

VILNIAUS UNIVERSITETAS

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**CONSTRUCTION OF IDENTITY IN BRITISH AND INDIAN
CINEMA: A POSTCOLONIAL APPROACH**

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CONSTRUCTION OF IDENTITY IN BRITISH AND INDIAN CINEMA: A POSTCOLONIAL APPROACH

Introduction

The object of the dissertation

The object of the dissertation is the construction of identity in British and Indian popular (commercial) cinema. The scope of the dissertation's research is narrowed only to mutual Anglo-Indian representations in both industries. This decision was motivated by two factors: tremendous cinema production of both industries and the main theoretical approach in film analysis which is postcolonial theory. Since intertextual nature of the films' narratives is one of the major issues relevant to this dissertation, there are many references to other films of both Indian and British cinemas in order to explain one or another thematic and conceptual interpretation. The analysis of the dissertation consists of six films, three from each of the industry.

The main objective of the thesis is to identify and analyse the ways particular socio-cultural and historical transformations shape the thematic cinemascesapes of the films and how they construct and produce identities. The present PhD project deals with the concepts of representation, imagination and memory, investigating how identity of the 'Self' and of the 'Other' is created and disseminated. This project employs comparative analysis in an attempt to explain strategies and tactics used in both industries not only to create the 'Self', but imagine 'otherness' as well. Popular films in this thesis are considered to be cultural documents and artefacts closely connected to the ideological formations in socio-historical reconfigurations, therefore all the films were selected for the analysis because of some representational ideological streams rather than because of their aesthetic value.

Methodology

The methodological approaches adopted in the thesis include film analysis, historical and comparative film research, combined with identity studies and cultural / postcolonial theories (Benedict Anderson, Edward Said, Homi Bhabha, Stuart Hall, Ashis Nandy). The

film is considered to be a cinematic text, used in creating an *imagined community* (Anderson 1999), which is situated discursively (and in the case of the object of this dissertation - visually). The research is conducted by analysing the colonial and postcolonial environment in which identity is constructed and disseminated as well as by investigating its reflections in popular films. Close attention has also been paid to numerous intersecting discourses interacting with postcolonial theory: gender, race and sexuality among others.

Structure of the dissertation

The PhD thesis is divided into two main research parts: theoretical and empirical. The theoretical part introduces the main concepts of the research, draws main landmarks for the film analysis as well as introduces the main theoretical points of departure. Postcolonial theory is chosen as the best framework to understand and explain both how and why particular socio-political, cultural and historical frameworks justify different film narratives and identity-patterns to be constructed and disseminated in different films in different historical times. The film analysis part, which consists of the analysis of selected films of both British and Indian popular film industries, follows three different theoretical and conceptual frameworks, based on the identity analysis approaches in postcolonial theory: 1) colonial representations and critique of colonial discourse, which consists of British ‘heritage films’ and analysis of *A Passage to India* together with a different and hybridised more recent cinematic venture, *Slumdog Millionaire*; 2) anticolonial and nationalist responses in Indian films (the manipulation of the Hindu mythology as the anti-colonial struggle legitimizing tool in *Lagaan* as well as a the fear of neo-colonial disturbance of cultural “Indianness” in the Bollywood’s horror, with *Bandh Darwaza* as a representative film of this genre; 3) the diasporic identity reconfigurations through hybridisation, migration and globalization (films of both industries were analysed: *Bhaji on the Beach* represented the British, while *Namastey London* represented the Indian industry).

Defence statements:

1. Cinema functions as a specific cultural platform where fears, anticipations and fantasies of the nation are produced and disseminated. The films reflect these aspects through individual regimes of signification and different cultural codes.
2. Identity constructed in both film industries is always in movement: never the same; constructed in relation to specific historical and socio-cultural conditions and ideological displacements.
3. In both British and Indian films the concept of cultural “otherness” is evoked as an essential representational and constructive strategy in the reflections of the “Self”.
4. The colonial memory is invoked in both cinema industries either directly or indirectly in order to rethink specific contemporary issues.
5. In British and Indian film the strategies of identity construction at times coincide, especially in the representation of gender, sexuality and race and the fear of biological and cultural hybridity articulated with the help of these aspects.

Literature review

A wide theoretical framework of the thesis entitles not only to read a vast amount of theoretical literature but also carefully evaluate it. The literature used in the thesis was of two types: the body of postcolonial and cultural critical literature and of cinema theory and criticism. Since the main theoretical point of departure and the major research tool of the thesis is the postcolonial theory and criticism, in the analysis of the films references are made to the seminal works in the field: Edward Said’s *Orientalism* (2006) and Homi Bhabha’s *The Location of Culture* (1994). Taking into account constant changes in the field

of postcolonial theory, these seminal authors are reexamined with the help of well established critical literature: works by Bart Moore-Gilbert (1997), Robert Young (1995, 2004), Peter Childs and Patrick Williams (1997). Since the thesis combines the postcolonial theory with the field of cultural criticism, a great importance in this thesis is given to the authors Stuart Hall (1993, 1996, 2003(a)) and Paul Gilroy (1987, 1993). These cultural theorists extended the field of diaspora studies by incorporating the problematic nature of the cultural categories of race and gender. The specificity of anti-colonial discourse and Indian nationalism are discussed at length by the Indian cultural theorist Partha Chatterjee (1986, 1993). The author's clarified specific nature of Indian nationalism and its attitude towards the question of modernity and religion is of great importance to this dissertation. Chatterjee also discusses the unique position of a woman in nationalist discourses. The critique of Hindu nationalism is discussed by the leading figures of this research: Davido Ludden (2011), Sumit Sarkar (2011), Peter van der Veer (1999), Chetan Bhatt (2001). The unique nature of colonised identity is discussed in the works of the cultural psychologist Ashis Nandy (1983, 1995, 1998, 2000). Ashis Nandy combines the approaches of psychoanalysis and the studies of Hindu mythology, generating a number of important observations in the field of the studies of Indian cultural subconsciousness thus extending the critical approaches used by the Western postcolonial theory.

The topic of representation of India in the British cinema and 'imperial films' is discussed in three important books: studies by Prem Chowdhary (2000) and Priya Jaikumar (2006) employ a great amount of archives and historical material to analyse both the images of India in this type of films and their reception. Anand Mitra's book *Through the Western Lenses* (1999) is extremely important for this dissertation as it pays less attention to the detailed analysis of the films, but concentrates on the vast field of representational strategies and images in imperial cinema as well as contemporary films.

