

Hindi Cinema and Hegemony: Analysis of Labour Narratives in Post-colonial India

By Vikas Pathe

Job Talk - Abstract

Cinema has long been a source of visual engagement in the Indian society. Cinema is not a documented recording of social events or alternative world; it is a carefully crafted product of the industrial and economic power relations. As a medium of accessibility, it engages its audience beyond their lived reality that expresses and shapes the changing socio-political scenarios in the world. In the Indian context, majorly Hindi films become a starting point to understand the legitimisation of socio-political power through forms of narrative that appeal to a wide range of social groups. Hindi films have very carefully constructed historical narratives of the Indian nation. Largely, it has developed to be an efficient medium of bourgeois hegemony in the country. Various studies have shown the inclination of Hindi cinema towards dominant bourgeois class and dominant caste. However, there is a paucity of discussion on representation of labour in Hindi cinema.

By analysing selected Hindi films in neo-liberal post-independent India, the discussion aims to explore the relationship between cinema and cultural hegemony through the analysis of labour narratives. Using Gramsci's concept of 'hegemony', it attempts to locate and analyse the changing role of Hindi cinema in the wider context of capitalist development. Moreover, it also attempts to explore the role of Hindi cinema in maintaining and perpetuating capitalist exploitation unopposed.

Key Words: Cultural Hegemony, Hindi Cinema, Labour, Neo-liberal, Post-colonial India.

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