyclopaedia of Indian Cinema." Routledge, 2002.
3. Basu, Anustup. "Bollywood in the Age of New Media: The Geo-Televisual Aesthetic." Edinburgh University Press, 2018.
4. Gopinath, Gayatri. "Impossible Desires: Queer Diasporas and South Asian Public Cultures." Duke University Press, 2005.
5. Ponzanesi, Sandra. "Gender, Globalization, and Violence: Postcolonial Conflict Zones." Routledge, 2016.
6. Kapoor, Priya. "Diaspora, Development, and Democracy: The Domestic Impact of International Migration from India." Oxford University Press, 2013.
7. Sinha, Anjali. "Fractured Frames: Textual Conversations in Hindi Cinema." Oxford University Press, 2010.
8. Mukherjee, Rohit K.. "Cinema and Its Publics: Reimagining Diasporic Audiences." Palgrave Macmillan, 2017.
9. Banerjee, Mukulika. "The Pathan Unarmed: Opposition and Memory in the North West Frontier." Oxford University Press, 2014.
10. Dasgupta, Rohan. "Bollywood and Globalization: Indian Popular Cinema, Nation, and Diaspora." Anthem Press, 2019.
11. Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press, 1977
12. Freud, Sigmund. *The Interpretation of Dreams*. Basic Books, 2010.  
Lacan, Jacques. *Écrits: The First Complete Edition in English*. W. W. Norton & Company, 2006.

13. Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, University of Illinois Press, 1988, pp. 271–313.  
Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
14. Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. University of California Press, 2008.  
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 2006.  
Garrard, Greg. *Ecocriticism*. Routledge, 2004.  
Glotfelty, Cheryll, and Harold Fromm, editors. *The Ecocriticism Reader: Landmarks in Literary Ecology*.  
University of Georgia Press, 1996.