The specific British film genre of 'heritage films' are discussed at length by the leading figures of British film studies, John Hill (1980) and Andrew Higson (1993, 2011), while the question of British national cinema is problematically discussed by Sarah Street

(1997) and Jim Leach (2004). Distinctive features of Margaret Thatcher's politics and the ideology of 'Thatcherism' and its influence on the construction of cultural identity in cinema are conceptually discussed in the collection of essays *British Cinema and Thatcherism* (1993), edited by Lester Friedman.

The research on Indian popular cinema has become the focus of Western cinema studies relatively recently, partly as a result of the re-evaluation of the dominant notions of 'high culture' in the cinema studies. Also, commercial Indian cinema started gaining greater attention as a unique cultural product. Some of the most important works in this field which shape the background and perspectives of this dissertation are the ones by Rosie Thomas (2006), Vijay Mishra (2002), Sumita Chakravarty (1993), Madhav Prasad (1998), Ravi Vasudevan (2011), Jyotika Viridi (2003). *Cinematic Imagination* (2003) by Jyotika Viridi and *National Identity in Indian Popular Cinema 1947–1987* (1993) by Sumita Chakravarty are important for this thesis because they analyse Indian popular cinema in terms of socio-cultural and historical transformations. The book *Bollywood Cinema. Temples of Desire* (2002) by Vijay Mishra as well as the conceptual work by Gokulsing and Dissanayake *Indian Popular Cinema. A Narrative of Cultural Change* (2004) have created and developed new approaches to Indian cinema in terms of mythology and epic traditions of India. Shakuntala Banaji was one of the first Indian cinema scholars to pay attention to the audience studies and the reflections on films from the point of view of the spectators, therefore some aspects of her studies (2006, 2010) influenced the interpretations in this dissertation. The distinctive visual codes and narrative strategies of Indian popular cinema are discussed in great detail in the book by Rachel Dwyer and Divia Patel *Cinema India. The Visual Culture of Hindi Film* (2002), while the marxist framework by Madhav Prasad in his book *Ideology of the Hindi Film* (1998) generates a distinctive approach in analyzing the ideological position of the camera in the popular films of India.

Specific research questions analysed in the dissertation are explained combining ethnographic and critical literature. The analysis of sexuality and gender issues in relation to the imperial ideology greatly benefits from Ronald Hyam's seminal work *Empire and Sexuality* (1992), sports and postcolonial approaches are discussed in the works by Sharda

Ugra (2005), Arjun Appadurai (1996), Ashis Nandy (2000). Relations between the gothic genre and contemporary context are explained in the works by Danny Cavallaro (2002) and James Procter and Angela Smith (2007).

The employment of postcolonial theory for the analysis of specific Indian and South Asian context in Lithuanian academic studies is very limited, however, there are a few works. The postcolonial theory and the Indian context are analysed by Audrius Beinorius (2006, 2012); two recently defended PhD dissertations by Daiva Tamošaitytė (2009) and Šarūnas Paunksnis (2012) also investigate the postcolonial perspective. The dissertation by Šarūnas Paunksnis also focuses on the cinematography research. The author dedicates one chapter of his dissertation to the analysis of two films by the diasporic director Deepa Mehta.

The novelty of the research

Even though there exists an ample amount of research on British and Indian films, there is no concise work dedicated to the comparative analysis of both industries from the perspective of identity construction and the postcolonial theory. In this dissertation the comparative analysis is used to demonstrate the intertextual links and interactions between the two industries. Some of the films chosen for the analysis are not researched at all (*Namastey London*, *Bandh Darwaza*), while some are conceptually re-analysed using the postcolonial theory (*Bhaji on the Beach*, *A Passage to India*, *Slumdog Millionaire*) or introducing a new conceptual approach (e.g. mytho-religious perspective in the analysis of *Lagaan*). This dissertation is also the first dissertation on Indian popular cinema in Lithuania as well as in that it investigates such marginal film genres as Indian horror cinema, which is an area still neglected in the academic debates on Indian cinema.

Some theoretical observations:

The issue of identity is an integral part of the humanities and an important object of academic discussions. The critique of essentialism, poststructuralism, psychoanalysis and the 'linguistic turn', as well as globalization, migration, formation of diasporas in Europe

and other countries around the world have contributed to the rise of new approaches to identity formation - inevitably including the postcolonial discourse and theory into the field of identity studies.

Postcolonial theory generates a variety of approaches to the analysis of identity. Stuart Hall emphasized that identity is always formed not outside the differences, but through them - through the 'Otherness' (Hall 2003 (a), 4). This idea by Stuart Hall implies the 'Other' as the inevitable aspect in self-construction and realization. Therefore, various strategies employed to position the 'Other' as well as the constructive functions it performs in terms of cinematic articulation of the 'Self' are analysed in this dissertation looking at the film industries of two countries which were bound by colonial ties in the past.

Stereotypical Indian construction in imperial British cinema in the early 20th century and repeatedly implemented colonial imagery in contemporary films, the anti-colonial and nationalist Indian film responses with strong emphasis on national identity, and diasporic identity articulations in both of the industries enabled me to identify three basic theoretical approaches in identity construction in the postcolonial theory: 1) the critique of colonial discourse; 2) anti-colonial nationalism and the construction of national identity; 3) the analysis of diasporic identity.

The critique of colonial discourse and the works by theorists like Frantz Fanon, Edward Said, Homi Bhabha, although quite polemic and may be critically reconsidered in a number of ways, allow us to access and critically evaluate the various hegemonic strategies used by colonists to justify their presence in the colonized countries. The critique of colonial discourse exposes racist, stereotypical and almost always fictitious construction of the 'Other', through which the notions of the 'Self' as superior and contrastively different would have been possible.

The construction of national identity in nationalist and anti-colonial discourses reveals the ambiguous nature of anti-colonial and nationalist movements. On the one hand, national identity formation in the nationalist rhetoric allows the former colony to reverse the established power positions of the colonizer and the colonized and reconstruct itself anew, creating an 'imaginary', but unifying collective identity. On the other hand, it also falls at

risk of acquiring some fundamentalist forms (e.g. Hindu nationalism) thus complying to the same strategies used by colonial discourse: the cultural 'otherness' finds itself applied not only to the former colonisers, but to minority groups (especially religious) inside the nation itself.

Meanwhile the analysis of diasporic identity allows us to explore a variety of new forms of identity, experienced by the ex-colonised in a global environment. Considering the intersecting discourses of race, class, gender and sexuality (called by Childs and Williams 'contact zones' (Childs, Williams 1997, 185)), identity is seen not as homogenous or fixed, but constantly changing, never the same, and in continuous motion and interaction with the diverse and intersecting discourses.

These three theoretical approaches used in analysing the way identity is constructed in popular culture allows us not only to understand deeper the colonial discourse and its core ideology, but also to evaluate the postcolonial reality of today and its manifestations in nationalism, migration, globalization and diasporas, as well as in new exploitative forms of neo-colonialism. The interdisciplinary approach of the postcolonial theory makes it possible to see and evaluate the construction of identity from different perspectives and theoretical angles. Postcolonial theory and its analytical instruments may allow us to understand better not only the complex relations between former colonies, but also to rethink colonialism-induced trauma, the severe consequences inflicted to modern postcolonial countries and the reflection of these aspects in the popular culture and film.

Critique of colonial discourse and the British films

The first part of the film analysis deals with the reconfiguration of the colonial discourse and imagining the 'Other' in British films. The chapter consists of the analysis of two films: David Lean's *A Passage to India* (1984) which is an adaptation of F.M. Forster's novel of the same title and which represents specific contemporary British film genre - the 'heritage films', also known as a 'Raj revival'; and the hybridised contemporary film *Slumdog Millionaire* (2008) directed by Danny Boyle. As both films are the adaptations of novels, some comparative notes are being carried out in the research observing of what has

been eliminated or changed in the films in order to explain the ideological construction of the films' narrative. The analysis of Lean's *A Passage to India* is carried out in relation to the Thatcheristic era, conservative politics in Britain and the ideologically constructed nostalgic gaze to the colonial past. As the analysis of the film showed, the film is rather ambiguous. On the one hand, the film displays critical attitude towards the Empire and emphasizes the brutality and inconsistency of the colonial regime in India. On the other hand, it invites spectators to enjoy India as a nostalgic colonial spectacle and constructs it through the sexualisation and orientalisation of the country. The second film discussed in the dissertation is *Slumdog Millionaire*. The film has created a hype all over the world by supposedly showing a 'true India' thus generating mixed responses from India and the West. As the film analysis shows, the film's narrative operates by using the similar ambivalent construction of the 'Other' as already noted in the analysis of *A Passage to India*. In the film India is constructed as known and explored on the one hand, but mystical and dangerous on the other. By complying itself to the expectations of the viewer, the film engages in displaying and exploiting the stereotypes of India - some of them brought back from as early as the colonial discourse itself.

The joint approach of the postcolonial theory and the signifying practices of representation were particularly relevant in explaining these narrative and visual strategies deployed in both analysed films. Both *A Passage to India* and *Slumdog Millionaire* construct India as a consumable spectacle. If in the movie *A Passage to India* this spectacle is articulated through nostalgia, in *Slumdog Millionaire* it is conveyed through the prism of the exoticism. Even though articulated by the means of different themes, in both cases India is constructed as the 'Other'. Discussing the presentation of India in the Western media in the context of various commemorative anniversaries, Graham Huggan notes that Britain retains a necessary dependence on India, and it is no longer manifested in terms of economic resources, but in terms of imagination (Huggan 2001, 63). The analysis showed that both movies belong to this sphere of imagination. Thus, as was observed in the analysis of films, both of them are intended for the Western audiences. If the film *A Passage to India* is oriented towards British viewers and creates a nostalgic contemplation of the Empire, the

film *Slumdog Millionaire* caters to the global audience: differently from films of the same style (e.g. *City of Joy*), *Slumdog Millionaire* does not have any "white" character, and supposedly gives the viewer a possibility to experience India as an authentic product. However, as we have seen from the analysis, this representation is ambiguous and still remains tied to Western ideological practices.

The analysis also showed that both films, depending on the ideological context, recharge their characters with an erotic content. The film *A Passage to India* eroticises the Indian man, while *Slumdog Millionaire* - the Indian woman. The erotic perspective is different in these films. Aziz, the character of *A Passage to India*, is constructed as a man, radiating dangerous sexuality, which may lead to painful psychopathological consequences when encountered by a British woman. Meanwhile, the *Slumdog Millionaire* positions the Indian woman as an erotic spectacle: a perspective which is enforced both by narrative and visual means.

Anti-colonial struggle and construction of national identity in Indian films

. The third part of the thesis concentrates around specific forms of Indian anti-colonial movements and the ideas of Indian nationalism and their reflections in popular Indian cinema. The films selected for the analysis belong to different genres: *Lagaan* (2001) directed by Ashutosh Gowariker belongs to the melodrama genre and *Bandh Darwaza* (1990) directed by the Ramsay brothers represents the horror genre. As the analysis of *Lagaan* showed, the film articulates a strong critique of colonialism through different narrative mediations: the manipulation of symbolism of the Hindu mythology as the legitimating tool of the anti-colonial movement and the invocation of sports, cricket in particular. However, the film deals with the flows of Indian nationalism as well; more precisely, it looks at the attempts of Hindu nationalism to erase the heterogeneity of India. Therefore, the film serves not only as a critique of the colonial past, but also as a critique of the postcolonial present.

The second analysed film, the Bollywood's low budget horror film *Bandh Darwaza*, is one of the rare examples of Indian 'vampire films' (and a very loose interpretation of Western *Dracula*). In the analysis of the film I argue that *Bandh Darwaza*, which was created just before the economic liberalization in 1991, appears as the embodiment of anxiety and fears related to the forthcoming changes this liberalization supposedly can bring about. Connecting the economic liberalization and the inevitable Western intervention into the sacred domain of 'Indianness' protected by the Indian nationalism, the film transforms the phobia of the unknown into the deformed monster of the Western classical horror tradition, which is represented by Dracula.

Despite the fact that the two films represent two different genres of Indian popular cinema, they have some common ground. First of all, it should be noted that the dominant aspect of both films is the exclusive focus on the idea of a unified community. As both films implement the motif of a battle in their narratives (in *Lagaan* the battle is against the imperialist intervention, in *Bandh Darwaza* it is against the Western and strange monstrosity), it is never an individual battle, but always a combined force of the community. In the last minutes of the film *Lagaan* we can see the whole village united in the triumphant victory against the 'Other' (that is the British cricket team), while in *Bandh Darwaza* the community is shown gathered near the body of defeated monster, strategically positioning the camera at the foot level this way directing the viewer's gaze from below and creating the impression of superiority of the mankind over the deformed monstrosity. While the religious parallels are evident in both films, their common denominator is the synthesis of religious practices. In *Bandh Darwaza* the Ramsay brothers for the first time combined the three main religious practices (Christian, Muslim and Hindu) in the communal fight against monstrosity, while in *Lagaan* the religious diversity found its place in the cricket team. The unified religious practices thus serve as a signifier of unified India.

Both films are created in different historical moments and therefore express different problems of the time. *Bandh Darwaza* is interpreted as fear towards the new colonial expansion and neo-colonialism, while *Lagaan* focuses more on the anti-colonial discourse and the critique of modern Indian nationalism at the same time expressing the nostalgic

vision of united India. Both films are playing with the dominant ideological and nationalistic discourses - they interpret and disseminate them according to individual ideological decisions.

The comparison to the British films of the same period revealed a rather interesting parallel: if the British 'heritage films' aimed their film narratives at a nostalgic return to their lost empire, the Indian horror movies expressed a deep anxiety of such return and left no opportunity of the colonial strategy to be relived. Another interesting parallel can be found between the analyzed films *A Passage to India* and *Bandh Darwaza* in respect to the construction and representation of woman's sexuality and the sexual contact with the 'Other'. Both films articulate the unconscious sexual desire for the 'Other', while at the same time indicating the dangers of such desires, emphasizing the threat of racial mixing and suggesting a better protection of women, as they are presented in the films as more vulnerable in terms of their sexuality.

The construction of diasporic identity in British and Indian films

The last part of the thesis is concerned with diasporic representations in both British and Indian film industries. The films analysed in this chapter are *Bhaji on the Beach* (1993) from the British diasporic director Gurinder Chadha and the Bollywood film *Namastey London* (2007) directed by Vipul Shah. The construction of diasporic identity is investigated and compared using the theoretical concepts of 'home', 'culture' and 'belonging'. The analysis of both films revealed that diasporic experience is articulated differently in both industries. While in *Bhaji on the Beach* the problem of hybridity and fluctuating / fractured diasporic identity is presented as a complicated, but inevitable outcome of the diasporic experience (with no clear solution offered), *Namastey London* presents Britain as glamorous, opportunistic but alien environment, offering a quick remedy for its diasporic subjects – an opportunity to return to the homeland. This chapter is mostly investigated through the conceptual insights from Stuart Hall, Homi Bhabha and Avtar Brah. If in the British film there is a need of a dialogue, a mediation between the identities (the cultural "indianness" and the inevitable "britishness"), in the Indian film we are invited to go back to

the essentialised / collective type of identity as a remedy. Therefore, it is evident from this analysis that the diasporic construction in both cinema industries performs different functions and expresses different ideological attitudes. Postcolonial studies often emphasize the nature of diasporic culture through the concept of "from roots to routes" articulated by Paul Gilroy (1993). This stands for a shift from a fixed and culturally defined position ("roots") to the identity shaped by constant mobility and movement ("routes"). Both *Bhaji on the Beach* and *Namastey London* elaborate on the motif of a movement. In the last shots of the movie *Bhaji on the Beach*, we see the characters Hashida and Oliver standing by the roadside, leaning on the motorcycle. Young people are ready to go on another trip even if their route is not defined: the roots do not hinder them, like the interracial union, challenging all the cultural and ethnical taboos. In the last scene of the movie *Namastey London* we also see the main characters Jazz and Arjun driving on the motorcycle. However, taking into account the movie's ideological context, we are suggested that they choose the opposite option - that is from 'routes to roots' and go back to their home country – India. In both of the films the motorcycle becomes a signifier of mobility and movement, however, it initiates different directions and different approaches to cultural norms.

Conclusion

The problem of identity construction in Indian and British films was researched employing three approaches found in the postcolonial theory: 1) the critique of colonial discourse (based on the theories by Edward Said, Homi Bhabha, Gayatri Chakravorty Spivak as well as the critical evaluation of the 'heritage films' and imperial discourse); 2) anticolonial nationalism and the construction of national identity (based on the critique of hinduised nationalism and on the ideas of Ashis Nandy, David Ludden, Partha Chatterjee as well as interpreting the Hindu mythology and the gothic genre); 3) the articulation of diasporic identity (based on the research by Avtar Brah, Stuart Hall, Arjun Appadurai as well as the concept of „hybridity“). The comparative analysis of the films from the two industries of the countries which were bounded by colonial relationships in the past let us see the complex ways of how identity is articulated in the postcolonial period. It also shows

that the colonial memory is not merely a historical relict, but one of the ways to construct identity, which is always brought up and rethought in contemporary popular culture. The comparative analysis of British and Indian films leads us to the following conclusions:

1. British as well as Indian cinema includes the cultural 'otherness' in the narratives, which is modeled and manipulated according to the historical period when the film was made and reflecting different ideological displacements. Talking about 'Other' becomes related to the 'Self', in this way creating the mechanisms of meanings. The critique of colonial discourse, employed effectively in the deconstruction of particular colonial strategies, used by the Empire to construct a negative image of the colonized subject was the basis of the analysis of the contemporary British films. As seen in the research, the contemporary British films concentrating their narratives on India, can serve not only as a specific platform to rethink and present specific problems of today's Britain, but also as an apparatus of fantasy and imagination, presenting India as the exotic 'Other' of Britain. The films *A Passage to India* and *Slumdog Millionaire* create an imaginary India, projecting it as a fantasy but at the same time as a reality, corresponding to the wishes and expectations of the Western spectator to maintain the exotic 'Other' for the creation of the 'Self'. The films *A Passage to India* and *Slumdog Millionaire* show attempts to maintain an objective and authentic position in constructing the images of India, but the narratives and visual decisions in these films remain ambiguously related to the ideological practices of the outlook to the East.

2. The anti-colonial and nationalist discourse in Indian films is constructed by implementing strategies similar to those used in the British cinema, only this time reversing the category of cultural 'otherness' and projecting negative qualities into Britain and the britishness. We may note that differently from the British films, where the cultural 'Other' is constructed through the prism of the exotic discourse, the British otherness is used to rethink its own identity and to exorcise the internalized complexes in Indian films. For this purpose Indian cinema uses specific narrative strategies and sets of cultural codes. The film *Lagaan* uses mytho-religious symbolism extensively and constructs the narrative in accordance to archetypes and mythological motives.

3. Despite the fact that the two film industries are exposed to different ideological influences, there are a number of similar tactical narrative maneuvers in relation to sexuality, gender and race issues, articulated especially through the construction of identity of a woman. The British films of the 80s and Indian movies created an image of a woman, as a bearer of culture and tradition. Both *A Passage to India* and *Bandh Darwaza* position their cultural 'Other' as a threat to women's sexuality, emphasizing the motifs of desire and rape and sexualising the other culture. In the film *A Passage to India*, the dangerous sexuality is prescribed to the man of the East, while in *Bandh Darwaza* open sexuality is constructed as alien and contaminating, associated with the Western world and the discourse of Western monstrosity. Both films use different narrative decisions (*A Passage to India* – the colonial period melodrama, *Bandh Darwaza* – the horror movie genre) to ponder the threat to authentic identity - both British as well as Indian – through the threat of racial mixing. These themes in films operate through the evocation of colonial memory: the movie *A Passage to India* uses the romantic 'heritage film' genre, *Bandh Darwaza* employs an indirect hint to the repressed colonial revival in the neo-colonial form. In both films these narratives function as an ideological reflection of certain historical contexts: the fear of immigration and 'Thatcheristic' traditionalism in Britain (the film *A Passage to India*) and the liberalization of the economy and a threat to the tradition by the Western influence in India (the film *Bandh Darwaza*). This aspect is particularly important in British and Indian movies dealing with the topics of the diaspora. Both films analysed in this thesis display the fear of losing their unique cultural identity through racial mixing. However, if in the British film *Bhaji on the Beach* this issue is presented as an integral part of the diasporic life, the Indian film *Namastey London* remains faithful to the idea of diaspora as a cultural monolith. Although it considered the integration of the White woman into the South Asian community, the Asian woman must remain within the boundaries of community (and culture).

4. The analysis of the diasporic theme in both film industries showed a complicated approach to the concept of hybridity. If diasporic directors attempt to reflect on hybridity as an inevitable consequence of migration and deterritorialization, as found in the analysis of

the film *Bhaji on the Beach*, in the Indian film *Namastey London* the inevitability of hybridity is questioned and some of the alternatives are given, emphasizing not only the homogeneity of the diaspora, but also offering the viewer a fantasy of “return to the home” (or India). Both films focus on the so-called conflict of "generation gap" which is articulated through the concepts of home and belonging. The film *Bhaji on the Beach* proposes fragmented and unstable identity for the younger generation, whereas *Namastey London* denies such an approach to identity and tries to establish the ‘indianness’ as a modern, but essentialised and monolithic construct.

5. Both film industries use colonial memory as a means of disseminating certain ideas, related to the construction of identity. The film *A Passage to India* showed that nostalgic cinematic return to the past is ideologically constructed; it not only presents to the spectators of the present a nostalgic return to the Empire, but also functions as a placebo from the harsh realities of the present. Meanwhile, the colonial memory is evoked significantly more often in the Indian films and can serve a number of functions such as the legitimization of the anti-colonial stance as well a critique of postcolonial present and Hindu nationalism (in the film *Lagaan*), the fear of the return of colonial exploitation in the new form of neo-colonialism (in the horror movie *Bandh Darwaza*) as well as the transformation of the inferiority complexes in the movie *Namastey London*. In all three cases, the colonial memory becomes an important tool to reflect and reinforce the identity associated with the distinctive ‘Indian’ identity.

The films researched in the thesis showed that postcolonialism, albeit often treated historically in the postcolonial discourses as a liberation from the colonial regime, at the same time exists in the form of a mental condition. The continuous invocation of the colonial memory in the context of the present shows postcolonialism as a process rather than a state, thus enabling us to look at imperialism not only as a relict of the past, but as a real industry. In this context, the cinema in this dissertation was seen as a certain tool, through the means of which a nation constructs itself in response to real or imaginary historical, socio - cultural and economic changes. In this way, popular culture and film function as a specific cultural platform where fears, expectations and fantasies of the nation

are inscribed. While identity in films is constructed differently in relation to different social, economic, cultural and political displacements, at the same time the films show the inevitability of 'cultural otherness' in the self-realization and self-identification processes.

TAPATYBĖS KONSTRAVIMAS BRITANIJOS IR INDIJOS KINE: POKOLONIJINIS ASPEKTAS

Reziumė

Disertacijos objektas

Disertacijos objektas yra komercinis (populiarusis) Britanijos bei Indijos kinas ir jame konstruojamos tapatybės. Pasirinkus pokolonijinį diskursą, kaip disertaciją struktūruojantį intelektualinį aparatą, bei suvokiant milžinišką abiejų šalių kino industrijų produkciją, disertacijos tyrimų laukas yra susiaurinamas iki anglų ir indų reprezentacijų abiejų šalių kino filmuose. Kadangi pastarųjų dviejų dešimtmečių Britanijos kinas ėmė reflektuoti diasporinę tematiką, kuri varijuoja nuo Rytų Europos iki Kinijos, disertacijoje bus žvelgiama tik į Pietų Azijos diasporos reprezentaciją ir konstravimą filmuose. Didelis dėmesys bus skiriamas filmų nacionalinių naratyvų intertekstualumui, vietomis užsimenant apie kitus filmus, bus stengiamasi paaiškinti vieną ar kitą kontekstinį ar konceptinį rakursus.

Pokolonijinė teorija yra nevienalytė ir dažnai ambivalentiška savo tyrimo objektui, tad yra svarbu apibrėžti šios disertacijos išeities taškus ir tyrimo lauką. Šioje disertacijoje pokolonijiškumas yra traktuojamas ir kaip istorinis, ir kaip mentalinis procesai. Istoriniame kontekste kaip atskaitos taškas yra imami 1947 m. ir Indijos nepriklausomybės gavimas. Šis įvykis ne tik sukūrė Indiją kaip nepriklausomą valstybę, bet taip pat ir naujai nubrėžus sienas perkonstravo pačią nacionalinę ir kultūrinę tapatybę. Šie metai taip pat ženklino ir Britanijos imperijos saulėlydžio pradžia. Kaip mentalinis procesas, pokolonijiškumas yra traktuojamas kaip nuolatinis dialogas su kolonijine praeitimi. Disertacijoje analizuojami filmai nuo devintojo dešimtmečio iki pačių naujausių pastarųjų metų filmų rodo nuolatinę kolonijinės patirties apmąstymą ir refleksiją. Komparatyvistinis dviejų tautų *fantazijos* ir *įsivaizdavimo* analizės pjūvis leidžia pamatyti, kaip tauta konstruoja save nuolat naudodama kolonijinės atminties resursus – ir daro tai vedama skirtingų tikslų: fantazijos, nostalgijos, baimės ir kt. Nuolatinis kolonijinės atminties eskalavimas dabarties kontekste rodo

pokolonializmo procesualumą, bet ne substanciškumą, atverdamas galimybes pažvelgti į imperializmą ir jo poziciją ne tik praeityje, bet ir dabartyje – ir ne tik kaip į muziejinę relikviją, bet ir kaip realią industriją. Tokiame kontekste šioje disertacijoje į kiną bandoma žvelgti kaip į tam tikrą priemonę, kuria tauta konstruoja save, reaguodama į realius ar menamus socioistorinius ir kultūrinius bei ekonominius pokyčius.

Disertacijos tikslai

1. Aptarti pokolonijinio diskurso santykį su abiejų analizuojamų šalių (Britanijos ir Indijos) istorine dabartimi.
2. Nustatyti ir kritiškai įvertinti, kaip tam tikros sociokultūrinės ir istorinės sanklodos ir pokyčiai formuoja komercinio kino tematiką ir kaip tai paveikia kine konstruojamas tapatybes.
3. Paaiškinti ideologines strategijas ir praktikas, kuriomis tapatybė yra konstruojama nuolat sąveikaujant ideologiniams „Pats“ ir „Kitas“ žymikliams.
4. Nustatyti abiejų šalių kino industrijų tapatybės konstravimo strategijų panašumus bei skirtumus ir išanalizuoti šias strategijas lemiančius ideologinius veiksnius.

Disertacijos uždaviniai

1. Išskleisti ir kritiškai išanalizuoti kolonijinės atminties panaudojimą tapatybės konstravime komerciniuose filmuose.
2. Suaktualinti nacionalinio kino specifikos klausimą, siejant jį su pokolonijiniu diskursu ir komerciniu kinu.
3. Išryškinti lyties, seksualumo, rasės ir religijos konceptus ir jų ideologinę panaudą filmuose.
4. Identifikuoti individualias ir intertekstines strategijas, naudojamas tapatybėms konstruoti abiejų šalių kino industrijų filmų naratyvuose.

Darbo struktūra

Darbą sudaro keturi pagrindiniai skyriai. Pirmajame skyriuje yra pagrindžiamas teorinis darbo lauko aspektas ir problemos. Jame aptariamos pagrindinės su tapatybe ir pokolonijine teorija susijusios išvalgos bei nustatomos filmų analizės (praktinės dalies) teorinės prieigos. Antrasis, trečiasis ir ketvirtasis darbo skyriai yra skirti praktinei filmų analizei. Jie yra suskirstyti pagal tematinę ir ideologinę tapatybės analizės pokolonijinėje teorijoje prieigas ir kiekviename skyriuje nagrinėjama po du filmus. Antrajame skyriuje analizuojamas Britanijos kinas taikant kolonijinio diskurso kritikos teorines prieigas. Jame yra paaiškinamos Indijos, kaip Britanijos „Kito“, konstravimo strategijos. Pirmiausia yra tiriamas specifinio Britanijos kino žanro – „paveldo filmų“ pavyzdys „Kelias į Indiją“ bei šiuolaikinis mišrios stilstikos filmas „Lūšnynų milijonierius“. Trečiasis skyrius yra skirtas Indijos kinui ir jame analizuojamas antikolonijinio diskurso atsakas kolonijiniam diskursui, ypač pabrėžiant tautinės tapatybės konstravimo ir rekonstravimo problematiką. Šiam skyriui yra pasirinktas siaubo filmo žanrui priklausantis filmas „Uždaros durys“ ir kostiuminė melodrama „Lagaan“. Ketvirtasis skyrius skirtas diasporos koncepcijai ir skirtingiems diasporos konstravimo principams Britanijos ir Indijos kino industrijose parodyti. Britanijos kinui reprezentuoti yra pasirinktas filmas „Bhadžis paplūdimyje“, o Indijos kinui – „Namaste, Londone“. Kiekvieną skyrių apibendrina baigiamosios pastabos, kuriose pateikiama skyriuje gvildentų problemų santrauka ir sprendimai. Darbas baigiamas išvadomis, kurios apibendrina gautus tyrimo rezultatus.

Metodologija

Darbe yra naudojama įvairi tarpdisciplininė metodologija ir teorinės prieigos. Pagrindinis darbo tyrimo instrumentas yra filmų analizė. Nutolstant nuo refleksyvinio požiūrio į filmą, kaip veidrodinio visuomenės atspindžio, šiame darbe yra linkstama analizuoti filmą kaip kultūrinį konstruojamąjį produktą. Filmą yra traktuojamas kaip kinematografinis (vizualusis) tekstas, kuris kuriamas ideologiškai reaguojant į skirtingus

istorinius momentus. Darbe taip pat yra naudojamosi lyginamuoju ir istoriniu tyrimo metodais, nes vienas iš pagrindinių darbo uždavinių yra kritiškai pažvelgti į dviejų skirtingų šalių kino industrijų reprezentacines praktikas. Darbe glaudžiai persipina ir kino bei pokolonijinės teorijos aspektai, ypač tam tikrų pokolonijinių ir kultūros teoretikų (Stuarto Hallo, Homi Bhabhos, Ashiso Nandy, Benedicto Andersono, Partho Chatterjee ir kt.) išvalgos. Suvokiant pokolonijinės teorijos poststruktūralistinį – europinį pagrindą, neišvengiamai tampa svarbu šias teorijas papildyti Indijos teoretikų išvalgomis, ypač analizuojant Indijos kiną, tad disertacijoje yra naudojamosi gausia Indijos kino tyrimų medžiaga (autorių Jyotikos Viridi, Vijay Mishros, Rachelės Dwyer, Sumitos Chakravarty, Shakuntalos Banaji ir kt. darbais).

Ginamieji teiginiai:

1. Kinas funkcionuoja kaip tam tikra kultūrinė platforma, kurioje yra sukuriama ir platinama tautos baimės, lūkesčiai ir fantazijos. Filmai generuoja šiuos aspektus per individualius signifikacinius režimus, naudodami skirtingus prasmės kūrimo įrankius ir kultūrinius kodus.
2. Abiejų šalių kino industrijose konstruojama tapatybė yra nuolat kintanti: visuomet skirtinga, konstruojama susiejant su specifinėmis istorinėmis ir socialinėmis bei kultūrinėmis sąlygomis ir ideologiniais perskirstymais.
3. Tiek Britanijos, tiek Indijos kine yra naudojamosi kultūrinė kitybe kaip neišvengiama reprezentacine ir konstrukcine strategija savajai tapatybei apmąstyti.
4. Abiejų šalių kino industrijose tiesiogiai ir netiesiogiai yra akumuliuojama kolonijinė atmintis specifiniams šiuolaikiniams procesams permąstyti.
5. Britanijos ir Indijos kino industrijų tapatybių konstravimo principai neretai sutampa, ypač aktyvizuojant lyties, rasės ir seksualumo aspektus bei per juos apmąstant biologinio ir kultūrinio susikryžminimo baimę.

Darbo naujumas ir aktualumas

Nors akademinėje literatūroje yra gausu kritinių darbų, skirtų Indijos ir Britanijos kino analizei, tačiau vieno teksto, skirto palyginti šių šalių kino industrijoms iš tapatybės konstravimo ir pokolonijinės teorijos perspektyvos, nėra. Šiame darbe įtraukiama lyginamoji perspektyva norint parodyti intertekstines abiejų šalių kino industrijų sąsajas ir sąveikas. Kai kurie darbe analizuojami filmai yra arba visai netyrinėti akademiniam diskurse (pvz., „Namaste, Londone“ ir „Uždaros durys“), arba šioje disertacijoje yra konceptualiai peržiūrimi iš pokolonijinės teorijos perspektyvos („Bhadžis paplūdimyje“, „Lūšnynų milijonierius“), arba įvedama nauja žiūros perspektyva (mitologinis religinis simbolizmas filme „Lagaan“).

Ši disertacija leidžia palyginti dviejų skirtingų kinematografinių tradicijų filmus taikant gausias tarpdisciplinines prieigas ir yra pirmoji disertacija Lietuvoje išskirtinai skirta komercinio Indijos ir Britanijos kino analizei. Tokiu būdu disertacija prisideda prie pokolonijinių studijų ir neeuropinių kultūrų tyrimo plėtros Lietuvos moksle ir skatina poreikį pasinaudoti tarpdisciplinine Britanijos ir Indijos vizualinės kultūros studijų patirtimi tyrinėjant kitų šalių kinematografiją.

Disertacijos išvados

Tapatybės konstravimo problematika Indijos ir Britanijos filmuose buvo tiriama remiantis trimis tapatybės analizės pokolonijinėje teorijoje pjūviais: kolonijinio diskurso kritika (remiantis Edwardo Saido, Homi Bhabhos, Gayatri Chakravorty Spivak idėjomis, „paveldo filmų“ žanro ir imperinio diskurso kritika), antikolonijinio nacionalizmo ir tautinės tapatybės konstravimo analize (pasitelkiant hinduizuoto nacionalizmo kritiką bei Ashiso Nandy, Davido Luddeno, Partho Chatterjee išvalgas, taip pat interpretuojant hinduistinę mitologiją bei gotikinės literatūros žanrą) bei diasporinės tapatybės problematika (remiantis Avtaros Brah, Stuardo Hallo, Arjuno Appadurai diasporos tyrimais ir problemiška išskleidžiant „hibridiškumo“ konceptą). Lyginamasis dviejų, praeityje kolonijiniais saitais

susietų valstybių kino filmų tyrimas leido pažvelgti į kompleksines tapatybės artikuliacijos pokolonijiniame laikotarpyje galimybes ir parodė, kad kolonijinė praeitis nėra vien tik istorinis reliktas, bet viena iš tapatybės konstravimo priemonių, nuolat sugražinama ir permąstoma šiuolaikinėje populiariojoje kultūroje ir kinematografijoje. Atliktas Britanijos ir Indijos kino filmų tyrimas leidžia prieiti prie šių išvadų:

1. Tiek Britanija, tiek Indija į filmų naratyvus įtraukia kultūrinės kitybės kategoriją, kuri yra modeliuojama priklausomai nuo filmo sukūrimo laikmečio ir išreiškia skirtingas ideologines sanklodus. Kalbėjimas apie „Kitą“ tampa susietas su „Savimi“, taip sukuriant reikšmių mechanizmus, pozicionuojančius ir organizuojančius tapatybių konstruktus, svarbius abiejų valstybių vizualinei savirefleksijai. Kolonijinio diskurso kritika, leidusi efektyviai demaskuoti tam tikras kolonijines strategijas ir imperijos sąmoningai konstruotą negatyvų požiūrį į kolonizuotąjį, buvo pritaikyta ir šiuolaikinių Britanijos filmų analizėje. Kaip parodė tyrimas, šiandienos Britanijos filmai apie Indiją, gali tarnauti ne tik kaip tam tikra platforma permąstyti ir pristatyti specifines šiuolaikinės Britanijos problemas, bet ir kaip fantazijų ir įsivaizdavimo sklaidos aparatas, leidžiantis sukurti Indiją kaip egzotiškąją Britanijos „Kitą“. Tiek filmas „Kelias į Indiją“, tiek „Lūšnynų milijonierius“ kuria įsivaizduojamą Indiją projektuodami ją kaip fantaziją, tačiau kartu – ir kaip tariamą realybę, atitinkančią šiuolaikinio Vakarų žiūrovo lūkesčius ir nuolatinį poreikį turėti savo egzotiškąją „Kitą“. Tiek „Kelias į Indiją“, tiek „Lūšnynų milijonierius“ tariamai stengiasi išlaikyti nešališką ir autentišką poziciją konstruodami Indijos įvaizdžius, tačiau šių filmų naratyvai ir vizualiniai sprendimai išlieka dviprasmiški ir susieti su Vakarų požiūriu į Rytus ideologine praktika.

2. Antikolonijinis ir nacionalistinis diskursas indų filmuose yra projektuojamas taikant panašias strategijas kaip ir Britanijos filmuose, tik šį kartą apverčiant kultūrinės kitybės kategoriją ir negatyvias savybes suprojektuojant į Britaniją ir britiškumą. Tenka pastebėti, kad skirtingai nei Britanijos filmuose, kur kultūrinis „Kitas“ yra konstruojamas daugiau per egzotiškojo diskurso prizmę, indų filmuose britiškumu „Kitu“ yra naudojamos savosios tapatybės permąstymui ir internalizuoto nepilnavertiškumo komplekso „egzorcu“.

Šiuo tikslu komerciniame Indijos kine yra naudojamos specifinės naratyvinės priemonės ir

kultūrinių kodų rinkiniai. Filme „Lagaan“ išnaudojama „Bolivudui“ būdinga mitologinės religinės tradicijos interpretacija ir naratyvas sukonstruojamas remiantis tam tikrais archetipiniais įvaizdžiais ir mitologiniais simboliais. Naudojama gausi mitologinė simbolika paverčia Indiją ir Britaniją kosmogoninio akto veikėjais, legitimuoja antikolonijinę politiką ir suteikia šiai temai patrauklumo ir padaro suprantamą daugumai žiūrovų Indijoje.

3. Nors abiejų šalių kino industrijos yra veikiamos skirtingų ideologinių srovių, vis dėlto galima surasti nemažai panašių taktinių naratyvinių manevrų, susietų su seksualumo, lyties ir rasės klausimais ir artikuliuojamų per moters tapatybės konstravimą. Devintojo dešimtmečio Britanijos ir Indijos filmai sukūrė moters, kaip kultūros ir tradicijų nešėjos, įvaizdį. Tiek „Kelias į Indiją“, tiek „Uždaros durys“ sukuria sau priešingą „Kitą“, kaip keliantį grėsmę moters seksualumui, išryškindami troškimo ir prievartos motyvus bei seksualizuodami priešingą kultūrą. Filme „Kelias į Indiją“ pavojingas seksualumas suteikiamas Rytų vyrui, o filme „Uždaros durys“ atviras seksualumas yra konstruojamas kaip svetimybė ir užkratas, siejami su Vakarų pasauliu, kuriuos įvaizdina užsienio monstro diskursas. Abiejuose filmuose, nors ir pasitelkiant skirtingus naratyvinius sprendimus („Kelias į Indiją“ – kolonijinio laikotarpio melodramą, „Uždaros durys“ – siaubo filmų žanrą), apmąstoma rasės susimaišymo grėsmė autentiškai tapatybei – tiek britiškajai, tiek ir indiškajai. Šios temos filmuose plėtojamos pasiremiant kolonijine atmintimi: filme „Kelias į Indiją“ per romantinį „paveldo filmų“ žanrą, „Uždarose duryse“ – per netiesioginę užuominą į užslopintą kolonijinės grėsmės atgimimą nauja, neokolonijine forma. Tiek viename, tiek kitame filme šie naratyvai funkcionuoja kaip ideologinis refleksyvus tam tikro istorinio konteksto atgarsis: imigracijos baimės ir tečerinio tradicionalizmo Britanijoje (filme „Kelias į Indiją“) ir ekonomikos liberalizavimo ir Vakarų įtakos tradicijai grėsmės Indijoje (filme „Uždaros durys“). Šis motyvas ypač ryškus Britanijos ir Indijos diasporinę tematiką nagrinėjančiuose filmuose. Abu disertacijoje analizuoti šios tematikos filmai parodo išeivių baimę prarasti savo unikalią kultūrinę savastį per rasinį susimaišymą. Tačiau jei britų filme „Bhadžis paplūdimyje“ ši problematika yra pateikiama kaip neatsiejama diasporinio būvio dalis, indų filmas „Namaste, Londone“ išlieka ištikimas diasporos kaip kultūrinio monolito idėjai. Nors jame ir svarstoma galimybė

baltajai moteriai integruotis į Pietų Azijos bendruomenę, tačiau azijietė privalo neperžengti savos bendruomenės (ir kultūros) ribų.

4. Diasporinės tematikos analizė abiejų šalių filmų industrijose parodė komplikuoatą požiūrį į pokolonijinėse studijose akcentuojamą hibridiškumo konceptą. Jei diasporos režisieriai bando apmąstyti hibridiškumą kaip neišvengiamą migracijos ir išteritorinimo pasekmę, ką ir pastebėjome filmo „Bhadžis paplūdimyje“ analizėje, Indijos filme „Namaste, Londone“ tariamas hibridiškumo neišvengiamumas yra kvestionuojamas, filme pateikiant tokios idėjos alternatyvas, akcentuojant ne tik diasporos homogeniškumą, bet taip pat žiūrovui pasiūlant ir „grįžimo į namus“ (t. y. Indiją) fantaziją. Abiejuose filmuose akcentuojamas vadinamasis kartų konfliktas siejamas su pritaipimu ir namų koncepcija. Jei filme „Bhadžis paplūdimyje“ jaunajai kartai vis dėlto siūloma atsiverti natūraliai fragmentuotai ir nestabiliai tapatybei ir neriboti savęs diasporos rėmais, „Namaste, Londone“ toks požiūris paneigiamas ir bandoma įtvirtinti „indiškumą“ kaip modernų, tačiau esencializuotai nepajudinamą konstrukta.

5. Abiejų šalių kino industrijos eksploatuoja kolonijinę atmintį kaip priemonę skleisti tam tikras, su tapatybės konstravimu susijusias idėjas. Filmu „Kelias į Indiją“ analizė parodė, kad nostalgiškas kinematografinis grįžimas į praeitį yra ideologiškai sukonstruotas ir žiūrovams dabartyje ne tik gražina nostalgiką pasąmoninį imperijos, kaip egzotiškos lokacijos, troškimą, tačiau taip pat veikia ir kaip placebo nuo neramių dabarties realių. O kolonijinė atmintis pastebimai dažniau naudojama Indijos filmuose ir atlieka net keletą funkcijų: kaip antikolonijinės pozicijos legitimavimas ir pokolonijinės dabarties bei hinduizuoto nacionalizmo kritika filme „Lagaan“, kaip kolonijinio išnaudojimo sugrįžimo nauja, neokolonializmo forma baimės išraiška filme „Uždaros durys“ bei kaip nepilnavertiškumo transformacija filme „Namaste, Londone“. Visais trimis atvejais kolonijinė atmintis tampa svarbia priemone apmąstyti ir įtvirtinti tapatybei, susietai su išskirtinėmis „indiškumo“ artikuliacijomis.

Disertacijoje nagrinėtų filmų analizė įrodė, kad pokolonializmas, nors ir dažnai pokolonijiniuose diskursuose traktuojamas kaip istorinis reiškinys, susietas su išsivadavimu iš kolonijinio režimo, tačiau kartu egzistuoja ir kaip mentalinė būseną. Nuolatinis

kolonijinės atminties eskalavimas dabarties kontekste rodo pokolonializmo procesualumą, bet ne substanciškumą, atverdamas kelius pažvelgti į imperializmą ir jo poziciją ne tik praeityje, bet ir dabartyje – ir ne tik kaip į muziejinę relikviją, bet ir kaip į realią industriją. Tokiame kontekste šioje disertacijoje į kiną buvo žvelgiama kaip į tam tikrą priemonę, kuria tauta konstruoja save, reaguodama į realius ar menamus socioistorinius ir kultūrinius bei ekonominius pokyčius. Tokiu būdu populiarioji kultūra ir kinas funkcionuoja kaip specifinė kultūrinė platforma, kur tarsi įrašomos tautos baimės, lūkesčiai ir fantazijos. Nors esant įvairių ekonominių, politinių ir kultūrinių slinkčių tapatybės filmuose konstruojamos skirtingai, tačiau kartu filmai parodo neišvengiamą ir stabilų kultūrinės kitybės poreikį savirealizacijos ir saviidentifikacijos procesuose.

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3. Valančiūnas, Deimantas, 2012: "Bhadžis paplūdimyje": hibridinė tapatybė ir populiarieji diskursai Didžiosios Britanijos kine". *Literatūra. Vakarų literatūros tyrinėjimai*, 54 (4), p. 58–69.

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